Introduce Your Friends
To
THE BROADWAY SYMPHONY
George Shangrow, Conductor

TWO TICKETS
FOR THE PRICE OF ONE

By clipping, completing and mailing in the special coupon below, you will receive two tickets for the next performance of the Broadway Symphony for the price of one! The next concert is May 14 and 15 and features the Schubert Mass in E-Flat and the R. Vaughan-Williams Serenade to Music. The concert will be performed in association with The Seattle Chamber Singers and the Choir of the Sound; George Shangrow will conduct.

Special 2 for the price of 1

Please send me two tickets for every single admission price I have enclosed for the May 14/15 Broadway Symphony performance.

General admission: $6.00  Students & Seniors: $4.00

<table>
<thead>
<tr>
<th>Name</th>
<th></th>
</tr>
</thead>
<tbody>
<tr>
<td>Address</td>
<td></td>
</tr>
<tr>
<td>Zip</td>
<td></td>
</tr>
<tr>
<td>Phone (day)</td>
<td>(Evening)</td>
</tr>
</tbody>
</table>

Clip and mail today to The Broadway Symphony: 7324 35th NE #4, Seattle 98115. For further information, please call 524-0603.

April 23, 1983  8:00 p.m.
April 24, 1983  3:00 p.m.
Kane Hall, University of Washington, Seattle
THE BROADWAY SYMPHONY

George Shangrow, Musical Director and Conductor

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

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

Clarinet
John Mettler, co-principal
Gary Oates, co-principal

Bassoon
Daniel Hershman, co-principal
Francine Peterson, co-principal

Horn
Maurice Cary, principal
Laurie Heidt (4/23)
Mary Beth Helppie (4/24)

Nancy Foss
Anita Stokes (4/23)
Christopher Carlson (4/24)

Trumpet
David Hensler, principal
Gary Fladmoe

Trombone
Jim Hattoni, principal
Charles Artist
William Irving, bass trombone

Timpani
Ian Alvarez

Viola
Samm Williams, principal
Beatrice Dolf
Robert Shangrow
Katherine McWilliams
Cathryn Patterson
Stephanie Read
Shari Peterson

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

Bass
Alan Goldman, principal
David Couch
Christine Howell
Walter Barnum

The Broadway Symphony is pleased in introducing the co-winners of the 1982 soloist competition.

DAVID KNAPP, French horn, is a graduate of the Curtis Institute of Music in Philadelphia. He began his study of the horn at age eight and in these nearly twenty years with the horn he has studied with Robert Kehm, A. Kendall Betts, Mason Jones, and Seattle's own Robert Bonnevie. To his professional credit are various positions in the horn section of the Hong Kong Philharmonic, including playing principal horn his final year there. Since September of 1981, David Knapp has played second horn in the Seattle Symphony.

KATHRYN WELD, mezzo-soprano, 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 and Seattle Pro Musica. She recently appeared as a guest soloist in the Alaska Festival of Music and for the Calgary Alberta Festival Chorus. Ms. Weld has sung opera previews for the Seattle Opera Association and has performed several roles for the Cornish Opera Program. This year she was a finalist in the San Francisco Opera Center Auditions and she sang the title role in the Gluck opera "Orfeo."

ANNOUNCING THE WINNER OF THE
1983 BROADWAY SYMPHONY SOLOIST COMPETITION:
Ms. Judith Cohen, pianist

Ms. Cohen will be featured as a guest artist with the Broadway Symphony during the 1983-84 concert season.

The annual soloist competition held by the Broadway Symphony takes place each Spring and is open to all interested musicians, without restrictions to age, instrument or voice range. Past winners are Judy Dow, harp; Steven Tadi, violin, and Matthew Kocimioto, percussion.
1. DER ENGEL
2. AN TRISTESSE
3. IN THE MOONLIGHT
4. SCHMERMEN
5. TÄRMERT
6. TRÄUMER
7. DREAMS
8. AN ELEGHY
9. IN TRISTESSE
10. AN EMOTIONS

Richard Wagner: Five Wesendonck Songs

1. DER ENGEL
In den Kindheit’s frühen Tagen,
Halt mich nicht wie Engel sagen,
Die dämmerliche Warte
Bauen sich am orientalischem.
Daß du, mein Engel, der Herr
Siechst in der Phantasie.
Daß du, mein Engel, die Liebe
Stärkt, so leicht, so leicht.
Daß du, mein Engel, die Liebe
Stärkt, so leicht, so leicht.

2. AN TRISTESSE
O menschliche, Träumende, mein Herz!
Schmerzen mich die Kraft des Lebens,
Hörst du, wie der Schmerz die Güte
Von der Welt in Tränen.
Daß du, mein Engel, der Herr
Siechst in der Träumende.
Daß du, mein Engel, die Liebe
Stärkt, so leicht, so leicht.
Daß du, mein Engel, die Liebe
Stärkt, so leicht, so leicht.

3. IN THE MOONLIGHT
Sheath me, Teacher and Judge!
In my early childhood days,
I would hear tales of angels.
Who comfort the souls of the sick
With the music of heaven.
How you, my Angel, the Lord
Stand in the oriental.
Daß du, mein Engel, der Herr
Siechst in der Phantasie.
Daß du, mein Engel, die Liebe
Stärkt, so leicht, so leicht.
Daß du, mein Engel, die Liebe
Stärkt, so leicht, so leicht.

4. SCHMERMEN
Señor, vermeide jeden Schmerz,
Da der Wundprozeß in Wachstum beginnt.
Doch erzeugt der Schmerz Verteufel.
Doch erzeugt der Schmerz Verteufel.
Daß du, mein Engel, der Herr
Siechst in der Phantasie.
Daß du, mein Engel, die Liebe
Stärkt, so leicht, so leicht.
Daß du, mein Engel, die Liebe
Stärkt, so leicht, so leicht.

5. TÄRMERT
Still, you keep every evening
Until your lovely eyes are red
You remember your early death.
But you are again in your old splendour,
The memory of the dark world.
Like a proud and conquering hero.
Ah, then, why should I complain?
Why should my heart be so heavy
If the sun will never go down?
And only death gives birth to life,
If the sun will never go down.
And only death gives birth to life,
If the sun will never go down.

6. TRÄUMER
Sheath me, Teacher and Judge!
In my early childhood days,
I would hear tales of angels.
Who comfort the souls of the sick
With the music of heaven.
How you, my Angel, the Lord
Stand in the oriental.
Daß du, mein Engel, der Herr
Siechst in der Phantasie.
Daß du, mein Engel, die Liebe
Stärkt, so leicht, so leicht.
Daß du, mein Engel, die Liebe
Stärkt, so leicht, so leicht.

7. DREAMS
Sheath me, Teacher and Judge!
In my early childhood days,
I would hear tales of angels.
Who comfort the souls of the sick
With the music of heaven.
How you, my Angel, the Lord
Stand in the oriental.
Daß du, mein Engel, der Herr
Siechst in der Phantasie.
Daß du, mein Engel, die Liebe
Stärkt, so leicht, so leicht.
Daß du, mein Engel, die Liebe
Stärkt, so leicht, so leicht.

Program
The Broadway Symphony George Shangrow, conductor

Morceau de Concert, op 94 ........................................ Camille Saint-Saëns David Knapp, french horn

Symphony 39 K. 543 in E-flat Major ........................................ Wolfgang Amadeus Mozart-Adagio, allegro

Andante
A Minuet with Trio

Allegro

INTERMISSION

Five Songs "Die Wesendonck Lieder" ........................................ Richard Wagner

Der Engel
Stehe Still
Im Treibhaus
Schmettern
Träume

Kathryn Weld, mezzo-soprano

Symphony No. 3, op 55 in E-flat Major ........................................ Ludwig von Beethoven

Allegro con brio

Largo

Schero

Allegro molto
Charles Camille Saint-Saëns: \cite{Morau}

A digested introduction, Adagio, opens the symphony, featuring rich, full, and deep colors. Its form is Aminor-C. Unlike Beethoven, however, Saint-Saëns could not have invented the transition of the tunefulness of the Adagio, it was its deliberate use of the expression of the Adagio, of the Adagio, as a whole. The music of Saint-Saëns that we experience is the essence of his Romanticism.

Among the works we recognize as symphonic favorites are his third symphony, also known as the Organ Symphony, two concertos, his third violin concerto, the ballet concert in A minor, a symphonic poem "Danse Macabre," and his humorous "Carnival of Animals." It is Curtis that despite the popularity of a number of his compositions, Saint-Saëns does not seem to be given much of a place in music history. He seems to have been a composer who wrote good music with craftsmanship but broke no new ground for his times.

His \textit{Morceau de Concert} as you hear it today is an adaptation by the composer of a work he originally wrote for horn and piano. It seems to convey the impression of a concerto-like work although there are not clearly defined movements. Saint-Saëns has combined elements of sonata, classical concerto, and theme and variations forms into a charming if formally eclectic work.

The composition opens with the exposition of two thematic ideas, the first longer than the second, the latter giving a somewhat tentative aura. This exposition is followed by two lyrical thematic presentations of the first theme.

The tonality then modulates and a horn treats the second thematic idea in a movement-like section resembling a sonata form.

A section which provides the closure to the concerto-like impression of the work occurs in the middle of the exposition section. It is a lyrical and andante leading to a virtuosic conclusion which appears almost like the listener becomes conscious of it.

\footnote{Wolfinger Amadeus Mozart: \textit{Symphony No. 3 in E-flat (K. 543)}}

The listener can hardly help but note certain similarities between this Mozart symphony and the Beethoven "Eroica" heard above. Both symphonies are in the same key (E-flat), the principal theme of the first movement of each is based on an even, \textit{E-flat} triad, and the daring use of dissonance would almost make it seem a preview of the direction musical would take as Beethoven pushed us to the Romantic era.

\textit{Symphony No. 3} is the first of a group of three symphonies which together represent the zenith of Mozart's symphonic writing. They are also the last three symphonies he wrote. Compared to all previous Mozart symphonies these final three reveal advances in harmonic, structural, and formal techniques, as well as a far richer emotional quality. As a further tribute to Mozart's genius, it is amazing to note that these three symphonies, all written during 1788, were completed within the unbelievable time span of six months!

\footnote{Richard Wagner: \textit{Parsifal}}

In tonal relationships usually bring assorted varieties of trouble to those involved. The affair Richard Wagner conducted with Mathilde Wesendonck with the full knowledge of Wagner's wife Minna and Mathilde's husband Otto certainly brought all four their share of unpleasantness. It did, however, prompt Wagner to compose the \textit{Wesendonck Lieder}, a cycle of five songs based on the poems of Mathilde Wesendonck which she had written while enamored of the text to Tristan and Isolde, which Wagner had completed in September, 1857.

Wagner had professed his innocence in the affair, claiming a spiritual link to Mathilde which placed her in the category of those pure and noble women who established their relationship as far more artistic; the two lovers did collaborate artistically to produce the magnificent song cycle which you hear in this performance.

\footnote{Ludwig van Beethoven: \textit{Symphony No. 3 in E-flat, "Eroica"}}

Paul Henry Lang has described Beethoven's third symphony as "one of the incomprehensible deeds in arts and letters, the greatest single step made by an individual composer in the history of the symphony and the history of music in general." Certainly, if the work of any composer can be described as an "Eroica," it was Beethoven's remarkable achievement in his third symphony to such an extent.

The story of the symphony's subtitle, "Eroica," is well known. Beethoven wanted to dedicate the work to Napoleon Bonaparte, who Beethoven had seen as a champion of human freedom and the common man. Once he had sold himself to Napoleon, Beethoven realized Napoleon's motivations were really personal vanity and ambition. The dedication was withdrawn and Beethoven himself arranged the inscription of "Robert Schumann" on the symphony's symphony was dubbed "Eroica" and dedicated to "the memory of a great man.

The second element of the symphony are set at the beginning. The first movement, Allegro con brio, opens with two attention-getting chords in E-flat. The first theme enters immediately, stated first in the cellos, it is basically a four-measure theme as it is heard throughout the movement, but Beethoven, in a revolutionary break from the symmetry of the Classical era, extends the first statement of the theme by one measure, resulting in a sense-jarring five-measure phrase. The second theme features a change of harmony and a new string figure with the contrasts with repose as the movement builds to a climax in dissonance the like of which had never been heard.

The movement prompted Romain Rolland to comment that "It is the Grand Army of the soul that will not stop until it has trampled the whole earth."

Although he had previously used a funeral march in a piano sonata, Beethoven's use of the form as the second movement of his third symphony marks the first-ever such use. Beethoven introduced a funeral march, the violin, horns, and piano in a passionate melody. The theme shifts from a funeral march to a more lyrical quartet, introduces a song-like melodic which is almost an elegy for the fallen hero. The strings take over two songs leading to a dramatic coda. The movement climaxes before returning to the death theme.

Beethoven is generally credited with giving the musical concept of the trio its modern form. It is the "middle" section of the works structured to provide a contrast to the first and second主题.

The minute-at-rest of the Classic period. The third movement of "Eroica" is a model of the form. Generally faster in tempo and lighter in mood than the minuet, it is a slow dance for the minuet-at-trio of the Classic period.

Drum and emotion return to the fourth movement, Allegro molto. The movement begins with an enormous swell of orchestral sound. The strings then pluck a theme which serves as the basis for a set of variations which culminate in another brilliant fugue, which in turn gives way to a dramatic slow-moving passage. As the opening movement, extended development of the main theme occurs. The opening swell returns in a faster tempo and the strings drive an explosive climax revealing the "Eroica" as an example of one of the most powerful demonstrations of musical energy ever composed.
PROGRAM NOTES
by Gary Fadlmo

Charles Camille Saint-Saëns:
Morceaux de Concert, Op. 94 for Horn and Orchestra
Camille Saint-Saëns has contributed a number of immensely well-liked works to the concert literature. His life of some 86 years spanned the Romantic and Impressionist periods of music history and saw the onset of the twentieth century. His musical output, however, is stylistically centered in romanticism, and it is in this genre that the music of Saint-Saëns that we experience the essence of his Romanticism.

Among the works we recognize as symphonic favorites are his third symphony, also known as the Organ Symphony, his two piano concerti, his third violin concerto, his famous concerto in A minor, his symphonic poem "Danse Macabre," and his humorous "Carnival of the Animals." It is curious that despite the popularity of a number of his compositions, Saint-Saëns does not seem to be given much of a place in music history. He seems to have been a composer who wrote good music with craftsmanship but brought no new ideas to the concert stage.

His Morceaux de Concert as you hear it today is an adaptation by the composer of a work he originally wrote for horn and piano. It seems to convey the impression of a concerto-like work although there are not clearly defined movements. Saint-Saëns has combined elements of sonata, classical concerto, and theme and variation forms into a charming if formally eclectic work.

A dignified introduction, Adagio, opens the symphony and sets the richly colored pace for the work. At its end Mozart utilizes the clashing dissonance of D major against C. Unlike Beethoven, however, Mozart could already explore the technical innovations of the time; it was a daring departure for its time. The introduction gives way to the main section of the movement, Allegro. The section structure and development grace beautiful themes, the first in the violin and later the basses, and the second shared by the violins and clarinets.

The second movement, a minuet, shows Mozart at his lyrical best. Like the first movement, it is based on two melodies. The first, stated in the strings and later the woodwinds, displays a religious dignity before relinquishing supremacy to the equally graceful and lovely second theme, also stated in the strings.

In the typical tradition of the Classical symphony a minuet with trio is used for the third movement. It is one of Mozart's most famous minuets, ranking in familiarity with the Minuet from Don Giovanni and the Minuet Movement of Eine Kleine Nachtmusik. The minuet section features a vigorous melody in the violins accompanied by chords in the rest of the orchestra. The trio section contrasts perfectly through a gentle melody for the clarinets.

In the finale, Allegro, breaks forth with a jovial and spirited theme introduced by the violins and then taken up by the entire orchestra. Although this theme dominates the ideas of the movement, it is nothing like Beethoven's minuet-chorus structure but equals jocular theme sections. The movement charges to its close in what might be regarded as a stylized tribute of Motions and variations on the theme of the first movement.

The totality then modulates and a horn treats the second thematic idea in a movement-like section reemphasizing the orchestra's presence. A final section which provides the closure to the concerto-like impression of the work recalls the material of the opening section while at the same time is new and then sublimes to a virtuosic conclusion which appears almost before the listener becomes conscious of it.

Wolfgang Amadeus Mozart:
Symphony No. 39 in E-flat (K. 543)

The listener can hardly help but note certain similarities between this Mozart symphony and the Beethoven "Eroica" hearken up. Both symphonies are in the same key (E-flat), the principal theme of the first movement of each is based on a modified E-flat triad, and the daring use of dissonance would almost make it seem a preview of the direction music would take as Beethoven pushed us to the Romantic era.

Symphony No. 39 is the first of a group of three symphonies which together represent the zenith of Mozart's symphonic writing. They are also the last three symphonies he wrote. Compared to all previous Mozart symphonies these final three reveal advances in harmonic, structural and melodic techniques, as well as a far richer emotional quality. As a further tribute to Mozartian genius, it is amazing to note that these final three symphonies, all written during 1788, were completed within the unbelievable time span of six months!

Richard Wagner:
Frisch Wesendogen Song

Frisch Wesendogen Song is the most celebrated of all the love relationships usually bring assorted varieties of trouble to those involved. The affair Richard Wagner conducted with Mathilde Wesendogen with the full knowledge of Wagner's wife Minna and Mathilde's husband Otto certainly brought all four their share of unpleasantness. It did, however, prompt Wagner to compose the Wesendogen Lieder, a cycle of five songs based on the poems of Mathilde Wesendogen which she had written while enamored of the poet to Tristan and Isolde, which Wagner had completed in September, 1857. Wagner had professed his innocence in the affair, claiming a spiritual link to Mathilde which placed her in the same category as his beloved. This, however, only established their relationship as far more than artistic; the two lovers did collaborate artistically to produce the miraculous song cycle which you hear in this performance.

Paul Henry Lang has described Beethoven's third symphony as "one of the incomprehensible deeds in arts and letters," the greatest single step made by an individual composer in the history of the symphony and the history of music in general." Clearly, if the work of any composer can be described as decisive, it is his work of evolution to expand the accomplishments of his predecessors in his third symphony that description. It has long been the game of music historians to identify the revolutionary elements of this masterpiece.

The story of the symphony's subtitle, "Eroica," is well known and well chronicled. Legend has it that the work to Napoleon Bonaparte, who Beethoven had seen as a champion of human freedom and the common man. Beethoven realized Napoleon's motivations were really personal vanity and ambition. The dedication was withdrawn with the authority of "Bonaparte." When the symphony was dubbed "Eroica" and dedicated to "the memory of a great man.

The themes of the symphony are set at the beginning. The first movement, Allegro con brio, opens with two attention-getting chords in E-flat. The first theme enters immediately, stated first in the celli. It is basically a four-measure theme as it is heard throughout the movement, but Beethoven, in a revolutionary break from the symmetry of the Classic era, extends the first statement of the theme by one measure, resulting in a sense-jarring five-measure phrase! The second theme features a fugal development, a novel and striking contrasts with repose as the movement builds to a climax in dissonance the like of which had never been heard. The movement prompted Roman Rolland to comment that "It is the Grand Army of the soul that will not stop until it has trampled the whole earth." Although he had previously used a funeral march in a piano sonata, Beethoven's use of the form as the second movement of his third symphony marks the first-ever such use in the history of music, the violin parts, the means to achieving and maintaining a dramatic mood, and the unique conception of the movement as a whole, trample. The movement is a departure from the death theme.

Beethoven is generally credited with giving the musical term "Eroica," and the story of the more than one, if not two, minuet-trio of the Classic period. The third movement of "Eroica" is a model of the form. Generally faster in tempo and lighter in mood than the movement, the Eroica became an increasingly popular contrast movement in large works. One of the significant features of this movement is that the minuet trio of the first movement, the minuet-trio of the Classical era.

Ludwig van Beethoven:
Symphony No. 3 in E-flat, "Eroica"

Drama and emotion return to the fourth movement, Allegro molto. The movement begins with an enormous swell of orchestral sound. The strings then pluck a theme which serves as the basis for a set of variations which culminate in another brilliant fugue, which in turn gives way to a new theme. The strings then swell into a con trari, calling attention to Beethoven's expansion of the horn section. The music becomes more intense, the section. The opening swell returns in a faster tempo, and there is no attempt to expand the use of "the Eroica" as an example of one of the most powerful demonstrations of musical energy ever composed.
PROGRAM

The Broadway Symphony
George Shangrow, conductor

Morceau de Concert, op 94 .................. Camille Saint-Saëns
David Knapp, french horn

Symphony 39 K. 543 in E-flat Major .................. Wolfgang Amadeus Mozart
Adagio, allegro
Andante
A Minuet with Trio
Allegro

INTERMISSION

Five Songs "Die Wesendonck Lieder" .................. Richard Wagner
Der Engel
Strebe Still
Im Treibhaus
Schmerzen
Träume
Kathryn Weld, mezzo-soprano

Symphony No. 3, op 55 in E-flat Major .................. Ludwig von Beethoven
Allegro con brio
Largo
Scherzo
Allegro molto

Richard Wagner: Five Wesendonck Songs

1. DER ENGEL

2. THE ANGEL
In my early childhood days, I was not to be named a devil, The darkness of the world, I dey the darkness. Sing, where the heart is in sorrow, The souls of the world. And there, where the spirits are, A holy spirit is broken. A voice is broken, And to the holy in heaven. A voice, an angel came down to the skies, And in chusing persons, And in chosing persons, And now, a voice is broken. From all forever, Heavenly worship.

3. STEHE STILL

4. SCHMERZEN
Sag, meine heiligen Visionen, Alle, die mein Herz, für deine heilige Nacht, Du bist mein Licht, mein Ruhm, Mein heiliger, mein Ruhm, Mein heiliger. Wie ein andrer liebt? Ich, was ich, wenn du dich selbst, Mein, so, meine Schmerzen mit Natur.

5. TRÄUME

6. DREAMS

1. IN THE MOONSHINE
(Study for "Tristan and Isolde")

7. DAS TRISTE BLÜHEN
(Study for "Tristan and Isolde")
THE BROADWAY SYMPHONY

George Shangrow, Musical Director and Conductor

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

Horn
Maurice Cary, principal
Laurie Heidt (4/23)
Mary Beth Helppie (4/24)
Nancy Foss
Anita Stokes (4/23)
Christopher Carlson (4/24)

Trumpet
David Hensler, principal
Gary Fladmoe

Trombone
Jim Hattori, principal
Charles Artists
William Irving, bass trombone

Timpani
Ian Alverez

THE BROADWAY SYMPHONY

Yes, we have a new name! Formerly the Broadway Chamber Symphony, the ensemble has recently chosen to call itself simply The Broadway Symphony, because that more accurately describes the size and vision of the group. Begun in 1978 by musical director and conductor George Shangrow, The Broadway chose its name from their first performing location: the Broadway Performance Hall on Capitol Hill in Seattle. For practical and for sentimental reasons, “Broadway” has been kept in our title. The initial membership of the orchestra was approximately thirty players (when winds and brass were included), but now they number fifty-three, adding additional players when the programming requires it. In its early stages, The Broadway envisioned itself as a “classical orchestra,” but soon it was discovered that limiting concert repertoire was not something any member wanted. To The Broadway’s credit are performances as varied as Handel concerto grosso to romantic serenades to newly commissioned works by Seattle composers.

Next year will be the fifth anniversary season for The Broadway Symphony and we hope you will look forward to our best offerings yet. Planned is the grand Ninth Symphony of Beethoven, a “pop” concert, a Prokofiev piano concerto and so much more. If you do not presently receive our regular fliers and concert announcements, please add your name to our guest book placed near the box office at this concert.

Thank you for your support, and we entreat you to introduce all your friends to The Broadway Symphony!

The Broadway Symphony takes pleasure in introducing the co-winners of the 1982 soloist competition.

DAVID KNAPP, French horn, is a graduate of the Curtis Institute of Music in Philadelphia. He began his study of the horn at age eight and in these nearly twenty years with the horn he has studied with Robert Kehm, A. Kendall Betts, Mason Jones, and Seattle’s own Robert Bonney. To his professional credit are various positions in the horn section of the Hong Kong Philharmonic, including playing principal horn his final year there. Since September of 1981, David Knapp has played second horn in the Seattle Symphony.

KATHRYN WELD, mezzo-soprano, 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 and Seattle Pro Musica. She recently appeared as a guest soloist in the Alaska Festival of Music and for the Calgary Alberta Festival Chorus. Ms. Weld has sung opera programs for the Seattle Opera Association and has performed several roles for the Cornish Opera Program. This year she was a finalist in the San Francisco Opera Center Auditions and she sang the title role in the Gluck opera “Orfeo.”

ANNOUNCING THE WINNER OF THE 1983 BROADWAY SYMPHONY SOLOIST COMPETITION:

Ms. Judith Cohen, pianist

Ms. Cohen will be featured as a guest artist with the Broadway Symphony during the 1983-84 concert season.

The annual soloist competition held by the Broadway Symphony takes place each Spring and is open to all interested musicians, without restrictions to age, instrument or voice range. Past winners are Judy Dow, harp; Steven Tada, violin, and Matthew Kocierniok, percussion.
Introduce Your Friends
To
THE BROADWAY SYMPHONY
George Shangrow, Conductor

TWO TICKETS
FOR THE PRICE OF ONE

By clipping, completing and mailing in the special coupon below, you will receive two tickets for the next performance of the Broadway Symphony for the price of one! The next concert is May 14 and 15 and features the Schubert Mass in E-Flat and the R. Vaughan-Williams Serenade to Music. The concert will be performed in association with The Seattle Chamber Singers and the Choir of the Sound; George Shangrow will conduct.

Special 2 for the price of 1

Please send me two tickets for every single admission price I have enclosed for the May 14/15 Broadway Symphony performance.

General admission: $6.00  Students & Seniors: $4.00

Name
Address
Zip
Phone (day) (Evening)

Clip and mail today to The Broadway Symphony: 7324 35th NE #4, Seattle 98115. For further information, please call 524-0603.