BEETHOVEN
THE BROADWAY SYMPHONY / SEATTLE CHAMBER SINGERS
GEORGE SHANGROW, CONDUCTOR

APRIL 15, 3:00 P.M.
MEANY HALL

The Broadway Symphony/Seattle Chamber Singers

The collaboration of the Broadway Symphony and the Seattle Chamber Singers has become a respected and unique musical force in the Pacific Northwest. The company is one of volunteer artists, dedicated to exciting and polished performances and with goals to bring the BS/SCS to professional status. Each ensemble rehearses weekly at the University Unitarian Church, where they have the privilege of residence, and develop their skills and repertoire under the direction of conductor George Shangrow. Membership in BS/SCS is by audition; general auditions are held for vacant positions during the months of August and September each year.

The Broadway Symphony/Seattle Chamber Singers offer a 6 to 7 concert season annually. Oratorios and symphonic works are the backbone of programming and the highlights are our regular presentation of local artists, both composers and soloists.

On several occasions during a concert season, small ensembles, chosen by audition from the large ones, present chamber music concerts. Included in this year’s slate were performances of an early Baroque cantata, concerti grossi, two a cappella madrigal concerts, and a complete performance of the Bach St. John Passion.

The Italian Spaghetti House and Pizzeria

- Full dinner menu or a la carte Italian specialties
- Pizza, restaurant service and to-go
- Group accommodations
- Friendly, courteous service

9824 Lake City Way NE
523-2667

The Italian Spaghetti House and Pizzeria

The Broadway Symphony/Seattle Chamber Singers will celebrate the 300th birthday of Johann Sebastian Bach. A total of 35 concerts featuring the great composer’s music are scheduled, ranging from intimate solo sonata recitals to a complete performance of the St. Matthew Passion in the Opera House (April 21, 1985). Other major works that are included in the Tricentennial celebration are Magnificat in D, the Christmas Oratorio, the St. John Passion and the B-minor Mass. For full details, watch for announcements in your favorite newspaper; for a personal copy of the “Bach Year” events, be sure to add your name to our mailing list in the lobby at this concert.

The BS/SCS takes pride in their organization; in its growth thus far and its tremendous potential for the future. It is our sincere hope that we give to our audiences the same measure of joy from the music we do as we get from rehearsing and performing it.

In order to better serve our audience, we hope you will take the time to complete the survey inserted in this program.

LET’S MAKE MUSIC TOGETHER

The Broadway Symphony and the Seattle Chamber Singers are currently recruiting members for their Board of Directors. The Board is the policy development arm of these groups, enhancing the public image, promoting financial and audience support and setting future directions. We are seeking people with background in public relations, financial analysis, media, and law who are interested in devoting time and energy to the support of these exciting musical organizations. If you are interested in working with us, please call Lauren Root: 644-2271.
The Broadway Symphony
George Shangrow, conductor

The Broadway Symphony has the policy of regular rotation for orchestral seating. Therefore, our personnel is listed alphabetically within each section.

Violin I
Judith Beanie
Eric Frankenhöfer
Frei Kleist, concertmaster
Eileen Lee
Alberta Malin
Phyllis Row
Ellen Schmidt
Kenna Smith
Rebecca Snook

Violin II
Karen Beemster
Jacqueline Cedarholm
Deon Drescher
Marcia Evenson
Marianne Michael, principal
Linda Nygren
Sandi Stinner
Myrne Van Kempen
Ellen Zienitz

Viola
Stan Drimer
Beatrice Dolf
Katherine McWilliams
Shari Peterson
Stephanie Read
Robert Shangrow
Jane Stewart
Sam Williams, principal

Cello
Gary Anderson
Joyce Barnum
Rosemary Berrier
Rebecca Birrer
Maryann Tapio
Laurel Ullat
Sasha van Dossaw, principal
Rosalind Welch

Bass
David Beach
Allan Golden, principal
Christine Howell
Connie VanWinkle

Flute
Erin Adair, co-principal
Jareen Sigley, co-principal

Piccolo
Claudia Cooper

Oboe
Hentley Beyar, co-principal
Shannon Hill, co-principal

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

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

Contra Bassoon
Herbert Hamilton

Horn
Maurice Cary, principal
Mary Ruth Hellie
Cynthia Hamilton

Trumpet
David Henderson, principal
Gary Flanigan

Trombone
Charles Arndt
James Hatton, principal

Percussion
Ian Alveson, principal

The Seattle Chamber Singers Oratorio Chorus
George Shangrow, conductor

Sopranos
Shannon Ahern
Crisis Cogini
Kyla DeRamer
Josie Emmons
Laura Flint
Cathy Haight
Mary Koch
Allene Lagnoski
Stephanie Lathorne
Margaret Marshall
Joan Mitchell
Barbara Panos
Jean van Bronkhorst
Susanna Walsh

Alto
Rachel Davidson
LaLa Hammond
Paula Hoed
Ruth Libbey
Judy Mahoney
Laurie Meddill
Susan Miller
Jamey Ellen Reed
Georgia Robertson
Mary Siebert
Neda Slusser
Margaret Smith
Claire Thomas
Kay Vercillas
Jane Seidman Yerk

Tenor
Paul Anderson
Tim Foerster
Ron Hight
Morris Jefferson
Jim Johnson
Stephen Kellg
George Lundgren
Jim Morgan
Tom Neshiba
Jerry Sams

Bass-Baritones
Gerard Beemster
John Beir
John Braun
Loren Foss
Mark Haight
Joe Hill
Peter Kechey
Robert Kechey
Stuart Kendall
Robert Schilppenrot

George Shangrow has a musical career that takes several strong directions: he is the conductor and musical director for the Seattle Chamber Singers and the Broadway Symphony; he is in his 14th year as Director of Music at University Unitarian Church, he has taught music appreciation and chorus at both the community college and the university level, and he is an accomplished keyboardist. To his credit as a professional conductor are guest appearances with the Northwest Chamber Chorale, Seattle Symphony Players Organization and Seattle Philharmonic. George Shangrow is a frequent guest lecturer for Women's University Club and Classical Music Supporters, Inc. and has been an adjudicator for several choral and instrumental competitions in the Pacific Northwest. He is an active member of ACDA and is pleased to have had Seattle Chamber Singers chosen to perform at the 1982 and 1984 regional conventions.
PROGRAM
Christus am Ölberg, Op. 85 ........................................... Ludwig van Beethoven

Christ on the Mount of Olives

Marianne Weltmann, soprano
Kathryn Weld, mezzo-soprano
Bruce Browne, tenor
Steven Tachell, bass

Text translation, page 6

INTERMISSION

Symphony No. 9 in d-minor, Op. 125 ........................................... Ludwig van Beethoven

I Allegro ma non troppo, un poco maestoso
II Molto vivace; presto
III Adagio molto e cantabile
IV Presto; allegro assai
(Choral finale on Schiller's "Ode to Joy"

Carol Sams, soprano
Kathryn Weld, mezzo-soprano
Bruce Browne, tenor
Steven Tachell, bass

Text translation,
Ode to Joy
(Bartolo Soo, Quartet and Chorus)
(Chorus)

Dr. and Mrs. Robert Balfour
Dr. and Mrs. Carl Berner
Dr. and Mrs. William Bunker
Mr. and Mrs. W.F. Burton
Mr. and Mrs. R.W. Deacon
Dr. and Mrs. Robert DeVito
Dr. and Mrs. Gilbert Eade
Dr. and Mrs. Burton Eggersten
Dr. and Mrs. Charles Hanzis
Mr. and Mrs. Tom Hansen
Mr. Fritz Klein

Dr. and Mrs. Robert Balfour
Dr. and Mrs. Carl Berner
Dr. and Mrs. William Bunker
Mr. and Mrs. W.F. Burton
Mr. and Mrs. R.W. Deacon
Dr. and Mrs. Robert DeVito
Dr. and Mrs. Gilbert Eade
Dr. and Mrs. Burton Eggersten
Dr. and Mrs. Charles Hanzis
Mr. and Mrs. Tom Hansen
Mr. Fritz Klein

OUR PATRONS

Ms. Joyce Hendrickson
Dr. and Mrs. Robert Leyse
Dr. and Mrs. Don Lysons
Dr. and Mrs. Gil Middleton
Dr. and Mrs. Dudley Moorhead II
Dr. and Mrs. Roger Nellans
Dr. and Mrs. David Plicht
Dr. and Mrs. Gary Schneider
Ms. Mary K. Simeon
Mr. and Mrs. Michael Tenenbaum
Dr. and Mrs. James Wagner

Bubbles and Sonya's Godly Glitz

TASTE

Bubbles and Sonya's Godly Glitz

TASTE
The Nineth Symphony of Beethoven has, from its creation, stood as a landmark in symphonic writing. It brought new dimensions to the form, both in terms of the scope of the work and in terms of the innovative introduction of a chorus into the symphonic form. The work has stirred controversy among musical intellectuals. Because the music is so well-known, it might be illuminating to the listener to discuss the academic controversies concerning the work rather than analyzing and discussing the structures and expressive conventions you as the listener can decide for yourself about Beethoven's motivations for writing this masterpiece.

Louis Biancolli presents the controversial issues very succinctly:

"The controversy has quieted down considerably. Beethoven's great choral symphony was long a center of aesthetic wrangling. Was the choral finale a masterpiece or a supreme stroke of genius? Did Beethoven conceive the broad outlines of the D minor Symphony with the sung text in mind as an integral part? Are the first three movements merely "absolute," i.e., without program, or do they unfold some moral or intellectual drama teaching inevitable disillusionment in Schiller's "Ode to Joy"?

The sober and reassertive answer, implying young faith in the Master, is that Beethoven knew what he was about, that the choral movement, far from being a momentous poetic stroke, was the one and only solution of the emotional and symphonic issues it raised. The symphony appears to be the basis of the free movement. The great principal theme, which, at first, is in a curious, static, I-A, it seems, from a mysteriously veiled light, might be transfigured, not by the issue raised by the first three movements, we know that he set aside a tentative sketch and entered into the principal theme, after letting the materialic in the D minor Quartet Op. 131. We also know that Cercly affirmed bluntly that Beethoven expressed unsatisfied dissatisfaction with the choral device after the poem and to elaborate a purely orchestral finale. But Beethoven was forever descending and repeating. The rejection of a sketch is a different form as far as Cercly's argument, Schindler's, and Pierrot relented it.

Dorald Tovey seemed to argue this side of the controversy through his analysis of the choral finale. He declared: "There is no part of Beethoven's Choral Symphony which does not become the clear for us that assuming the choral finale is right; and there is hardly a point that does not become difficult and obscure as soon as we fall into the habit which assumes that the choral finale is wrong."

In accepting Tovey's argument, Biancolli then says:

"Proceeding on this premise, then, it is erroneous (1) to regard the finale as a blending and detract it from its other three movements, (2) to accept the finale as an occult, sublime in itself, but alien to the work as a whole, in short, to consider the Ninth Symphony as an essentially simple and not at all complex over the fact, and (3) to conclude that an instrumental finale would have fitted Beethoven's scheme better."

If scholars could accept the grand design of the symphony and recognize the greatness therein, they remained divided over the extent of the work and the inclusion of the chorus. The debate raged on over the issue of the presence of a programmatic theme or content, and these scholars then took sides over whether the choral movement was the first three movements suggested some central theme or program which the choral finale would explain through its text.

Ludwig van Beethoven — Symphony No. 9 in D minor, Opus 125

The Ninth Symphony of Beethoven has, from its creation, stood as a landmark in symphonic writing. It brought new dimensions to the form, both in terms of the scope of the work and in terms of the innovative introduction of a chorus into the symphonic form. The work has stirred controversy among musical intellectuals. Because the music is so well-known, it might be illuminating to the listener to discuss the academic controversies concerning the work rather than analyzing and discussing the structures and expressive conventions you as the listener can decide for yourself about Beethoven's motivations for writing this masterpiece.

Louis Biancolli presents the controversial issues very succinctly:

"The controversy has quieted down considerably. Beethoven's great choral symphony was long a center of aesthetic wrangling. Was the choral finale a masterpiece or a supreme stroke of genius? Did Beethoven conceive the broad outlines of the D minor Symphony with the sung text in mind as an integral part? Are the first three movements merely "absolute," i.e., without program, or do they unfold some moral or intellectual drama teaching inevitable disillusionment in Schiller's "Ode to Joy"?

The sober and reassertive answer, implying young faith in the Master, is that Beethoven knew what he was about, that the choral movement, far from being a momentous poetic stroke, was the one and only solution of the emotional and symphonic issues it raised. The symphony appears to be the basis of the free movement. The great principal theme, which, at first, is in a curious, static, I-A, it seems, from a mysteriously veiled light, might be transfigured, not by the issue raised by the first three movements, we know that he set aside a tentative sketch and entered into the principal theme, after letting the materialic in the D minor Quartet Op. 131. We also know that Cercly affirmed bluntly that Beethoven expressed unsatisfied dissatisfaction with the choral device after the poem and to elaborate a purely orchestral finale. But Beethoven was forever descending and repeating. The rejection of a sketch is a different form as far as Cercly's argument, Schindler's, and Pierrot relented it.

Dorald Tovey seemed to argue this side of the controversy through his analysis of the choral finale. He declared: "There is no part of Beethoven's Choral Symphony which does not become the clear for us that assuming the choral finale is right; and there is hardly a point that does not become difficult and obscure as soon as we fall into the habit which assumes that the choral finale is wrong."

In accepting Tovey's argument, Biancolli then says:

"Proceeding on this premise, then, it is erroneous (1) to regard the finale as a blending and detract it from its other three movements, (2) to accept the finale as an occult, sublime in itself, but alien to the work as a whole, in short, to consider the Ninth Symphony as an essentially simple and not at all complex over the fact, and (3) to conclude that an instrumental finale would have fitted Beethoven's scheme better."

If scholars could accept the grand design of the symphony and recognize the greatness therein, they remained divided over the extent of the work and the inclusion of the chorus. The debate raged on over the issue of the presence of a programmatic theme or content, and these scholars then took sides over whether the choral movement was the first three movements suggested some central theme or program which the choral finale would explain through its text.
The music is likely to be once resolved, but it is not known that the text of Schiller’s ‘Ode to Joy’ had pervaded Beethoven’s thinking for some 10 years before it was finally realized musically in his Ninth Symphony. A letter dated 9 November 1822, Beethoven announced his plan to set the poem to music. Sketches reveal some early attempts in 1798 and 1811 with suggestions that the ode could be set as a concert aria or as a series of interludes during an overture. It was not until a sketch in 1822 that we see it emerge as a choral movement related to other sketches of a symphony in D minor.

The use of a choral finale is not an interesting artistic problem for Beethoven. If the choral section was to be seen as a part of a logical whole, it had to be successfully introduced as a part of what was already one of the most complex and most cost symphony works ever attempted. The solution was simple and effective. The baritone soloist simply ended us to the flute and other instruments by the end of the second movement, and the choir was presented an almost identical melody, a setting of the Schiller’s poetry in his C Major Choral Fantasia, Op. 133. The settings, with their almost identical melodic contour, use of the major form, harmonic progression that has been described as prototypical of that used in the Schubert Mass in B flat major, and the use of the chorus in the first movement, it would seem more than mere coincidence that the conclusions of the two works have so much in common.

This writer does not tend to suggest the existence of a program for the Ninth Symphony, but many believe that this is a problem. And that mystery can be discerned by the listener through the programmatic suggestion, then perhaps Wagner has best described that programmatic suggestion. In analyzing the symphony, programmatic movements have written:

1. Allegro, con crescendo. The grand entrance of the chorus is the first movement of the symphony. It is a good idea that we see it, one in which we are carried away. The second movement is a good idea that we are carried away. The third movement is a good idea that we are carried away. The fourth movement is a good idea that we are carried away. The fifth movement is a good idea that we are carried away.

2. Allegro maestoso. This movement is a good idea that we see it, one in which we are carried away. The second movement is a good idea that we are carried away. The third movement is a good idea that we are carried away. The fourth movement is a good idea that we are carried away. The fifth movement is a good idea that we are carried away.

3. Allegro con fuoco. This movement is a good idea that we see it, one in which we are carried away. The second movement is a good idea that we are carried away. The third movement is a good idea that we are carried away. The fourth movement is a good idea that we are carried away. The fifth movement is a good idea that we are carried away.

4. Allegro con fuoco. This movement is a good idea that we see it, one in which we are carried away. The second movement is a good idea that we are carried away. The third movement is a good idea that we are carried away. The fourth movement is a good idea that we are carried away. The fifth movement is a good idea that we are carried away.

5. Allegro con fuoco. This movement is a good idea that we see it, one in which we are carried away. The second movement is a good idea that we are carried away. The third movement is a good idea that we are carried away. The fourth movement is a good idea that we are carried away. The fifth movement is a good idea that we are carried away.

The Ninth Symphony of Schiller’s poetry, and it rarely arranged the order of thematic unity. The chosen themes have been described as Beethoven’s ‘vision of life, and their influence upon him throughout his life’ Schiller’s ‘Ode to Joy’.

If scholars could accept the grand design of the symphony and recognize the greatness therein, they remained divided over the extent of the work and the inclusion of the chorus. The debate raged on the issue of the presence of a programmatic theme or content, and these scholars then took sides over whether the first three movements suggested some central theme or program which the choral finale would explain through its text.
Symphony No. 9 in d-minor, Op. 125
Ludwig van Beethoven

I Allegro ma non troppo, un poco maestoso
II Molto vivace; presto
III Adagio molto e cantabile
IV Presto; allegro assai
(Choral finale on Schiller's "Ode to Joy"

Carol Sams, soprano
Kathryn Weld, mezzo-soprano
Bruce Browne, tenor
Steven Tackell, bass

Text translation,

Ode to Joy (Baritone Solo, Quartet and Chorus)
(O Friends, no more of these sad toasts
Let us rather raise our voices together
In more pleasant and joyful tones.)
Joy, thou shining spark of God.
Daughter of Elysium.
With fiery rays, Goddess,
We approach thy shrine.
Your magic reunites those
Who stern custom has parted
All men will become brothers
Under your protective wing.
Let the man who has had the fortune
To be a helper to his friend
And the man who has won a noble woman
Join in our chorus of jubilation!
Yes, even if he holds but one
As his only in all the world!
But let the man who knows nothing
Of this steal away alone and in sorrow.

PROGRAM
Christus am Ölberg, Op. 85
Ludwig van Beethoven
Christ on the Mount of Olives

Marianne Weltmann, soprano
Kathryn Weld, mezzo-soprano
Bruce Browne, tenor
Steven Tackell, bass

Text translation, page 6

INTERMISSION

MOUNT OF OLIVES

-INTRODUCTION-

Jesus.

Mr. Father, O my Father, Thou art in glory
Now is the hour approaching when I suffer.
It is in the night that Jews come with the mob
To tear and destroy Thee, for they say they bear in Thee
The mark of Thy fiend, they say they bear in Thee
The judgment and the power of God.

Father! I appear as at this very time. A cloud passed over me, I am afraid of all things.
How could that hand not, from first moment, over me a judgment struck me.
Was this the incurable, curse which came upon me and my soul.
My heart is sunk, my Father, O comfort me!

-ARIA-

All my good have forsaken me.
Thou dost drown the face of my heart in gloom.
With an overwhelming fear.
I feel an impenetrable darkness.
The thoughts of mortality pass.
The gloom of death envelops me.
From my heart all light is lost.

This hand to the hear and mercy.
Little Son in the heart of Thee.
By Thy power save us, little Son.
Take this eye away from us.

-RECEPTIVE-

Jesus.

Now beautiful, Father, for this is God's own wrath.
Forsake him, for the earth is his own.
The sword of God! It is the sword of the earth.
It is the sword of God! It is the sword of God! It is the sword of God!

Thus saith Jehovah: Call in all the nations.
The end of their days is near.
As the light of the sun is lost away,
Depressed of heart, cast thyself into the earth.

-DOCT-

On, my Father, call the heavy judgment.
Brothers, beyond the stars.
On me Thee pour the streams of anguish,
In Thee let Abraham's dream come.

Crescendo
Oh, let the sun itself within the darkness
Turn into the cross of my heart.
I am the man who is called into Thee.
I am the man who is called into Thee.

All the world's creatures draw draughts of joy from nature:
Both the just and the unjust follow in her gentle footsteps.
She gave us kisses and wine and a friend to us into death.
She gave the joy of life to the lowest, And to the angel of Heaven.
He must dwell beyond the stars.

-Johann Sebastian Bach

Though great the pain, great the grief, the terror
From God's own hand and in - how can it? - also God's own hand!
Thou canst weep for the few and sad
Whence in brief be brief was noised.

-RECEPTIVE-

Jesus.

Now is the hour of the judgment.
Let the men now be shown the judgment.
For this hour came to them to show them the judgment.
And pardon may be.

Jesus.

None can see, none can hear;
By God's grace alone.
The holy house of prayer.
In God, shall we be.

-RECEPTIVE AND CHORUS-

Jesus.

They who have been shall have been shown.
This shall be the mighty hour.
My Father, oh, the hour of pain and trial;
Oh, how shall we bear it.
A voice from God shall awake.
And judgment shall be.

-RECEPTIVE-

Jesus.

Come, come, O Son of God,
Now before the doom of my beloved Father,
Will He remove the face of death from me?

-DOCT-

On, on, my Father, call the heavy judgment.
Brothers, beyond the stars.
On me Thee pour the streams of anguish,
In Thee let Abraham's dream come.

Crescendo
Oh, let the sun itself within the darkness
Turn into the cross of my heart.
I am the man who is called into Thee.
I am the man who is called into Thee.

All our patrons

Dr. and Mrs. Robert Balfour
Dr. and Mrs. Carl Berner
Dr. and Mrs. William Bunker
Mr. and Mrs. W.F. Burton
Mr. and Mrs. R.W. Deacon
Dr. and Mrs. Robert DeVito
Dr. and Mrs. Gilbert Eade
Dr. and Mrs. Burton Eggersten
Dr. and Mrs. Charles Hansing

Mr. and Mrs. Tom Hansen
Mr. Fritz Klein

Ms. Joyce Hendrickson
Dr. and Mrs. Robert Lelsey
Dr. and Mrs. Don Lysons
Dr. and Mrs. Gil Middleton
Dr. and Mrs. Dudley Meadoworff II
Dr. and Mrs. Roger Nellans
Dr. and Mrs. David Pitkethly
Ms. and Mrs. Gary Schneider
Ms. Mary K. Simeon
Mr. and Mrs. Michael Tenenbaum
Dr. and Mrs. James Wagner

Bachloph receive God's Almighty Blessing:
Praise the Lord, give thanks to the Lord: for he is good;
His love is forever:
All my patrons.
The Broadway Symphony
George Shangrow, conductor

The Broadway Symphony has the policy of regular rotation for orchestral seating. Therefore, our personnel is listed alphabetically within each section.

Violin I
Judith Beatie
Eric Frankenfeld
Frini Klein, concertmaster
Eileen Lee
Alton Maletsky
Phyllis Rowe
Elizabeth Schmid
Kenna Smith
Rebecca Squakap

Violin II
Karen Beemster
Jacqueline Cedarholm
Don Drachenfeld
Marianne Helfenstein
Linda Nygren
Sandra Sunter
Myrnie Van Kempen
Ellen Zienitz
Viola
Starn Dixman
Beatrice Dolf
Katherine McWilliams
Shari Peterson
Stephanie Read
Robert Shangrow
Jane Stephenson
Sam Williams, principal

Cello
Gary Anderson
Joyce Barnum
Rosemary Bernstein
Rebecca Dow
Maryann Tapio
Lauren Uhlasky-Roor
Sasha van Damow, principal
Rosalie Welch

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

Contrabassoon
Herbert Hamilton

Horn
Maurice Garry, principal
Mary Ruth Helippie
Cynthia Hamilton
Anita Stakes

Trumpet
David Hensler, principal
Gary Fladmark

Trombone
Charles Arndt
James Hunter, principal

Percussion
Ian Alavos, principal
Joe Mariano-Arntz

The Seattle Chamber Singers Oratorio Chorus
George Shangrow, conductor

Sopranos
Shannon Aborn
Crispin Cogini
Kyla DeRomer
Josie Emmons
Laura Flint
Carolyn Haight
Mary Koch
Allene Lagowladz
Stephanie Lathone
Margaret Marshall
Joan Mitchell
Barbara Pasini
Jean vanWinkel
Susanna Welsh

Altos
Rebecca Dotter
Jill Hammond
Paulee Hoad
Ruth Libby
Judy Mahoney
Laurie Medill
Susan Miller
Jamey Ellen Read
Georgia Richardson
Mary Siebert
Nedra Shluss
Margaret Smith
Clare Thomas
Kay Verderas
Jane Seidman Yerk

Tenors
Paul Anderson
Tim Forsyth
Ron Haight
Merrill Johnson
Stephen Kelley
George Lundgren
Jim Morgan
Tom Nesbitt
Jerry Sims

Bass/Barytones
Geoff Beemster
John Behr
Tim Braup
Loren Bosco
Mark Haight
Joe Hill
Peter Kellogg
Robert Kendall
Robert Schlepper
Warren Shaffer
Sandy Thornton
Bob Witty

GUEST SOLOISTS

MARIANNE WELTMANN, soprano for Christ on the Mt. of Olives received her musical training at Julliard under scholarship, thereafter making extensive solo appearances in Europe and the United States. Currently, she is teaching voice in both Seattle and Tacoma, and presents several recitals of lieder and French art song each year. She has appeared with the Seattle Chamber Singers several times also, with the Seattle Symphony Chorale, the Tacoma Civic Chorus, the Bellafonte Chorale, the Port Angeles Symphony and the Cornish Institute.

CAROL SAMS, soprano for Symphony No. 9, has been a featured soloist with the Seattle Chamber Singers often during the past ten years. In addition to her work as a singer, she is a composer of merit and public success, having had works performed by the Seattle Symphony, the Northwest Boys Choir and opera companies in Japan and Los Angeles. Dr. Sams received her musical education at Mills College and the University of Wisconsin and, has taught at Seattle Central Community College and the U.W.

KATHRYN WELCH, mezzo-soprano, recently made her debut as the confidante in Seattle Opera's production of Richard Strauss' Elektra. She is well known for her regular appearances as an orchestra soloist with the Seattle Symphony, and recently starred in the Seattle Opera Symphony in concert as winner of the 1982 soloist competition. Ms. Welch has been a frequent soloist for the Northwest Chamber Orchestra and the Choir of the Sound, as well as for orchestra groups in Alaska, Canada and in metals. She and George Shangrow recently gave a recital of lieder, choruses, and 20th century songs.

BRUCE BROWNE, tenor, is currently Director of Choral Activities at Portland State University and is the conductor for the Portland Symphony Choir. He is a leader in advanced music education in the Pacific Northwest, and he is also returning to a faculty exchange with a Mexican university. Mr. Browne is in demand as a tenor soloist throughout the Pacific Northwest, and has appeared with the Seattle Chamber Singers/Broadway Symphony in 1992 for an all-Hendel Program. He received his Doctor of Musical Arts from the University of Washington and has held teaching posts in Ohio, Arizona and Oregon.

STEVEN TACEH, bass-baritone, has performed a variety of oratorio repertoire for Seattle Opera, Santa Fe Opera, Arizona Opera, Seattle Chamber Singers/Broadway Symphony and churches throughout the Seattle area. Mr. Taceh studied at both the University of Washington and the Vienna Academy of Music, and recently worked with Eve Queler and the Opera Orchestra of New York in a concert version of Gurrenay by Stravinsky. This work is featured in the Minnesota Opera's production of La Sonnambula.

GEORGE SHANGROW has a musical career that takes several strong directions: he is the conductor and musical director for the Seattle Chamber Singers and the Broadway Symphony, he is in his 14th year as Director of Music at University Unitarian Church, he has taught music appreciation and chorus at both the community college and the university level, and he is an accomplished keyboardist. To his credit as a professional conductor are guest appearances with the Northwest Chamber Symphony, Seattle Symphony Players Organization and Seattle Philharmonic. George Shangrow is a frequent guest lecturer for Women's University Club and Classical Music Supporters, Inc. and has been a adjudicator for several choral and instrumental competitions in the Pacific Northwest. He is an active member of ACDU, and pleased to have led Seattle Chamber Singers chosen to perform at the 1990 and 1994 regional conventions.
BEETHOVEN
THE BROADWAY SYMPHONY / SEATTLE CHAMBER SINGERS
GEORGE SHANGROW, CONDUCTOR

APRIL 15, 3:00 P.M.
MEANY HALL

The Broadway Symphony/Seattle Chamber Singers

The collaboration of the Broadway Symphony and the Seattle Chamber Singers has become a respected and unique musical force in the Pacific Northwest. The company is one of volunteer artists, dedicated to exciting and polished performances and with goals to bring the BS/SCS to professional status. Each ensemble rehearses weekly at the University Unitarian Church, where they have the privilege of residency, and develop their skills and repertoire under the direction of conductor George Shangrow. Membership in BS/SCS is by audition; general auditions are held for vacant positions during the months of August and September each year.

The Broadway Symphony/Seattle Chamber Singers offer a 6 to 7 concert season annually. Choruses and symphonic works are the backbone of programming and the highlights are our regular presentation of local artists, both composers and soloists.

On several occasions during a concert season, small ensembles, chosen by audition from the large ones, present chamber music concerts. Included in this year's slate were performances of an early Baroque cantata, concerti grossi, two a cappella madrigal concerts and a complete performance of the Bach St. John Passion.

The Broadway Symphony/Seattle Chamber Singers will celebrate the 300th birthday of Johann Sebastian Bach. A total of 35 concerts featuring the great composer's music are scheduled, ranging from intimate solo sonatas recitals to a complete performance of the St. Matthew Passion in the Opera House (April 21, 1985). Other major works that are included in the Tricentennial celebration are Magnificat in D, the Christmas Oratorio, The St. John Passion and the B-minor Mass. For full details, watch for announcements in your favorite newspaper; for a personal copy of the "Bach Year" events, be sure to add your name to our mailing list in the lobby at this concert.

The BS/SCS takes pride in its organization; in its growth thus far and its tremendous potential for the future. It is our sincere hope that we give to our audiences the same measure of joy from the music we do as we get from rehearsing and performing it.

In order to better serve our audience, we hope you will take the time to complete the survey inserted in this program.

LET'S MAKE MUSIC TOGETHER

The Broadway Symphony and the Seattle Chamber Singers are currently recruiting members for their Board of Directors. The Board is the policy development arm of these groups, enhancing the public image, promoting financial and audience support and setting future directions. We are seeking people with background in public relations, financial analysis, media, and law who are interested in devoting time and energy to the support of these exciting musical organization. If you are interested in working with us, please call Lauren Root: 644-2271.

The Italian Spaghetti House and Pizzeria

- Full dinner menu or a la carte Italian specialties
- Pizza, restaurant service and to-go
- Group accommodations
- Friendly, courteous service

9824 Lake City Way NE
523-2667

You can find the Seattle Chamber Singers enjoying life there every Wednesday night after their rehearsals!