The Seattle Chamber Singers and
The Broadway Symphony
George Shangrow, conductor

The Broadway Symphony/
Seattle Chamber Singers
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In the summer of 1987, the Broadway Symphony and Seattle Chamber Singers will depart for their fourth European Concert Tour. The groups will travel through Italy, Austria, Hungary and France, giving concerts en route. If you are interested in joining the tour, either as performer or non-performer, check the appropriate space below and you will be sent complete information as soon as it becomes available.

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The Broadway Symphony/Seattle Chamber Singers

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

GEORGE SHANGROW is the music director and conductor of the Broadway Symphony and Seattle Chamber Singers. Having founded the Singers in 1968 and the orchestra in 1978, he has brought both groups to enjoy respected national and international reputations. In addition to his work with the BS/SCS, George Shangrow is Director of Music at the University Unitarian Church in Seattle. Under his leadership the church and its music programs have become recognized as a place for fine musical presentations. He also lectures frequently for the Women's University Club and Seattle Opera's Preview program, and has participated in the regional conventions of the American Choral Director's Association and the American Guild of Organists. Several of Seattle's professional performing ensembles have had Mr. Shangrow appear as guest conductor, and he is frequently asked to adjudicate at student and professional competitions.

ROBERT KECHLEY has become one of Seattle's most often heard and best liked home-town composers. Within the last five years, works by him have been commissioned and performed by the Broadway Symphony, the Seattle Chamber Singers, the Northwest Chamber Orchestra, the Northwest Boychoir, and the University and Eastshore Unitarian Churches. While on tour in Europe in 1981 and 1983, the BS/SCS performed several of Robert's folksong arrangements; these pieces were the highlights of the programs. Robert Kechley is a native of Seattle and began composing at the age of fourteen. He is a graduate of the University of Washington, where he studied composition with Robert Suderberg, Ken Benshoof, William O. Smith and others. Presently, he teaches music at Seattle Central Community College, as well as privately, and assists with the music program at Eastshore Unitarian Church.

PETER MACK was born in Dublin, Ireland in 1961 and began to study the piano at the age of five. In 1978 he entered the medical school of Trinity College Dublin, but left after two years to concentrate on music. Peter Mack was the first Irish person to win the Silver Medal for Great Britain and Ireland, having been chosen from 500 musicians in all areas. He has studied at the Academy of Music in Prague, the Johannesen school in British Columbia, and the University of Cincinnati College Conservatory of Music. In the fall of 1985, Peter followed his instructor, Bela Siki, to the University of Washington, where he is pursuing his Doctoral studies. He is the receipient of the Stout Fellowship and the prestigious Brechinen Scholarship at the University of Washington, and in November 1985 he won the Sherman Clay Competition in Los Angeles, being chosen from a field of 83 top competitors to be the recipient of a Steinway Grand Piano along with five guest appearances with West Coast orchestras.

The Broadway Symphony and the Seattle Chamber Singers
1986–1987 Concert Season

G.F. Handel's grand oratorio Theodora — September 26, 8:00pm location TBA

BSO #1 with the music of Brahms, Bartok, and Mozart — November 16, 3:00pm Kane Hall

Monteverdi: 1610 Vespers — December 7, 3:00pm St. Alphonsus Church

BSO #2 featuring the 1986 Broadway Symphony Solo Competition winner, Chris Wang — February 8, 3:00pm Kane Hall

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Use the coupon below and receive a full season subscription to the Broadway Symphony/Seattle Chamber Singers for the low price of $40.00. Yes, only $40.00! That means you get eight concerts for the price of five. This price will not be offered again, so fill out the coupon now for your season subscription at this specially reduced rate.

In addition to our regular season, we are pleased to announce the following special concerts:

CANTATA SUNDAYS — These were some of the most popular events of our 1985 BACH YEAR. This summer we'll have two different evenings of cantatas presented by our experienced Bach performers. July 15 and August 3 at University Unitarian Church.

MESSIAH — By popular demand we bring back Seattle's most exciting version of Handel's great work. This will be a chamber version with a chorus of twenty four and an eighteen member orchestra, presented at University Unitarian Church. The seating capacity is currently limited, so order your tickets now! December 12, 13, 15. Our special advance ticket price is only $10.00.

ST. MATTHEW PASSION — Bach's magnificent opus is so loved by audience and performers alike that the Broadway Symphony and Seattle Chamber Singers are aiming to make its presentation a yearly custom. April 5, 1987, location to be announced. Advance tickets are $10.00.

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*There are also student/senior tickets available for the Cantatas at $5.00 each.
The Seattle Chamber Singers and The Broadway Symphony
George Shangrow, conductor

PROGRAM

American Folk Songs
At the River* ............................................ arr. Aaron Copland
Simple Gifts* ........................................... arr. Aaron Copland
When Jesus Wept ...................................... arr. Carol Sams
Ching-a-ring Chaw* ..................................... arr. Aaron Copland

The Unanswered Question ....................... Charles Ives (1874-1954)
Four Dances from Rodeo ......................... Aaron Copland (b. 1900)
Buckaroo Holiday
Saturday Night Waltz
Corral Nocturne
Hoedown

INTERMISSION

Rhapsody in Blue ...................................... George Gershwin (1898-1937)
Peter Mack, piano

Folksong Arrangements ......................... Robert Kechley (b. 1952)
Risselty Rosselty
The Water is Wide†
The Arkansas Traveler*
The Erie Canal†
Londonderry Air

†—World Premiere
*—Orchestrated by the conductor

The Broadway Symphony
George Shangrow, musical director and conductor

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

VIOLIN I
Judith Beatie
Fritz Klein, concertmaster
Diane Lange
Jeanne Nadeau
Robin Petzold
Phyllis Rowe
Kensha Smith
Rebecca Soukup

VIOLIN II
Teresa Anderson
Karen Beemer
Kathryn Boot
Alice Leight
Eileen Lusk, principal
Scott Molin
Timothy Price
Myra Van Kempen

VIOLA
Beatrice Dolf
Katherine McWilliams
Stephanie Reid
Robert Shangrow
Katherine Shangrow
Sam Williams, principal
Nancy Winder

CELLO
Gary Anderson
Vera Groom
Penny Green
Rebecca Parker
Jean Solvig
Maryann Tapiro, principal
Julie Wheeler

BASS
David Couch, principal
Alain Goldman
Jo Hansen

FLUTE
Erin Adams, co-principal
Claudia Cooper
Jeanne Shangrow, co-principal

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

BASS CLARINET
Jerome Venkovic

OBOE
Hunter Boyer, co-principal
Shannon Hill, co-principal

ENGLISH HORN
Gail Coughenour

BOOMER
Daniel Ote

TRUMPET
William Berry
Gary Flandmou
David Henstridge, principal

TENOR
Ronald Haight
Philip Mortenson
Gene Patterson
Jerry Sims

TROMBONE
Jeff Domoto
William Irving, principal
Steve Sommer

TUBA
David Brewer

TIMPANI
Daniel Ote

PERCUSSION
Mathew Beckmeyer
Chris Monroe

HARP
Naomi Kato

PIANO
Kristin Haight

SOPRANO
Laila Adams
Jane Blackwell
Belle Chensault
Crissa Cugini
Michele DeMaria
Catherine Height
Pamela Hill
Kathie Kern
Jill Kraemer
Stephanie Belanger
Nancy Lewis
Mary Jane Loizzo
Margaret Marshall
Cassie Mungo
Barbara Parsons
Nancy Robinson
Laurie Romhout
Nancy Shaeffer
Susan Vanek-Merry

ALTO
Marta Chaloupka
Gloria Derwilla
Kristina Height
Lauren Hargis
Mary Beth Hughes
Ruth Libby
Suzi Moos
Laurie Modlin
Susan Miller
Janet Ellen Reed
Marie Stichert
Nedra Slussor
Peggy Smith
Claire Thomas
Kay Vreeland
Luna Wilcox

SAXOPHONE
Herbert Hamilton, Sr.
Herbert Hamilton, Jr., principal

SAXOPHONE
Herbert Hamilton, Jr., principal

HORN
Maurice Cary, principal
Laurie Heidt
William Hannahatt
Anita Stokes

TENOR
Robert Shangrow, co-principal

TROMBONE
Jeff Domoto
William Irving, principal
Steve Sommer

TUBA
David Brewer

TIMPANI
Daniel Ote

PERCUSSION
Mathew Beckmeyer
Chris Monroe

HARP
Naomi Kato

PIANO
Kristin Haight
The Unanswered Question
By Charles Ives

Charles Ives was perhaps the most unusual, indeed eccentric, yet most original, freshest, most unorthodox and aggressively American of composers. Ives was born in 1874 in Danbury, Connecticut, the son of a Civil War band leader and music teacher. A product of Charles Ives can only be comprehended within the context of the tremendous influence his father, George Ives, had upon his early musical development. At that time, "art music" in the United States was still tightly bound to the concept of rigid German academicians—Romans, euro to the ground, as it were, listening for the later work from the Greeks. Charles was simultaneously and mercilessly isolated from the constructive influences of this staid American compositional environment, and blessed to have been born the son of George Ives, a well trained "practical" musician with absolute pitch, who demonstrated a lifelong fascination with the unusual and with all manner of acoustical phenomena. George admired Bach, Handel and Beethoven, the "sinner-stealer" of European musical tradition, but deplored the "art music" he heard in those halls. He gave young Charles solid, pedagogical foundations in music theory and composition technique, but the real influence came from his father. He would often say to Charles, "It's all right to do that, Charles, if you know what you're doing." The point of view, he expressed by Ives' detractors: that Ives, though a brilliant intellect with a vivid imagination, was harsping from the start away from the solidly composed way he did because no one had taught him better, misses the mark about the significance of Ives and the way he saw, simply as being essentially wrong.

Ives knew exactly what he was doing; his father made sure that did. In his teens, young Ives showed his father a fugue that he had written. Each successive entrance of the fugue subject was a work of art. The elder Ives said: "Charles, it will be time enough to write and improve fugue and do it well when you can write a proper fugue and do that." Concerning the overall impact of his father on his musical growth, Charles Ives wrote: "One thing I am certain of, that I have done anything good in music, it was first, because of my father, and second, because of my wife. What she has done for me, I will put down, because she will not tell me. But my father—not only his influence, his individuality, character, and profundity, and his remarkable, understanding of the ways of a boy's heart and mind. He had a remarkable talent for music and for the nature of music and sound, and also a philosophy for music that was unusual. Besides holding the most important points of the music lessons I was five years old, keeping me at it until he died, with the greatest teaching that a boy could have. He was a first-rate classical music, and the study of harmony and counterpoint, he above all imparted an interest, and encouraged me to learn and put them to that need it in any way. Indeed, for those that thought that music as a rule did not use the faculties that the Centor had given him hard enough, and some, I could not have been over ten years old when he would occasionally have a sing a piece like Swanee River in E flat while I composed in the key of C. This was to stretch our ears and strengthen our musical minds, so that they could learn to use and translate things that might be used in a more in depth and in a more intellectual manner, and I am certain of this instance, I do not think he had the possibility of polytonality in composition, in mind. I do not think it was in his mind to think for themselves and be more independent—in other words, to be less dependent on him."

In Ives, however, we have a composer who was a rare combination of the consummate intellectual discipline of musicians, and the free thinker who compositionally and instrumentally upward over every conventional discipline and method. He experimented with docephonic independent of the Viennese. Expressionism, used polytonality, layered meters, i.e. bars of one meter superimposed over bars of another. Not like Bartok, drew his musical sources from the folk and vernacular traditions, and in general did anything he saw Ives do for his music. Ives was always something more than the typical Americo. Ives music was self-made during his lifetime and he therefore was inspired by few. His influence lies in the way he asserted "American music" in the "vulgar" means of Henry Cowell, and the many American writing music today is more independently and confidently himself because of the courage with which Ives observed Theoren's objection: "Direct your ear toward... and so be live in home cosmography."

Acknowledgements
Rick Lyman, sound engineer
Steve Stoeckel, scripting

Rudolph in Blue
By George Gershwin

George Gershwin was born Jacob Gerschowitz on September 26, 1898 in Brooklyn, New York of Russian immigrant parents. George was to become a living, breathing example of one of America's greatest pieces of folklore, the Horatio Alger theirs to riches story. George's young life was among the streets and tenements of Manhattan's lower East Side. He did very poorly as a student, thinking intellectual pursuits to be the province of "sissies," would much rather play stickball or cards, or fight. He played hooky when he thought he could pull it off with impunity and made his teachers' lives a living end to end with "spade" and "treachery." With his misbehavior, in short, George was a pillar of American youth, the "typical." George showed no evidence of either interest or aptitude for music until his adolescence, at the age of ten, with the eight-year-old violin prodigy, Mieczyslaw Weinberg. Later to become a fellow violinist and good friends, was so impressed by George's violin talent that he suggested to George's father, Gershwin, Gershwin, who was fascinated by music's potential and was influenced to try his hand at the instrument. Playing the piano, George was amazed by George's talent in music, but told him in the most unambiguous terms that he lacked the talent. George, far from deterred, sought and engaged the tutelage of several New York music teachers until he finally connected with Charles Weinberg at some time in 1912. His studies under Weinberg unveiled the first evidence of anything special about George Gershwin. George developed an interest in jazz and popular song, and the "jazz music" of his youth was a way of escape to multiply this interest on the part of his pupil. On the contrary, he took great and pride in his accomplishment and in return gave George a solid foundation in piano technique and musical fundamentals. He defended his any way he could to prove his talent. George became a functioning adult professional by taking a job as a song pluggers for J. Remick and Co., a music publishing firm on Tin Pan Alley. George's reputation as a pianist and he recorded a large number of piano rolls for the time but the amount of money was. George was by this time also writing his own songs and performing them. George's musical talent was not appreciated in the world of "serious" music. In 1971, he met and worked with his idol, Jerome Kern, as well as all rights usable by his own songs, and Kern. Kern was impressed with his talent. George met, and inseparable. It is such a success that Iosk recorded it for Columbia Records. Iosk was so impressed with the song that song was by George Gershwin in the first time of the day itself most is remembered.

Gershwin's mentor's continued and he became, along with his lyrics brother, the most celebrated songwriter of his time. After a very short time, Gershwin's music was no longer a "serious" music at all. George Whiteman produced his first recording of "Singing in the Rain," a milestone in the history of popular music. Whiteman's slicked-up product reached an audience that was for song and music. Whiteman's record of "Singing in the Rain" set the stage for popularization of American popular music on a "seriously" recorded program and saw an ability to bring out of the "seriously" fashionable world and into the serious concert hall stage. Whiteman commissioned George Gershwin to collaborate with him on the project to be played by the composer and Whiteman's orchestra. On February 12, 1924, Iosk performed "Rhapsody in Blue" at the Grand Opera House. At the end of the affair, which was the nearest the performance of this work and then fell break house. It was not or this day a smash hit.

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The Unanswered Question

By Charles Ives

Charles Ives was perhaps the most unusual, indeed eccentrical, yet most original, most experimentally inclined and most aggressively American of composers. Ives was born in 1874 in Danbury, Connecticut, the son of a Civil War band leader and music teacher. A heart of Charles Ives can only be comprehended within the context of the tremendous influence his father, George Ives, had upon his early musical development. At that time, "art music" in the United States was still firmly rooted in the cult of rigid German academicians—Romans, euro to the ground, as it were, listening for the latter word from the Greeks. Charles was simultaneously and mercilessly isolated from the constructive influences of this staid American compositional environment, and blessed to have been born the son of George Ives, a well trained "practical" musician with absolute pitch, who demonstrated a lifelong fascination with the expressive potential of all manner of acoustic phenomena. George admired Bach, Handel and Beethoven, the "sterile stuff" of European musical tradition, but deplored the dryness and coldness of the music. He gave young Charles solid, pedagogical foundations in music theory and composition technique, but he also taught him the lessons that were distilled from his mind. He would often say to Charles, "It's all right to do that, Charlie. If you know what you're doing. The point of view, of course, is derived by Ives' deceptions that, though a brilliant intellect with a vivid imagination, was hating the world of art that had composed the way he did because no one had taught him better, marks the moment about the significance of Ives and also about myself as simply being erroneous. Ives knew exactly what he was doing: his father made sure that he did. In his teen years, young Ives showed his father a fugue that he had written. Each successive entrance of the fugue subject was a creation of his own. The elder Ives said: "Charlie, it will be time enough to write and improper fugue and do it well when you can write a proper fugue and that better." Concerning the overall impact of his father on his musical growth, Charles Ives wrote: "One thing I am certain of, that if I have done anything good in music, it was first, because of my father, and second, because of my wife. What she has done has been as beneficial. It's so much easier to understand the way of a boy's heart and mind. He had a remarkable talent for music and for the nature of music and sound, and also a philosophy for music that was unusual. Besides studying the music lessons I was five years old, and keeping me at it until he died, with the best teaching that a boy could have learned from Gerhard, and from classical music, and the study of harmony and counterpoint, he above all kept my interest, and encouraged my musical curiosity, and I believe it is the key to C. This was to stretch our ears and strengthen our musical minds, so that they could learn to understand and translate things that might be used and translated into the mind of the world. In this instance, I do not think he had the possibility of polarity in composition in mind, but he had a feeling of that if he could stretch his mind to think for themselves and be more independent—in other words, to be less dependent on the music of others.

In Ives, therefore, we have a composer who was a rare combination of the consummate technician and also of the true disciplinarian of music, and the free thinker who compositionally and aesthetically turned over every rough corner of a composition in mind.

He experimented with deceptiveness independent of the Viennese. Expressions, use of irony, layered meters, etc., I bars of meter superimposed over bars of another, like Bartok, drew his musical sources from the folks and vernacular traditions, and in general anything he said he didn't think he had the time to discuss it. He left his own only and uniquely American. Ives music was self-formed during his lifetime and he therefore was intended by few. His influence lies in the way he ascertained "American music," in his art of using the ideas of American writing music today the more independently and confidently himself because of the courage with which Ives-Objected themes cannot.12001602: A new "American Landscape"; later sublimated it is "concentration of a serious matter" while putting it with "Centro" of the idea in "contemplation of nothing serious." The piece can be thought of as musical adagio of sorts. The strings represent the old American music of a vast different cosmos. The solo trumpets ask thereby the question of existence," the big capital WHY? The flute quartet represents mark ink, and, when first the bees attack the "reasoning." In proposing the question, the flute makes more than dissonant, dejected and desperate at all the time. The other parts do the same. The point is posed as one yet that is seen and compellingly visible of the entirety of all. The whole is complex and coalesce to continue on and fade away. The theme of mankind, the lonely sentient voice crying out for meaning with the call to arms of the universe, is a very unusual one both because it is depth of profundity in itself, and also because it is of such complexity. He redrew this years before two worlds war, several "police actions," "limited wars," and the spectre of nuclear annihilation made such gloomy thinking fashionable.

Four Dances Episodes from Rodeo

by Aaron Copland

Along with the three well known American composers featured in today's concert, Aaron Copland was the best schooled in the accepted sense. He was one of the students of Charles Ives and his work has been greatly admired. Unlike Ives, who rejected professionalism, and Gerhard, who entered through the back door of "Pian All American," Copland, who grew up in the Midwest, was discovered by the Guggenheim Fellowship 1925-26, RCA Victor Award 1930, Pulitzer Prize, 1944, the New York Music Critics Circle Award in 1945, and an Academy Award for film score The Heistress in 1950. His awards and accomplishments are legion, all the way up to his receiving by Ronald Reagan of the Medal of Freedom. He has been a lifelong champion of new music by American composers. In 1937 he, Marc Blitzstein, Learman Engel and Virgil Thompson founded the Music Resource, a cooperative publishing facility, and, with several dozen others, the American Composers Alliance for the purpose of creating new serious music. It is thus fair to say that Aaron Copland is not only one of the most famous and influential of American composers, but is also one of the founders of the movement in the promotion of new serious music. By any measure of success, he is one of America's outstanding composers.

His musical style has varied considerably over his life, from highly complex, austere chamber pieces to experiments with jazz rhythms, keywords, his "African american" music of the 1930s, Rodeo (1942), and Appalachian Spring (1944).

Rodeo was written for the Ballet Russe de Monte Carlo and was first performed at that event, and encouraged and sponsored by the composer, choreographed by Agnes de Mille. The first movement, "Buckaroo Holliday," is a rousing dance and a perfect orchestral showcase, enlivened without the need of choreography the essence of a group of buckaroos entering the town with money in tow and with money in tow.

""The Coral Reef"" beautifully captures the mood and flavor of a tropical vacation with the help of our imagination and the music of exotic birds and animals. These are of the most well-known pieces of his music and are included in this concert.

This piece is an evocative of the Old West to most of us that centuries later is a part of the "American popular" music. It is written in a series of folk tunes through the years. But Rodeo exists as the prototype, the most, most lasting example of the genre. This is the music that Copland demonstrated Copland's genius for writing accessible yet well-crafted works that have lasting quality and speak to the world with a voice uniquely American.

Acknowledgements

Rick Lynn, sound engineer
Steve Steelecki, program writer

Program Notes by William E. Irving

Rhapsody in Blue

by George Gershwin

George Gershwin was born Jacob Gershonowitz on September 26, 1898 in Brooklyn, New York of Russian immigrant parents. George was to become a living, breathing example of one of America's dearest pieces of folklore, the Horatio Alger rags-to-riches story. George's young life was among the streets and tenements of Manhattan's lower East Side. He did very poorly as a student, thinking intellectual prowess to be the province of "sissies," would much rather ply stickball or cards, or fight. He played hooky when he thought he could put it off with impunity and made his teachers' lives a misery. Despite his misbehavior. In short, George was a pillar of American youth, the "horatio Alger type." George showed no evidence of either interest or aptitude for music until his association, at the age of ten, with the eight-year-old violin prodigy, Jimmy McTear. Later to be a flamboyant violin soloist. The young George was so impressed by young Rosen in the assembly hall at P.S. 25, that he bought Rosen and shortly thereafter they became good friends. George was fascinated by Rosen's musical endeavor and was influenced to try his hand for the first time at playing the piano. Mauzy wasцовивenas science in music, but told him in the most unassuming terms that he lacked the talent. George, far from deterred, sought and engaged the uzak in several of New York music teachers until he finally connected with Charles Hambright some time in 1912. His studies under Hambright unveiled the first evidence of anything special about George Gershwin. George developed an interest in jazz and popular song, and was able to successfully argue why "polka" was not of his interest to discuss this item on the part of his pupil. On the contrary, he took great pride and gusto in his new interest and accomplishment and in return gave George a solid foundation in piano technique and musical fundamentals including for George the true meaning and respect for the music of the masters.

George became a functioning adult professional by taking a job as a song plugger for J. Remick and Co., a music publishing firm on Tin Pan Alley. George's reputation as a piano piece and he recorded a large number of piano rolls for the duration of his career. Music was by this time also writing his own songs and performing them professionally. Together they wrote several successful songs including in 1917, he met and worked with his idol, Jerome Kern, as well as Victor Herbert and Florencio Zoepl. In 1921, Mauzy and George, then 19 years old, wrote the show "Missouri," which was a huge success. It was such a success that Mauzy recorded it for Columbia Records. Jolson was the star of the show and a huge hit. Not only was his album a hit but also the song that made Gershwin famous is the song that today itself is most remembered.

Gershwin's motive continued and he became, along with his lyricist brother in law, the most celebrated songwriter of his time. After a very long and successful association with George Gershwin, and accompanying him on his own, he received an early critical mention when Congress and Others, the "Harlem Radio Program." Before you jazz aficionados check on this appeal, please remember that at that mid-morning musical society (i.e. white music society) hangout, no one knew a thing about the "blues" or the "races". Paul Whitmer performed George's "Embraceable You" as a measure of music, still, a great singer named Fredo Gerke (most remembered later for his great Cantina Cantina) was so impressed that day and marketing and business acumen. He made his career on publishing a hugely successful, highly polished, considerably sanitized version of a musical style that while influenced by jazz, was very weak tea compared to the black essence of "hot jazz." Nevertheless Whitmer's slicked-up product reached an audience that was ripe for song, that was quite ready for the unsalted, real thing.

Whitmer's name was one of the most significant earnings of American popular music on a "serious" radio program and saw an opportunity to bring jazz out of the black background and to present to the American people to experience jazz. Whitmer commissioned George Gershwin to orchestrate the music to be played by the composer and Whitmer's orchestra. On February 12, 1924, the project was premiered and reportedly sold-out theatta. A great affair of the night, the piece was near the end of the program and the audience had been waiting and then fell broke silence. It was then and remains to this day a smash hit.

"Rhapsody in Blue" is a masterful work that in many ways is a representation of the spirit of that "great era" of the twenties and thirties. The piece is a work of art that is not only a portrait of the spirit of the time, but also a testament to the power of the human spirit to come through adversity and challenges. The piece is a masterpiece that continues to inspire and move audiences to this day, and is a testament to the enduring power of music to connect with our hearts and souls.
The Seattle Chamber Singers and The Broadway Symphony
George Shangrow, conductor

PROGRAM

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Buckaroo Holiday
Saturday Night Waltz
Corral Nocturne
Hoedown

INTERMISSION

Rhapsody in Blue ................................. George Gershwin (1898-1937)
Peter Mack, piano

Folksong Arrangements ....................... Robert Keckley (b. 1952)
Risselyt Rosselyt
The Water is Wide†
The Arkansas Traveler*
The Erie Canal†
Londonderry Air

†=World Premiere
*=Orchestrated by the conductor

The Broadway Symphony
George Shangrow, musical director and conductor

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

VIOLIN I
Judith Beatie
Fritz Klein, concertmaster
Diane Lange
Jeanne Nadeau
Robin Petzold
Phyllis Rowe
Kenna Smith
Rebecca Sookup

VIOLIN II
Tina Anderson
Karen Beemster
Kathryn Bout
Alice Lahaye
Eileen Lusk, principal
Scott Moline
Timothy Prior
Myriam Van Kempen

FLUTE
Beatrice Dolf
Katherine McWilliams
Stephanie Read
Robert Shangrow
Katherine Shangrow
Sam Williams, principal
Nancy Winder

CELLO
Gary Anderson
Vera Groom
Penny Green
Rebecca Parker
Joan Selvig
Maryann Tapio, principal
Julie Wheelier

VIOLA
Beatrice Dolf
Katherine McWilliams
Stephanie Read
Robert Shangrow
Katherine Shangrow
Sam Williams, principal
Nancy Winder

CELLO
Gary Anderson
Vera Groom
Penny Green
Rebecca Parker
Joan Selvig
Maryann Tapio, principal
Julie Wheelier

BASS
David Couch, principal
Alan Goldman
Jo Hansen

TENOR
Erik Adair, co-principal
Claudia Cooper
Jameen Shigley, co-principal

BASS CLARINET
Jerome Vinikov

OBRE
Huntsby Boyet, co-principal
Shannon Hill, co-principal

ENGLISH HORN
Gail Coughran

PIANO
Kristina Height

SOPRANO
Laila Adams
Jane Blackwell
Belle Chensait
Crisa Cugini
Michele DeMaria
Catherine Height
Pamela Hill
Katie Kern
Jill Krautko
Stephanie Belanger
Nancy Lewis
Mary Jane Loizzo
Margaret Marshall
Carrie Munger
Barbara Parsons
Nancy Robinson
Lenoir Romhoul
Nancy Shasten
Susan Vanez-Merry
ALTO
Marta Chaloupka
Gloria Derwewa
Kristina Height
Lachance Hergis
Mary Beth Hughes
Ruth Libby
Suzi Moens
Laurie Modil
Susan Miller
Jane Ellen Reed
Mar Stobert
Nedra Slauson
Peggie Smith
Claire Thomas
Kay Vereilus
Lana Wilcox

TENOR
Ronald Haight
Phil Motterson
Gene Patterson
Jerry Sams

BASS
John Behr
Gustavu Blazek
Andrew Daulchik
Dexter Day
Mark Haight
Ken Hart
Bob Schillperron
Roger Schmoke
Richard Wyckoff
The Broadway Symphony/Seattle Chamber Singers

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

GEORGE SHANGROW is the music director and conductor of the Broadway Symphony and Seattle Chamber Singers. Having founded the Singers in 1968 and the orchestra in 1978, he has brought both groups to enjoy respected national and international reputations. In addition to his work with the BS/SCS, George Shangrow is Director of Music at the University Unitarian Church in Seattle. Under his leadership the church and its music programs have become recognized as a place for fine musical presentations. He also lectures frequently for the Women's University Club and Seattle Opera's Preview program, and has participated in the regional conventions of the American Choral Director's Association and the American Guild of Organists. Several of Seattle's professional performing ensembles have had Mr. Shangrow appear as guest conductor, and he is frequently asked to adjudicate at student and professional competitions.

ROBERT KECHLEY has become one of Seattle's most often heard and best liked home-town composers. Within the last five years, works by him have been commissioned and performed by the Broadway Symphony, the Seattle Chamber Singers, the Northwest Chamber Orchestra, the Northwest Boychoir, and the University and Eastshore Unitarian Churches. While on tour in Europe in 1981 and 1983, the BS/SCS performed several of Robert's folksong arrangements; these were the highlights of the programs. Robert Kechley is a native of Seattle and began composing at the age of fourteen. He is a graduate of the University of Washington, where he studied composition with Robert Suderberg, Ken Benshoof, William O. Smith and others. Presently, he teaches music at Seattle Central Community College, as well as privately, and assists with the music program at Eastshore Unitarian Church.

PETER MACK was born in Dublin, Ireland in 1961 and began to study the piano at the age of five. In 1978 he entered the medical school of Trinity College Dublin, but left after two years to concentrate on music. Peter Mack was the first Irish person to win the Silver Medal for Great Britain and Ireland, having been chosen from 500 musicians in all areas. He has studied at the Academy of Music in Prague, the Johannesen school in British Columbia, and the University of Cincinnati College Conservatory of Music. In the fall of 1985, Peter followed his instructor, Bela Siki, to the University of Washington, where he is pursuing his Doctoral studies. He is the recipient of the Stout Fellowship and the prestigious Brechemin Scholarship at the University of Washington, and in November 1985 he won the Sherman Clay Competition in Los Angeles, being chosen from a field of 83 top competitors to be the recipient of a Steinway Grand Piano along with five guest appearances with West Coast orchestras.

The Broadway Symphony and the Seattle Chamber Singers
1986–1987 Concert Season

G.F. Handel's grand oratorio Theodora — September 26, 8:00pm location TBA
BSO #1 with the music of Brahms, Bartok, and Mozart — November 16, 3:00pm Kane Hall
Monteverdi: 1610 Vesperis — December 7, 3:00pm St. Alphonsus Church
BSO #2 featuring the 1986 Broadway Symphony Solo Competition winner, Chris Wang — February 8, 3:00pm Kane Hall

SCS Virtuoso Choral Concert — February 11, 8:00pm
University Unitarian Church, February 22, 3:00pm
University Unitarian Church
BSO #3 Music of Haydn, Beethoven and Stravinsky — March 15, 3:00pm location TBA
BSO #4 featuring guest artists Michelle McBride and Boyd Schliefer in a light, popular concert highlighting Viennese music — May 17, 3:00pm Kane Hall
World Premiere of a new oratorio by Seattle composer Carol Sams — June 7, 3:00pm Meyne Hall

Don't wait to become a season subscriber!
Use the coupon below and receive a full season subscription to the Broadway Symphony/Seattle Chamber Singers for the low price of $40.00. Yes, only $40.00! That means you get eight concerts for the price of five. This price will not be offered again, so fill out the coupon now for your season subscription at this specially reduced rate.

In addition to our regular season, we are pleased to announce the following special concerts:

CANTATA SUNDAYS — These were some of the most popular events of our 1985 BACH YEAR. This summer we'll have two different evenings of cantatas presented by our experienced Bach performers. July 13 and August 3 at University Unitarian Church.
MESSIAH — By popular demand we bring back Seattle's most exciting version of Handel's great work. This will be a chamber version with a chorus of twenty four and an eighteen member orchestra, presented at University Unitarian Church. The seating capacity is extremely limited, so order your tickets now! December 12, 13, 15. Our special advance ticket price is only $10.00.
ST. MATTHEW PASSION — Bach's magnificent opus is so loved by audience and performers alike that the Broadway Symphony and Seattle Chamber Singers are aiming to make its presentation a yearly custom. April 5, 1987, location to be announced. Advance tickets are $10.00.

Clip this coupon and mail to: BS/SCS, 2115 N. 42nd, Seattle, WA 98103

Please send me the following tickets:
Season tickets ____________________________ @ $40.00 =
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Messiah Dec. 13 ____________________________ @ $10.00 =
Messiah Dec. 15 ____________________________ @ $10.00 =
St. Matthew ____________________________ @ $10.00 =
Cantata July 13 ____________________________ @ $8.00* =
Cantata Aug. 3 ____________________________ @ $8.00* =
TOTAL ENCLOSED $ ____________________________

NAME ____________________________ □ Check enclosed or
ADDRESS ____________________________ □ Please charge my VISA/MC/AMEX (circle one).
ZIP ____________________________ # Exp. Date ____________________________
TELEPHONE ____________________________ Signature ____________________________

*There are also student/senior tickets available for the Cantatas at $5.00 each.
The Seattle Chamber Singers and The Broadway Symphony
George Shangrow, conductor

AN AMERICAN EXTRAVAGANZA

Sunday, June 1, 3:00pm
Meany Theatre

The Broadway Symphony/Seattle Chamber Singers
Invite you to get yourself involved!!!!

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

BECOME A BROADWAY BOOSTER
The Broadway Symphony/Seattle Chamber Singers are seeking individuals who would like to help support the organization by donating their time and talents to assist in a myriad of activities. From typing to passing out programs to fund raising, any and all volunteers are welcome.

BE AN INSTRUMENTAL (OR VOCAL) SPONSOR
No arts organization can exist solely on box office receipts, so we ask your help. You can "play a part" by contributing to our general fund, or "produce-it-yourself" by contributing towards a specific performance expense.

1987 CONCERT TOUR
In the summer of 1987, the Broadway Symphony and Seattle Chamber Singers will depart for their fourth European Concert Tour. The groups will travel through Italy, Austria, Hungary and France, giving concerts en route. If you are interested in joining the tour, either as performer or non-performer, check the appropriate space below and you will be sent complete information as soon as it becomes available.

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Please send me information about:

☐ Fourth of July Fireworks Fundraiser
☐ Broadway Boosters
☐ 1987 Concert Tour

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