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GEORGE SHANGROW, Music Director and Conductor of the Broadway Symphony and Seattle Chamber Singers, is a native of Seattle who founded the chorus (in 1968) and the orchestra (in 1978) in order to give Seattle area artists and audiences a chance to hear and perform great works of music. In addition to acclaimed performances of the classical music repertoire for both chorus and orchestra, he has brought to Seattle world premières of operas, choral works, and symphonies by Seattle's most gifted local composers. Mr. Shangrow has toured Europe as a conductor and keyboard artist; appeared as a guest conductor with the Seattle Symphony, Northwest Chamber Orchestra, and East Texas University Opera; and lectures frequently for the Seattle Opera and Symphony. As Director of Music for University Unitarian Church, Mr. Shangrow is a leader in the performance of sacred music, and as the guiding producer of The Bach Year in Seattle (1985) he brought to our city the world's most extensive celebration of the music of J. S. Bach.

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THE BROADWAY SYMPHONY

George Shangrow, conductor

Sunday, January 31, 1987
Kane Hall

PROGRAM

Symphony No. 29 in A Major, K. 201
Wolfgang Amadeus Mozart

Allegro moderato
Andante
Menuetto
Allegro con spirito

Apollon Musagete
Igor Stravinsky

The Birth of Apollo
Apollo's Variation
Pas d'action (Apollo and the Muses)
Calliope's Variation
Polyhymnia's Variation
Terpsichore's Variation
Pas de deus (Apollo and Terpsichore)
Coda (Apollo and Terpsichore)
Apotheosis

INTERMISSION

Symphony in e minor, Op. 5, No. 64
Peter Ilyitch Tchaikovsky

Andante: Allegro con anima
Andante cantabile
Allegro moderato
Finale: Andante maestoso; Allegro vivace
St. Valentine's Day Chamber Music Marathon

Goal: 50 Hours of Continuous Chamber Music

Feb. 12-14, 1988
The Four Seasons Olympic Hotel

"If music be the food of love,
PLAY ON!"
—Shakespeare

Members and friends of the Broadway Symphony and the Seattle Chamber Singers will be singing and playing for 50 hours straight St. Valentine's Day Weekend at the Four Seasons Olympic Hotel. This marathon effort is a gala celebration of the love of music that is the heart beat of BS/SCS, and our invitation to you to become an instant patron of the arts.

How can you become an instant patron of the arts?

Make a pledge today! Pledge any amount you choose for the number of hours you think we'll be able to keep making music. Even a small pledge (say 10 cents or 25 cents an hour for 50 hours) will help make the marathon a fund raising success for us, and we'll be pleased to count you as one of our patrons.

Visit the pledge booth at intermission today. There's a Valentine gift for everyone who pledges. Join in the fun and help us raise the funds we need to keep putting on the concerts you enjoy—from the classics of the oratorio literature such as Handel's Messiah and Bach's St. John's Passion to the marvel of major new works by Seattle composers such as Carol Sam's Earth Makers.

And if you have a hankering for a live Mozart string quartet at 3:00 a.m. on Valentine's Day, come on down to the Olympic Four Seasons and enjoy. For that matter, come any time from 6:00 p.m. Friday the 12th to 8:00 p.m. on Sunday the 14th. There will be festive opening and closing ceremonies, and chamber music galore in between.

(Note: A quick phone call to our office 547-0427 will let you know if there are any times when we'll be performing in the Georgian Room, where reservations are needed).
Symphony 29 is one of a somewhat unique group of four symphonies (Nos. 27-30) Mozart wrote in just over a year between October of 1773 and November of 1774 while he was in Salzburg. The symphonies are all in four movements, and the musical expression tends to lean toward lofty, dramatic emotion. The orchestrations make use of devices found in operatic writing when dramatic effects are desired. A typical example is the common use in these symphonies of agitated tremolo passages in the strings.

It is perhaps interesting to note that after completing this set of symphonies, Mozart did not write another symphony for nearly four years. He concentrated his compositional efforts on concertos and serenades. His next symphony, No. 31 in D Major, K. 297, was written on a commission from the Concert Spirituel in Paris. It was written in a Parisian style and bore no relationship to its four Salzburg predecessors.

Additional features of the Salzburg symphonies include such things as the predominance of sonata forms in the movements and the use of marked coda sections, a device Mozart normally avoided. Symphony 29 fits this mold perfectly. Except for its minuet movement, all the movements are Mozart - sonata forms with codas.

As was mentioned above, the four Salzburg symphonies lean toward a dramatic expressiveness, a trait which caused several analysts to view the four symphonies as clearly experimental in their intent. Of the four, Symphony 29 is probably the most musically strange, a trait the typical listener won’t notice without another work to which to compare it immediately.

The work is in the four-movement structure already mentioned. The overall atmosphere of the work gives the impression of a chamber music accent, especially in the middle or developmental parts of the sonata form movements.

The first movement, Allegro moderato, is characterized by the delicate treatment of the thematic material. In the second movement, Andante, Mozart becomes more tonally daring. The changes of tonality work to an almost magical perfection. The third movement, Menuetto, in addition to being a deviation in structure from its surrounding movements, is also decidedly more symphonic in concept.

Mozart saves the most dramatic expression until the final movement, Allegro con spirito. Through his use of 6/8 meter in the movement, he delves into a veiled and faint recollection of the bucolic mood of the pastorale.

Each of Mozart’s symphonies reflects his genius in some unique way. He was a major contributor to the development of the symphonic form. Although Symphony 29 can’t be regarded as a critical point in that development, it is a worthy addition to the repertory through which the greatness of its creator continues to show.

**PROGRAM NOTES**

by

Gary Fladmoe

Peter Ilyitch Tchaikovsky - Symphony in e minor, No. 5, Op.64

By the time he had reached his late forties, Tchaikovsky had come to feel that his gifts as a composer were running out. He frequently complained that he could find no new inspiration in his imagination and he was losing the urge to compose. Shortly after his forty-eighth birthday in May of 1888, he determined to escape from the doldrums that pervaded his life and prove to the world that he could still write significant music.

In a letter to his brother, Modeste, dated May 27, 1888, Tchaikovsky wrote, “I am hoping to collect, little by little, material for a symphony.” In June of that same year he would write to Nadia von Meck:

> "Have I told you that I intended to write a symphony? The beginning has been difficult; but now inspiration seems to have come. However, we shall see."

In that same letter he reaffirmed his intent of proving his worth as a composer to the world.

By August of 1888, Tchaikovsky reported that he had completed orchestration of a new symphony. He continued revising and refining his work, announcing its completion on August 26. He was dissatisfied with it, despite the good reviews and support of his musical friends. Its premiere performance on November 17, 1888 and a subsequent performance a week later, both conducted by Tchaikovsky, were met with attacks from the critics. They said the work was not worthy of the composer’s creative genius. Even a performance in Prague, also conducted by the composer and cheered by the audience, failed to turn Tchaikovsky from the feeling that he had indeed burned out as a composer. He regarded the applause as being for his reputation rather than for the new work and made self-disparaging remarks about the work, comparing it to the highly successful Fourth Symphony.

Orchestras in Moscow and Hamburg performed the work with much success to enthusiastic audiences. Tchaikovsky quickly reversed his opinion of the work, criticizing instead the Russian press for ignoring him and his work. His brother Modeste, in an analysis which probably showed greater insight into the truth of the situation, attributed the work’s early failures to his brother’s poor conducting.

Musical analysts are almost unanimous in their belief that the symphony represents some kind of autobiographical expression, although no evidence exists to that effect. The feeling prevails that the Fifth Symphony continues the idea of the inevitability of Fate which was, according to the composer’s own description, intended in the Fourth Symphony.

The Symphony is in four movements. The first, Andante: Allegro con anima, begins with a phrase in the clarinets which unifies the entire work. This phrase has been referred to as a “motto theme,” and is responsible for the Fate references attributed to
The work. After the motto phrase introduction, the main body of the movement develops
three thematic ideas, a melody for clarinets and bassoons, a lyric passage for the violins,
and finally a songlike melody in the strings suggesting spaciousness.

The second movement, Andante cantabile, con alcuna licenza, features a solo
horn in a melody which has become known throughout the world. Its inclusion among
recorded collections of "the world's most beautiful melodies" or similarly titled antholo-
gies has not cheapened its beauty or musical worth. Two additional melodic ideas
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majestic statement of the motto in the major mode, a device some have likened unto the
psychological reversal of defeat turning into triumph. Others have suggested that it's only
the frenzy of a madman who imagines himself king.

Whatever the psychological implications of the Fifth Symphony may reveal
about Tchaikovsky, it remains a musical delight, a sunlit idyll which continually falls prey
to the visions and thoughts of gloom that pervaded that composer's inner world.

Igor Stravinsky - Apollon Musagete

Igor Stravinsky has said of himself:

"The critics have always misunderstood me. They say that I revolved in
'Oedipus' the old-time oratorio. As a matter of fact, I never look backward. 'Oedipus' was
no deviation in my forward path, but another step on the way I began with 'Petrochka.'
In everyday life we choose our garments to fit the occasion, though our personality is the
same whether we wear a dress suit or pajamas. The same applies to art. I grab my ideas
in robes to fit the subject, but do not change my personality."

The subject to which he fit many of his idea "robes" was the ballet. It was only
natural that Stravinsky would choose the ballet as the outlet for his musical creativity.
Two innovative Russian geniuses had played a part in launching Stravinsky's career.
Nikolai Rimsky-Korsakov was the crucial catalyst who helped Stravinsky discover
himself and helped the young composer to develop his skills in composition and orches-
tration. It was the great impresario, Sergei Diaghilev, who initiated Stravinsky into the
world of modern art and the ballet. Diaghilev furnished the incentive that launched The
Firebird, Petrouchka, and Le Sacre du Printemps, the masterworks that established
Stravinsky as a major composer of the modern era and provided his credentials as a
master composer in the field of ballet music.

Stravinsky's music went through several distinct stylistic changes. His re-
marks as quoted above would indicate that such changes were not tiring to express the
necessary ideas and didn't really represent a basic change in himself. Elements of
Stravinsky's overall musical style carry through each of his stylistic periods, but the
differences are obvious enough to suggest that the changes are not necessarily a natural
progression or maturation of his compositional art.

The music of one of Stravinsky's style periods is noted for its return to economi-
cal, simple idioms, well-defined forms, straightforward and very simple modes of
expression. His success in this musical style, typified Stravinsky as a major "neo-classic"
compositor.

Apollon Musagete (Apollo, Leader of the Muses) is a piece from this period.
Composed in 1927-28, it is a ballet, consisting of two tables. It was the result of a
commission by the Elizabeth Sprague Coolidge Foundation in the Library of Congress.
It was first performed there in April of 1928.

There is no real plot to the ballet, although there is a definite plan to the action.
The first tableau, a prelude, depicts the birth of Apollo on Delos. The second tableau is
a series of dances, during the course of which Apollo assigns each of the Muses the
emblem of her sovereignty over a particular branch of the arts. For the sake of brevity,
the number of Muses has been reduced from nine to three, Calliope, Polyhymnia, and
Terpsichore.

The ballet is scored only for strings in six parts (the 'celli are divided). There
are ten movements each depicting a different stage of the action. The movements are:
1. The Birth of Apollo; 2. Apollo's Variation; 3. Pas d'action (Apollo and the Muses); 4.
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Apotheosis

It has a slow, quiet opening with a smoothly ascending melody which sets the
action surrounding Apollo's arrival on Earth. The tempo quickens and the rhythmic
drive intensifies as Apollo dances in turn with each of the Muses, culminating appropri-
ately with Terpsichore, the Muse of the dance. In the sonically rich close, Apollo leads
the Muses to the summit of Mount Parnassus.

Like all of Stravinsky's ballet music, Apollon Musagete stands alone as a
concert work. It provides a delightful experience with modern music, set in the ideals of
the 17th-century French ballet composers.

Wolfgang Amadeus Mozart - Symphony No. 29 in A Major, K. 201

It is believed that Wolfgang Amadeus Mozart wrote approximately 50 sym-
phonies, of which 40 remain. Symphonies 38-40, written just before the composer's death,
are the best known and the most frequently heard. They represent the pinnacle of the
Classical symphony. The remaining 37 symphonies are heard less frequently. In fact,
it is almost possible to relate the frequency of performance of these symphonies to the
point in Mozart's career during which they were composed. The earliest symphonies are
the least frequently heard.

The first 24 symphonies are rarely performed, but starting with the twenty-
fifth symphony, performances increase in frequency. Symphonies 35-37 almost rival
Mozart's final three in popularity. It is the ten works between Nos. 25 and 34 which,
although they may lack the emotional depth and intense expression of the later sympho-
nies, furnish the perfection of melody, construction, and spirit so characteristic of Mozart.
the work. After the motto phrase introduction, the main body of the movement develops three thematic ideas, a melody for clarinets and bassoons, a lyric passage for the violins, and finally a songlike melody in the strings suggesting spaciousness.

The second movement, Andante cantabile, con alcuna licenza, features a solo horn in a melody which has become known throughout the world. Its inclusion among recorded collections of "the world's most beautiful melodies" or similarly titled anthologies has not cheapened its beauty or musical worth. Two additional melodic ideas are developed, and the motto theme interrupts the musical flow twice during the course of the movement.

The traditional scherzo is bypassed in the third movement in favor of a waltz form, Allegro moderato. The graceful waltz style gives way to the motto which closes the movement.

The fourth movement, Finale: Andante maestoso; Allegro vivace, features a majestic statement of the motto in the major mode, a device some have likened unto the psychological reversal of defeat turning into triumph. Others have suggested that it's only the frenzy of a madman who imagines himself king.

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The subject to which he fit many of his idea "robes" was the ballet. It was only natural that Stravinsky would choose the ballet as the outlet for his musical creativity. Two innovative Russian geniuses had played a part in launching Stravinsky's career. Nikolai Rimsky-Korsakov was the crucial catalyst who helped Stravinsky discover himself and helped the young composer to develop his skills in composition and orchestration. It was the great impresario, Sergei Diaghilev, who initiated Stravinsky into the world of modern art and the ballet. Diaghilev furnished the incentive that launched The Firebird, Petrouchka, and Le Sacre du Printemps, the masterworks that established Stravinsky as a major composer of the modern era and provided his credentials as a master composer in the field of ballet music.

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There is no real plot to the ballet, although there is a definite plan to the action. The first tableau, a prologue, depicts the birth of Apollo on Delos. The second tableau is a series of dances, during the course of which Apollo assigns each of the Muses the emblem of her sovereignty over a particular branch of the arts. For the sake of brevity, the number of Muses has been reduced from nine to three, Calliope, Polyhymnia, and Terpsichore.

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It has a slow, quiet opening with a smoothly ascending melody which sets the action surrounding Apollo's arrival on Earth. The tempo quickens and the rhythmic drive intensifies as Apollo dances in turn with each of the Muses, culminating appropriately with Terpsichore, the Muse of the dance. In the sonically rich close, Apollo leads the Muses to the summit of Mount Parnassus.

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Symphony 29 is one of a somewhat unique group of four symphonies (Nos. 27-30) Mozart wrote in just over a year between October of 1773 and November of 1774 while he was in Salzburg. The symphonies are all in four movements, and the musical expression tends to lean toward lofty, dramatic emotion. The orchestrations make use of devices found in operatic writing when dramatic effects are desired. A typical example is the common use in these symphonies of agitated tremolo passages in the strings.

It is perhaps interesting to note that after completing this set of symphonies, Mozart did not write another symphony for nearly four years. He concentrated his compositional efforts on concerti and serenades. His next symphony, No. 31 in D Major, K. 297, was written on a commission from the Concert Spirituel in Paris. It was written in a Parisian style and bore no relationship to its four Salzburg predecessors.

Additional features of the Salzburg symphonies include such things as the predominance of sonata forms in the movements and the use of marked coda sections, devices Mozart normally avoided. Symphony 29 fits this mold perfectly. Except for its minuet movement, all the movements are Mozart - sonata forms with codas.

As was mentioned above, the four Salzburg symphonies lean toward a dramatic expressiveness, a trait which as caused several analysts to view the four symphonies as clearly experimental in their intent. Of the four, Symphony 29 is probably the most musically strange, a trait the typical listener won't notice without another work to which to compare it immediately.

The work is in the four-movement structure already mentioned. The overall atmosphere of the work gives the impression of a chamber music accent, especially in the middle or developmental parts of the sonata form movements.

The first movement, Allegro moderato, is characterized by the delicate treatment of the thematic material. In the second movement, Andante, Mozart becomes more tonally daring. The changes of tonality work to an almost magical perfection. The third movement, Menuetto, in addition to being a deviation in structure from its surrounding movements, is also decidedly more symphonic in concept.

Mozart saves the most dramatic expression until the final movement, Allegro con spirito. Through his use of 6/8 meter in the movement, he delves into a veiled and faint recollection of the bucolic mood of the pastorele.

Each of Mozart's symphonies reflects his genius in some unique way. He was a major contributor to the development of the symphonic form. Although Symphony 29 can't be regarded as a critical point in that development, it is a most worthy addition to the repertory through which the greatness of its creator continues to show.

Peter Il'yitch Tchaikovsky - Symphony in e minor, No. 5, Op.64

By the time he had reached his late forties, Tchaikovsky had come to feel that his gifts as a composer were running out. He frequently complained that he could find no new life in his imagination and he was losing the urge to compose. Shortly after his forty-eighth birthday in May of 1888, he determined to escape from the doldrums that pervaded his life and prove to the world that he could still write significant music.

In a letter to his brother, Modeste, dated May 27, 1888, Tchaikovsky wrote, "I am hoping to collect, little by little, material for a symphony." In June of that same year he would write to Nadia von Meck:

"Have I told you that I intended to write a symphony? The beginning has been difficult; but now inspiration seems to have come. However, we shall see."

In that same letter he reaffirmed his intent of proving his worth as a composer to the world.

By August of 1888, Tchaikovsky reported that he had completed orchestration of a new symphony. He continued revising and refining his work, announcing its completion on August 26. He was dissatisfied with it, despite the good reviews and support of his musical friends. Its premiere performance on November 17, 1888 and a subsequent performance a week later, both conducted by Tchaikovsky, were met with attacks from the critics. They said the work was not worthy of the composer's creative genius. Even a performance in Prague, also conducted by the composer and cheered by the audience, failed to turn Tchaikovsky from the feeling that he had indeed burned out as a composer. He regarded the applause as being for his reputation rather than for the new work and made self-disparaging remarks about the work, comparing it to the highly successful Fourth Symphony.

Orchestras in Moscow and Hamburg performed the work with much success to enthusiastic audiences. Tchaikovsky quickly reversed his opinion of the work, criticising instead the Russian press for ignoring him and his work. His brother Modeste, in an analysis which probably showed greater insight into the truth of the situation, attributed the work's early failures to his brother's poor conducting.

Musical analysts are almost unanimous in their belief that the symphony represents some kind of autobiographical expression, although no evidence exists to that effect: The feeling prevails that the Fifth Symphony continues the idea of the inevitability of Fate which was, according to the composer's own description, intended in the Fourth Symphony.

The Symphony is in four movements. The first, Andante: Allegro con anima, begins with a phrase in the clarinets which unifies the entire work. This phrase has been referred to as a "motto theme," and is responsible for the Fate references attributed to
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THE BROADWAY SYMPHONY

George Shangrow, conductor

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George Shangrow, conductor

Sunday, January 31, 1987

Kane Hall

PROGRAM

Symphony No. 29 in A Major, K. 201
  Wolfgang Amadeus Mozart

Allegro moderato
Andante
Menuetto
Allegro con spirito

Apollon Musagete
  Igor Stravinsky

The Birth of Apollo
Apollo's Variation
Pas d'action (Apollo and the Muses)
Calliope's Variation
Polyhymnia's Variation
Terpsichore's Variation
Pas de deux (Apollo and Terpsichore)
Coda (Apollo and Terpsichore)
Apotheosis

INTERMISSION

Symphony in e minor, Op. 5, No. 64
  Peter Ilyitch Tchaikovsky

Andante: Allegro con anima
Andante cantabile
Allegro moderato
Finale: Andante maestoso; Allegro vivace

VIOLIN
  Anna Bezzo-Clark
  Pam Carson
  Rebecca Clemens
  Sanja Draskovic-Pusterman
  Jeffrey Forbes
  Debbie Kirkland
  Fritz Klein, concertmaster
  Diane Lange
  Eileen Lusk
  Sally Macklin
  Avron Maletsky
  Jeanne Medesca
  Brian Nelson
  Leif-Ivar Pedersen, principal second
  Rebecca Lowe Reed
  Phyllis Rowe
  Johannes Rudolph
  Sondra Schink
  Erich Schweiger
  Kenna Smith
  Gayle Strandberg
  Becky Soukup
  Myriam Van Kempen

VIOLA
  Wolfgang Kouker
  Alice Lengle
  Katherine McWilliams
  Cathryn Patterson
  Timothy Prior
  Stephanie Read
  Sam Williams, principal
  Nancy Winder

CELLO
  Gary Anderson
  Rosemary Berner
  Matthew Birkeland
  Barbara Johnston
  Colleen Loewen
  Numa Meyers
  Rebecca Parker
  Maryann Tapiro, principal
  Julie Reed Wheeler

BASS
  David Couch, principal
  Alan Goldman
  Josephine Hansen
  Jay Wilson

PLUTE
  Claudia Cooper
  Laura Hann, piccolo
  Janeen Shigley, principal

OB OR
  W. Hunsley Beyer
  M. Shannon Hill, principal

CLARINET
  Kathleen Boons
  Gary Oules, principal

BASSOON
  Daniel Hershman
  William Schink, principal

HORN
  Laurie Heidt
  William Hummell
  Cynthia Jefferson, principal
  Beverly Southwell

TRUMPET
  Matthew Dalton, principal
  Gary Flandmoe

TROMBONE
  William Brennan
  Andrew Hillaker

BASS TROMBONE
  William Irving, principal

TUBA
  David Brewer

TIMPANI
  Daniel Oie

PERSONNEL MANAGER
  Eileen Lusk

The Broadway Symphony has the policy of regular rotation for orchestral seating; therefore, our personnel are listed alphabetically in each section.
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 polished musical performances. Each ensemble rehearses at University Unitarian Church, where they enjoy the status of artists-in-residence, and where they further develop their repertoire under 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, Music Director and Conductor of the Broadway Symphony and Seattle Chamber Singers, is a native of Seattle who founded the chorus (in 1968) and the orchestra (in 1978) in order to give Seattle area artists and audiences a chance to hear and perform great works of music. In addition to acclaimed performances of the classical music repertoire for both chorus and orchestra, he has brought to Seattle world premieres of operas, choral works, and symphonies by Seattle's most gifted local composers. Mr. Shangrow has toured Europe as a conductor and keyboardist; appeared as a guest conductor with the Seattle Symphony, Northwest Chamber Orchestra, and East Texas University Opera; and lectures frequently for the Seattle Opera and Symphony. As Director of Music for University Unitarian Church, Mr. Shangrow is a leader in the performance of sacred music, and as the guiding producer of The Bach Year in Seattle (1985) he brought to our city the world's most extensive celebration of the music of J. S. Bach.

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The Broadway Symphony
George Shangrow, conductor

The Broadway Symphony/Seattle Chamber Singers would deeply appreciate your gift of support. Contributions may be sent to: B5/SCS, 2115 N. 42nd, Seattle, WA 98103, (206) 547-0427.