



The
Broadway
Symphony

George Shangrow, *conductor*

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 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.

TICKETS FOR ALL UPCOMING BS/SCS CONCERTS
WILL BE AVAILABLE IN THE LOBBY
DURING BOTH INTERMISSIONS.

Erich Schweiger Violins

*International Award-winning Instruments
Complete Restorations - Sales - Repairs*

* VERY REASONABLE PRICES *

11536 Roosevelt Way, N.E. Seattle, Wa. 98125
(206) 783-0436 (206) 365-6950
please call for an appointment

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 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

The Broadway Symphony and Seattle Chamber Singers
George Shangrow, Musical Director
Present Seattle's Second

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).

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 ideas 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 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.

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 revived 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 'Petrouchka.' 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 garb 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 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.

Stravinsky's music went through several distinct stylistic changes. His remarks as quoted above would indicate that such changes were only trying 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 economical, simple idioms, well-defined forms, straightforward and very simple modes of expression. His success in this musical style, typed Stravinsky as a major "neo-classic" composer.

Apollon Musagete (Apollo, Leader of the Muses) is a piece from this period. Composed in 1927-28, it is a ballet, consisting of two tableaux. 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 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.

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. Calliope's Variation; 5. Polyhymnia's Variation; 6. Terpsichore's Variation; 7. Apollo's Variation; 8. Pas de deux (Apollo and Terpsichore); 9. Coda (Apollo and Terpsichore); 10. 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 appropriately 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 symphonies, 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 symphonies, furnish the perfection of melody, construction, and spirit so characteristic of Mozart.

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, 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 has 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 most worthy addition to the repertory through which the greatness of its creator continues to show.

BE A PATRON OF THE ARTS!!

PLEASURE TRAVEL
is offering a unique opportunity.

Make any booking: airplane, car, hotel or even a cruise, and mention the **BROADWAY SYMPHONY** or **SEATTLE CHAMBER SINGERS**, and Pleasure Travel will make a donation to our organization. And remember, there's no fee to you for a travel agent's services.

Call PLEASURE TRAVEL for all your travel needs.

PLEASURE TRAVEL
a full service travel agency
(206) 285-2500
7 Mercer Street
Seattle, Washington 98109

THE BROADWAY SYMPHONY

George Shangrow, *conductor*

V I O L I N

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

V I O L A

Wolfgang Kouker
Alice Leighton
Katherine McWilliams
Cathryn Paterson
Timothy Prior
Stephanic Read
Sam Williams, *principal*
Nancy Winder

C E L L O

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

B A S S

David Couch, *principal*
Allan Goldman
Josephine Hansen
Jay Wilson

F L U T E

Claudia Cooper
Laura Hamn, *piccolo*
Janeen Shigloy, *principal*

O B O E

W. Huntley Beyer
M. Shannon Hill, *principal*

C L A R I N E T

Kathleen Boone
Gary Oules, *principal*

B A S S O O N

Daniel Hershman
William Schink, *principal*

H O R N

Laurie Heidt
William Hunnicutt
Cynthia Jefferson, *principal*
Beverly Southwell

T R U M P E T

Matthew Dalton, *principal*
Gary Fladmoc

T R O M B O N E

William Branvold
Andrew Hillaker

B A S S T R O M B O N E

William Irving, *principal*

T U B A

David Brewer

T I M P A N I

Daniel Oie

P E R S O N N E L M A N A G E R

Eileen Lusk

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

OUR CONTRIBUTORS AND PATRONS

SUSTAINER (over \$500)

Richard Dwyer

BENEFACTOR (\$250-\$500)

Addison's
Gary Anderson
Carol Blakey
The Boeing Company
Consulate of the Federal
Republic of Germany
Stan & Ann Dittmar
Beatrice Dolf
Dean Drescher
Fifth Avenue Records
Kathe Kern/Brian McGee
SAFECO Insurance Companies
Richard & Nancy Taw

PATRON (\$100-\$249)

Anonymous
Dr. Hugh Beebe
M. & V. Chaloupka
Crissa Cugini
Norma Cugini
Kathleen Dyer
Maurine Eggertsen
Paul Eggertsen
Robert E. Frey
Pamela Hill
Fred S. James & Co.
Alan K. Jones
Frederick W. Klein
Alice Leighton
Ruth Libbey
Avron Maltesky
Janet & William Mock
Timothy Prior
Nancy Robinson
Kenneth Rogstad
Liesel Rombouts
North Seattle Rotary
David Savage/Laurie Medill
Larey Scott
Seafirst National Bank
Katrina Sharples
T. Dwight Swafford
Washington Mutual Bank
Julie Reed Wheeler

SPONSOR (\$50-\$99)

Anonymous
Stephanie Belanger
Vance Blackwell
Belle Chenault
Josephine Cugini
Alex Cugini
Bruce Danielson
Ben Eggertson
George Egglar
Henry Elsen
Stacy Hagen
Karen & Tom Hammond
Brenda Hogarth
Leon & Dorothy Hopper
Eugene Horton & Assoc.
Rick Kossen Agency
Robert & Eileen Lusk
Charles & Violet Lutz
Suzanne Means
Scott Moline
Phil Mortenson
Jeanne Nadreau

Ray & Rita Nadreau
Tom Nesbitt
Gary Oules
Joan Selvig
Nedra Slauson
Gary Stimac
Wes Uhlman & Assoc.
Reba & David Utevsky
George Wallerstein
David Walter
Earl & Bernice Wheatley

FRIEND (\$25-\$49)

Kary Addison
Dave Aggerholm
Phyllis Allport
Byron & Pauline Anderson
William Appel
Christina Bammes
Temy & Rich Berner
Arthur & Dorothy Bestor
Michael Blackwell
Jan Bowersox
Robert & Nancy Brown
Ann Forest Burns
Mr. & Mrs. Doug Caley
David Calof
R.C. Christilaw
Annette Cleaves
Jane Crigler
Cathy Cugini
Robert Cugini
Nancy Cushwa
Mary Day
Michelle DeMaris
Gloria Derbawka
John Edwards
Lara Eggertsen
Sam Eggerstsen, M.D.
Keith Enderby
Todd H. Fast, Sr.
First Hill Diagnostic Ctr.
Nancy Goodno
Vera Groom
Ron & Barbara Hammond
Helen Hammond
Jim Hattori
Jackie Hightower
M. Shannon Hill
Debra Holland
Ethel Holmes
Demar & Greta Irvine
Mari-Ann Jackson
Nolan Jones
Barbara Krohn
Eleanor Lester
James Loizou
Margaret Lueders
Robert Lusk
Maxine MacHugh
Margaret Marshall
Ruth Martens
Randall Jay McCarty
Chris Meyers
James Michaelangelo
Daniel & Grace Morris
Catherine Mortenson
David Moss & Assoc.
Marjorie Munday
Carol Neiman
Jason Nogge/Marcia Kolar
B.J. & Chris Ohlweiler
David Orvold
Bruce & Gretchen Parker

Deborah Parsons
Barb & Dick Phalen
Ronald Phillips
Mary F. Read
Dick Reed
Suzanne Ruff
Gerald Sams
F.W. Scholz
Walter Siegmund
Libby Sinclair
Steve Sommer
Brian Peter Stipek
Shear Style
Claire Thomas
Doreen & Tom Tumblin
Delores Verelius
Kay Verelius
Mary Votyo
Donna Weller
Mrs. A.R. Winder
Donna Wolthus
Micki Ziontz

ASSOCIATE (to \$24.00)

Lynn Adams
Laila Adams
Stacy Alan
Megan Alexander
Cielito Alameda
Roberto Altschul
Baldwin & Dorothy Anciaux
Tinke Anderson
Anonymous
Judith Arnett
Jeanne Aston
Don & Virginia Aylesworth
Caroline Baertsch
Larry Barker
David Barnes
Paula Barta
Myrna Bartley
Robb & Rachel Baucom
Susan P. Bauer
Denise Bauman
Emily Bean
Sally Becker
Ced Bergquist
Lavinia Berner
Virginia Bishop
Carla Black
Sue Black
Andrew Blackwell
Tania Bloom
Jim Bollinger
Mrs. George Boone
Tom Braziunas
Julie Breidford
Bill & Arlene Brown
Anna M. Buck
Grace Byrne
Kim Cambern
Carol Canfield
Dan Christenson
Gary Churchill
Marcia Aparacida Ciol
John & Charlotte Clark
Florence Clarke
Rachel Clifton
Linda Cole
Charles Conway
Joyce Cooper
Mike Cooper
John Cornethan
Dexter Day

OUR CONTRIBUTORS AND PATRONS

ASSOCIATE (to \$24.00)

Richard DeJean
Miss D. Del Duca
James Denman
Donna DiSciullo
Rick Downey
Margaret DuGuay
Tim & Virginia Dziekonski
Beth Fairclough
Dawn Faulkner
Curt Feig
Jack Field
Suzanne Fishcer
Bjorg Fjellestad
Thomas Fleming
Martin Forsety
Denis Foster
Jim Frazier
Ben Fuglevand
Pat Fullmer
Becky Fusch-Bailey
Edith Goetz
Mike Grady
Giles Greenfield
Roger Grimes
R.D. Gross
Diane Grover
Steve A. Grunert
Eric Guttormsen
Dana Hadfield
Zack Hale
Tom Hart
Dale Heidal
Dirk Hein
Chaitania Hein
Lani Henderson
Gayle Henry
Norm Hollingshead
Jane Hongladarom
Rita Horiuchi
Wisla Ingvarsson
Steven Iverson
Morris Jellison
Randy Joe
David Johnson
John Johnson
Lois Johnson
Ray & Marilyn Johnson
David & Lizann Jones
Greg Joyce
Pat Kastner
Bob Kastner
Elizabeth Kennedy
Rosa Kimble
Joanne Kirkland
Sabrina Kis

F. & O. Klein
Annie & Joe Knight
Jeanne Kohl
Ken Kraning
Katie Kronmyer
Rachel LaCrosse
Dee Lawrence
Mike Litaker
Bryan Lowe
Shirley Lowe
Ellen Lund
Carin Maghie
Kim Marcus
Clara & William Marr
Teresa Allen Martin
Larry Martin
Rose Masten
Roberta McClelland
Betty McDougall
Virginia & Don McFelly
Cheryl McIntosh
Carolyn McKernan
Barbara McKnight
Chinn Mei-Huang
Jean Middleton
Bob Mitchell
Maria Moroney
Marian Mowatt
Karen Murphy
John Nelson
V. Ness
Terry Newberg
Elliot Newman
Aaron Nicholson
Gary Niles Nicloy
Annette Norman
Carol North
Susan O'Brien
Teresa O'Bryan-Wilson
Joanne O'Hara
Susan Ohlson
Marilyn Orozco
Laura Lee Oswald
Paula Parks
M.A. Parmeter
Jack Peabody
Evelyn Peaslee
Cathy Peda
Robert Pepper
Shari & Dan Peterson
Glenda Pettengill
Lisa Phelps
Loretta Phillips
Jean Pinkham
Connie Pious
Robert Pope
Barbara Post
Diane Powers
Maybeth Pressley
Heather Preston

Art Pringle
Maurice Pritchard
Chuck Raplee
Carolyn Rasch
Jim Reardon
Joan Reed
Miriam Reed
Susan Rensing
Virginia Richmond
Wasima Rida
Paul Riley
Nancy Rivenburgh
Carrie Robinson
H.K. Rowe
Jim & Jeanne Rowland
Keith Ruby
Gretchen Sanger
Deborah Schiro
Sandy Schlee
Lisa Schulz
Marilyn Sharp
Chris Shepard
Bob & Melissa Shogren
Kemper & Jo Simmonds
Donna Sizemore
Howie Slauson
Jeff Slayton/Ann Noris
Elaine Smith
Eugene Smith
Wilma Sproul
John Stenseth
Betty Strahlau
Mary Stroka
Laverne Sugamele
D. Sullivan
Miyo Tatsumi
Sally Terrana
Fred & Edith Terrill
Judy Thayer
Laura Thesanvitz
Gail Thompson
Sara Throckmorton
Grace Tracy
Harley Tuck
Carl Uhlman
Dan Uhlman
John Urbach
Meg Voedisch
Mark & Insook Webber
Catherine Westergaard
Joella Weybright
Irene White
Wendy White
Mardell Whitham
Carol Wiesenbach
Jackie Wolfe
Pearl Wolfe
Jean Woolridge
Richard Wyckoff
Carol Yurkanin

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