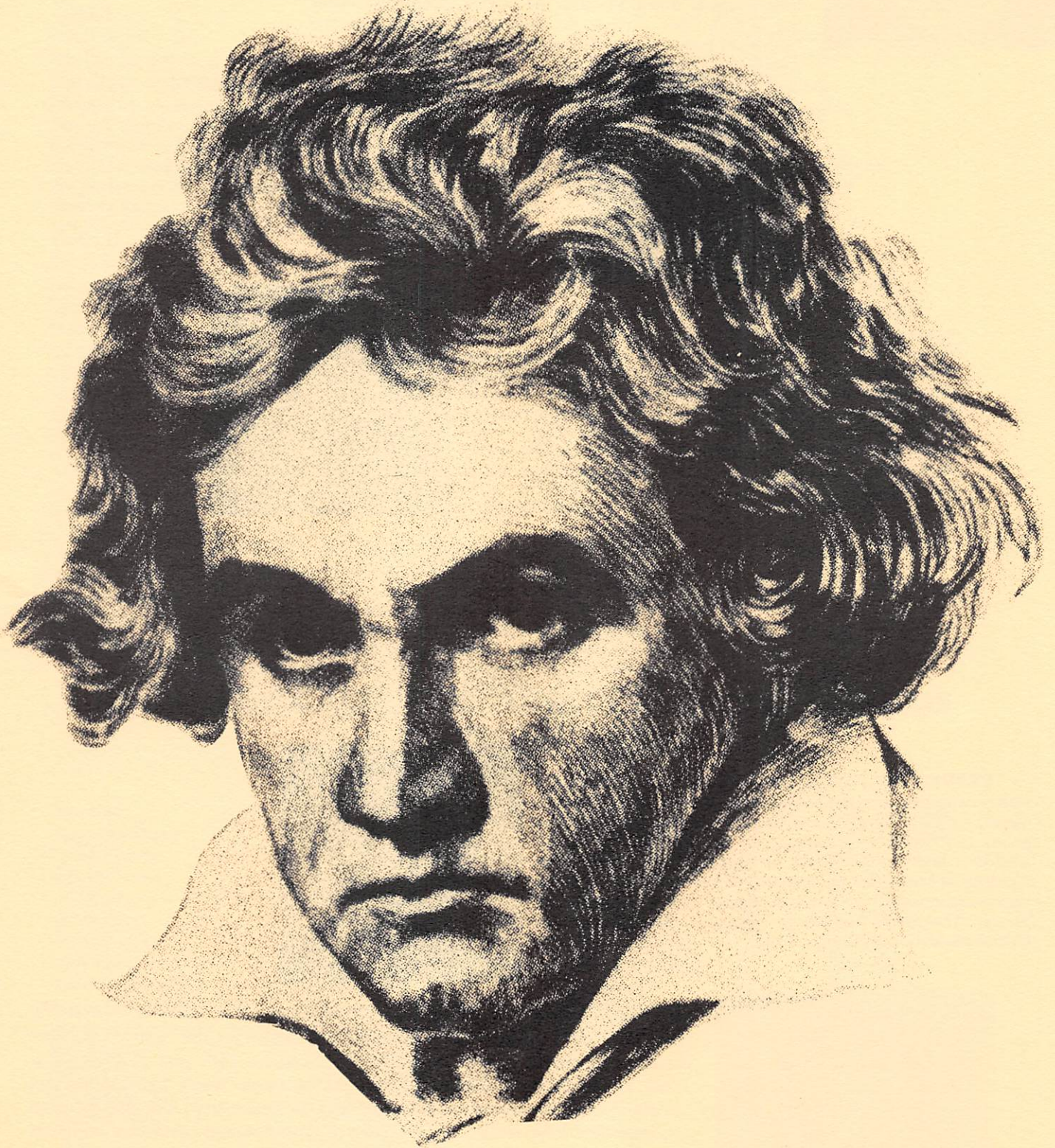


BEETHOVEN

THE BROADWAY SYMPHONY / SEATTLE CHAMBER SINGERS
GEORGE SHANGROW, CONDUCTOR



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

GUEST SOLOISTS



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



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

KATHRYN WELD, mezzo-soprano, recently made her debut as the confidante in Seattle Opera's production of Richard Strauss' *Elektra*. She is well-known for her regular appearances as an oratorio soloist with the Seattle Chamber Singers, and last year was presented by the Broadway Symphony in concert as winner of the 1982 soloist competition. Ms. Weld has been a frequent soloist for the Northwest Chamber Orchestra and the Choir of the Sound, as well as for oratorio groups in Alberta, Canada and in Alaska. She and George Shangrow recently gave a recital of lieder, chansons, and 20th century songs.



BRUCE BROWNE, tenor, is currently Director of Choral Activities at Portland State University and is the conductor for the Portland Symphonic Choir. He is a leader in advanced music education in the Pacific Northwest, and he is just returned from a faculty exchange with a Mexican university. Mr. Browne is in demand as a tenor soloist throughout the Pacific Northwest and last appeared with the Seattle Chamber Singers/Broadway Symphony in 1982 for an all-Handel program. He received his Doctor of Musical Arts from the University of Washington and has held teaching posts in Ohio, Arizona and Oregon.

STEVEN TACHELL, bass-baritone, has performed a variety of opera and oratorio repertoire for Seattle Opera, Santa Fe Opera, Arizona Opera, Seattle Chamber Singers/Broadway Symphony and churches throughout the Seattle area. Mr. Tachell studied at both the University of Washington and the Vienna Academy of Music, and recently worked with Eve Queler and the Opera Orchestra of New York in a concert version of *Guntram* by Strauss. This month he will be featured as Alessio in Seattle Opera's production of *La Sonnambula*.



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

PROGRAM

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

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

Text translation, page 6

INTERMISSION

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

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

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

Text translation,

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

All the world's creatures draw
draughts of joy from Nature;
Both the just and the unjust
follow in her gentle footsteps.
She gave us kisses and wine
and a friend loyal unto death;
She gave the joy of life to the lowliest,
And to the angels who dwell with God.
(Tenor Solo and Chorus)
Joyous, as His suns speed
through the glorious order of Heaven.
Hasten, Brothers, on your way
Exultant as a knight victorious.
(the first stanza is repeated)

(Chorus)
Be embraced, all ye Millions!
With a kiss for all the world!
Brothers, beyond the stars
surely dwells a loving Father.
Do you kneel before him, oh Millions?
Do you feel the Creator's presence?
Seek him beyond the stars!
He must dwell beyond the stars.
—Friedrich Schiller

PROGRAM NOTES

by Gary Fladmoe

Ludwig van Beethoven — *Christ on the Mount of Olives*, Opus 85

Christ on the Mount of Olives pales alongside Beethoven's better-known forays into the realm of choral music. The Ninth Symphony is undoubtedly his best-known choral writing, but the *Missa Solemnis*, the *Mass in C Major*, and even the *Choral Fantasia* are known and loved by audiences throughout the world. *Christ on the Mount of Olives* is significant, however, because it represents Beethoven's venture into the composition of an oratorio — an opera without staging.

Critics have tended to be rather unkind to the work, and it is not frequently performed, although it has remained popular with English audiences where the oratorio has long been held in high esteem.

It remains unknown exactly when Beethoven composed the work. It was given its premiere performance in April of 1803 and was soundly criticized. The critical press cited the work as lacking "proper" fugal writing, and Beethoven was chastised for being too theatrical. Beethoven reacted sensitively to the criticism, explaining that he had not taken sufficient time on the composition of the work.

The criticism may, in part at least, have come from vengeful patrons who were striking back at Beethoven. The first performance was on the program of a benefit concert for Beethoven. Upon learning that all proceeds from the concert were to go to him, Beethoven increased the price of admission. His audience might have detected tinges of greed in such action.

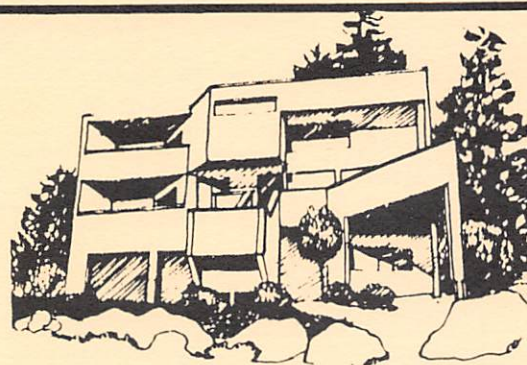
The oratorio also seems to pirate other musical ideas. There is no evidence to suggest that Beethoven was directly influenced by Haydn's *Creation*, but the listener can hardly help but detect some surprising similarities between the two oratorios. Beethoven did not seem beyond borrowing from himself, either. The borrowing appears to have been in two directions. That is, the oratorio seems to utilize musical ideas that were suggested in prior works as well as presenting musical materials that the composer seems to have used again in later works. The listener will note the obvious thematic similarities in one instance to the opening theme of the *Appassionata* piano sonata. Beethoven also used a rare modulation from E minor to B Major in the orchestral introduction, a device he would repeat in later years in the string quartet, Opus 131. Devices from *Fidelio* are suggested in the trio of Christ, Peter, and the Seraph. Another interesting harmonic device was Beethoven's choice of C minor and its implications of Fate for the opening prayer aria.

Although Beethoven may have slighted *Christ on the Mount of Olives* in its composition and imbued it with a musicality lacking the profundity of some of his other choral writing, it stands as an important work in the oratorio literature. We are pleased to present it as a counterpoint to the Ninth Symphony.

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

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

Louis Biancolli presents the controversial issues very succinctly:

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

The safest and easiest answer, one implying utter faith in the Master, is that Beethoven knew what he was about, that the choral movement, far from being an accident or a gigantic artistic blunder, was the one and only solution of the emotional and symphonic issues raised by the first three movements. We know that he cast aside a tentatively sketched instrumental finale, later utilizing the discarded material in the A minor Quartet, Op. 132. We also know that Czerny affirmed bluntly that Beethoven expressed dissatisfaction with the choral device after the premiere and resolved to substitute a purely orchestral finale. But Beethoven was forever discarding and rejecting and revising. The rejection of a sketch proves little. And as for Czerny's statement, Schindler flatly and conclusively refuted it.

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

In accepting Tovey's argument, Biancolli then says:

Proceeding on this premise, then, it is erroneous (1) to regard the finale as a blunder and detach it from the other three movements; (2) to accept the finale as an accident, sublime in itself, but alien to the work as a whole, in short, to consider the Ninth Symphony as music's supreme hybrid and not be unduly upset over the fact; and (3) to conclude that an instrumental finale would have fitted Beethoven's scheme better.

If scholars could accept the grand design of the symphony and recognize the greatness therein, they remained divided over the intent of the work and the inclusion of the chorus. The debate raged on over the issue of the presence of a programmatic theme or content, and these same scholars then took sides over whether or not the first three movements suggested some central theme or program which the choral finale would explain through its text.

The issues will probably never be resolved, but it is known that the text of Schiller's "Ode to Joy" had pervaded Beethoven's thinking for some 30 years before it was finally realized musically in his Ninth Symphony. In a letter dated in 1793 Beethoven announced his plan to set the poem to music. Sketches reveal some early attempts in 1798 and 1811 with suggestions that the ode could be set as a concert aria or as a series of interludes during an overture. It was not until a sketch in 1822 that we see it emerge as a choral movement related to some sketches of a symphony in D minor.

The use of a choral finale presented an interesting artistic problem for Beethoven. If the choral section was to be seen as a part of a logical whole, it had to be successfully introduced as a part of what was already one of the lengthiest and most complex symphonic works ever attempted. The solution was simple and effective. The baritone soloist simply exhorts us to end the restlessness and turn to a song of sympathy, gladness and joy, thus setting the stage for the introduction of the "Ode" while tying it neatly to the rest of the symphony.

There is some justifiable suspicion that Beethoven auditioned the concept of a choral finale, and possibly even the melody he used to set Schiller's poetry in his C Major *Choral Fantasia* of 1808. The similarities are obvious — an almost identical melodic contour, use of the major mode, harmonic progression that has been described as prophetic of that used in the Ninth Symphony, and, equally important, similarities of textual themes. It would seem more than mere coincidence that the conclusions of the two works have so much in common.

This writer does not tend to suggest the existence of a program for the Ninth Symphony, but if meaning exists in the music and that meaning can be conveyed better to the listener through programmatic suggestion, then perhaps Wagner has best described that programmatic suggestion. In analyzing the symphony, movement by movement, he has written:

I. A struggle, conceived in the greatest grandeur, of the soul contending for happiness against the oppression of that inimical power which places itself between us and the joys of earth, appears to be the basis of the first movement. The great principal theme, which, at the very beginning, issues forth bare and mighty, as it were, from a mysteriously hiding veil, might be transcribed, not altogether inappropriately to the meaning of the whole tone poem, the Goethe's words: "Renounce, thou must — renounce!"

II. Wild delight seizes us at once with the first rhythms of this second movement. It is a new world which we enter, one in which we are carried away to dizzy intoxication. With the abrupt entrance of the middle part there is suddenly disclosed to us a scene of worldly joy and happy contentment. A certain sturdy cheerfulness seems to address itself to us in the simple, oft-repeated theme.

III. How differently these tones speak to our hearts! How pure, how celestially soothing they are as they melt the defiance, the wild impulse of the soul harassed by despair into a soft, melancholy feeling! It is as if memory awoke within us — the memory of an early enjoyed, purest happiness. With this recollection a sweet longing, too, comes over us, which is expressed so beautifully in the second theme of the movement.

IV. A harsh outcry begins the transition from the third to the fourth movements, a cry of disappointment at not attaining the contentment so earnestly sought. Then, with the beginning of the Ode, we hear clearly expressed what must appear to the anxious seeker for happiness as the highest lasting pleasure.

Beethoven utilized only a third of the original ninety-six lines of Schiller's poetry, and he freely rearranged the order for thematic unity. The chosen verses have been described as Beethoven's vision of life, and their influence upon him throughout his life is evident.

The Ninth Symphony has come to symbolize more than its own musical meaning. For composers after Beethoven to reach a symphonic output of nine seemed to be a benchmark. A lifetime of symphonic writing seemed to culminate in the number nine, whether by the composers' design or by fate. The greatness of the Beethoven work is not diminished by the mysticism of its numeric position in Beethoven's output and that influence upon others. It remains a masterpiece.

MOUNT OF OLIVES.

—INTRODUCTION.

—RECITATIVE.

Jesus.

Mr Father, O my Father, be Thou my comfort, give me strength to bear.

Now is the hour approaching when I suffer. I chose to meet this hour, before the world, at Thy command, in order newly stood. I hearken to the voices of Thy Seraphs; they cry aloud, Who will, in place of man, before Thy judgment-seat appear?

O Father! I appear at this their call. A Saviour will I be, atoning, I alone, for all mankind. How could this feeble race, from dust created, ever meet a judgment which I, Thine only Son, can scarce endure?

Behold how fearfulness, how pains of death, upon my soul have seized.

My heart is faint, my Father, O comfort me!

—ARIA.

All my soul within me shudders
At the torments drawing near;
And my members greatly tremble
With an overwhelming fear.

I am full of heavy sorrow
At the thought of mortal pain;
Drops of blood, the sweat of anguish,
From my forehead fall like rain.

Father! bow'd with fear and sorrow,
Lifts Thy Son his prayer to Thee;
By Thy power to save unbounded,
Take this cup away from me.

—RECITATIVE.

Seraph.

Now tremble, Nature, for this is God's own Son! Behold him! on the earth he lies; of his Father quite forsaken; enduring unspeakable pain. The Holy One! He is prepared a bitter cruel death to suffer; that so the sinners whom he loves, from death may be delivered, and enter life eterna!

—ARIA.

Praise the Redeemer's goodness;
Mankind, proclaim His grace:
He dies in loving-kindness,
To save your sinful race.

Oh, triumph, all ye ransom'd;
Ye shall to bliss attain,
If ye in love unfailing,
In faith and hope, remain.

But woe to those despising
The blood for them pour'd out;
A curse from God awaits them,
And judgment is their lot.

—SOLO AND CHORUS

Oh, triumph, all ye ransom'd!
Ye shall to bliss attain,
If ye in love unfailing,
In faith and hope remain.

But woe to those despising
The blood for them pour'd out;
A curse from God awaits them,
And judgment is their lot.

—RECITATIVE.

Jesus.

Canst thou, O Seraph, now declare the mercy of my heavenly Father? Will He remove the fear of death from me?

Seraph.

Thus saith Jehovah: Until is quite fulfilled the mystery of death to make atonement, so long the race of man is cast away, deprived of any part in life eternal.

—DUET.

Jesus

On me, then, fall Thy heavy judgment:
Its weight, my Father, let me bear;
On me be pour'd the stream of anguish,
If Thou but Adam's children spare.

Seraph.

Down-stricken do I see the Great One
For grief and pain his spirit fails:
I tremble, and myself am feeling
The mortal fear which him assails.

Both.

Though great the pain, the grief, the terror,
From God's own hand on { him } outpour'd;
Yet greater far the love and mercy
Wherewith his heart doth man regard.

—RECITATIVE.

Jesus.

Then welcome, death, which I shall suffer,
For man's redemption, on the cross. Oh! ye who in the cold grave are lying, whom eternal sleep within its arms holds fast, ye shall rejoice, to bliss ye shall awaken.

—CHORUS.

Soldiers.

We surely here shall find him,
And take and safely bind him,
Escape is quite in vain;
Yea, this deceiver shall be slain.

—RECITATIVE AND CHORUS.

Jesus.

They who to take me have been hither sent are drawing nigh.

My Father, oh, let the hours of pain in rapid flight pass over me; let them fly swift as the clouds, by a storm wind driven, across the sky are borne.

Yet, not my will, nay, Thine rather, be accomplished.

Soldiers.

Behold him, the deceiver, who dares to say that he is King instead of Caesar. Then seize and bind him fast

Disciples.

What means this crowd and tumult? Our deadly foes are nigh us! with cruel soldiers round us, ah, whither can we fly? 'Tis in vain, we cannot fly! Have mercy, oh, have mercy.

—RECITATIVE.

Peter.

Not unchastised shall this audacious band on Thee, O Lord, my Friend and Master, their shameless hands be laying.

Jesus.

Oh, let thy sword within its sheath remain. Were it the will of my heavenly Father from out the hands of these my foes to save me, more than twelve legions of His angels would now be sent for my defence.

—TRIO.

Peter.

Mine inmost heart is burning
With righteous wrath and zeal,
I would that all my vengeance
Thine impious foes might feel.

Jesus.

Thou shouldst not ask for vengeance
For thou hast come to know
That men should love each other,
And pardon ev'ry foe.

Seraph.

Give ear, O man, and hearken;
By God alone is taught
The holy lore of loving
In deed, and word, and thought.

Jesus and Seraph.

O sons of men, with gladness
This holy law fulfil;
To love whome'er may hate you,
As God Himself doth will.

—CHORUS.

Soldiers.

Haste! and seize upon the traitor,
Here no longer let us stay;
Death awaits the evil-doer,
Drag him quickly hence away.

Disciples.

Ah! for his sake we shall suffer,
They will drag us hence away;
They will cast us into bondage,
And our Master they will slay.

RECITATIVE.

Jesus.

All my pain will soon be over,
My redeeming work be done;
Soon will death and hell be vanquish'd,
And the fight be wholly won.

—CHORUS.

Hallelujah unto God's Almighty Son!
Praise the Lord, ye bright angelic choirs, in
holy songs of joy.
Man, proclaim His grace and glory! Hallelujah

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The Broadway Symphony

George Shangrow, *conductor*

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

Violin I

Judith Beatie
Eric Frankenfelt
Fritz Klein, *concertmaster*
Eileen Lusk
Avron Maletsky
Phyllis Rowe
Elizabeth Schmidt
Kenna Smith
Rebecca Soukup

Violin II

Karen Beemster
Jacqueline Cedarholm
Dean Drescher
Marcia McElvain
Marianne Michael, *principal*
Linda Nygren
Sandra Sinner
Myrnie Van Kempen
Ellen Ziontz

Viola

Stan Dittmar
Beatrice Dolf
Katherine McWilliams
Shari Peterson
Stephanie Read
Robert Shangrow
Jane Simonson
Sam Williams, *principal*

Cello

Gary Anderson
Joyce Barnum
Rosemary Berner
Rebecca Parker
Maryann Tapiro
Lauren Ulatosky-Root
Sasha von Dassow, *principal*
Ronald Welch

Bass

David Couch
Allan Goldman, *principal*
Christine Howell
Connie van Winkle

Flute

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

Piccolo

Claudia Cooper

Oboe

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

Clarinet

John Mettler, *co-principal*
Gary Oules, *co-principal*

Bassoon

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

Contrabassoon

Herbert Hamilton

Horn

Maurice Cary, *principal*
MaryRuth Helppie
Cynthia Hamilton
Anita Stokes

Trumpet

David Hensler, *principal*
Gary Fladmoe

Trombone

Charles Arndt
James Hattori, *principal*

Bass Trombone

William Irving

Percussion

Ian Alvarez, *principal*
Julie Martinez-Arndt
Dan Oie

The Seattle Chamber Singers Oratorio Chorus

George Shangrow, *conductor*

Sopranos

Shannon Ahern
Crissa Cugini
Kyla DeRemer
Josie Emmons
Laurie Flint
Cathy Haight
Mary Koch
Allene Lagonegro
Stephanie Lathrop
Margaret Marshall
Joan Mitchell
Barbara Parsons
Jean vanBronkhorst
Susanna Walsh

Altos

Rachel DeGroot
Laila Hammond
Paula Hood
Ruth Libbey
Judy Mahoney
Laurie Medill
Susan Miller
Janet Ellen Reed
Georgia Rohrbaugh
Mary Siebert
Nedra Slauson
Margaret Smith
Claire Thomas
Kay Verelius
Jane Seidman Vosk

Tenors

Paul Anderson
Tim Foscett
Ron Haight
Morris Jellison
Jim Johnson
Stephen Kellogg
George Lundgren
Jim Morgan
Tom Nesbitt
Jerry Sams

Bass/Baritones

Gerard Beemster
John Behr
Tim Braun
Loren Foss
Mark Haight
Joe Hill
Peter Kechley
Robert Kechley
Stuart Kendall
Robert Schilperoort
Warren Shaffer
Sandy Thornton
Bob Witty

The Broadway Symphony/Seattle Chamber Singers

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

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

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

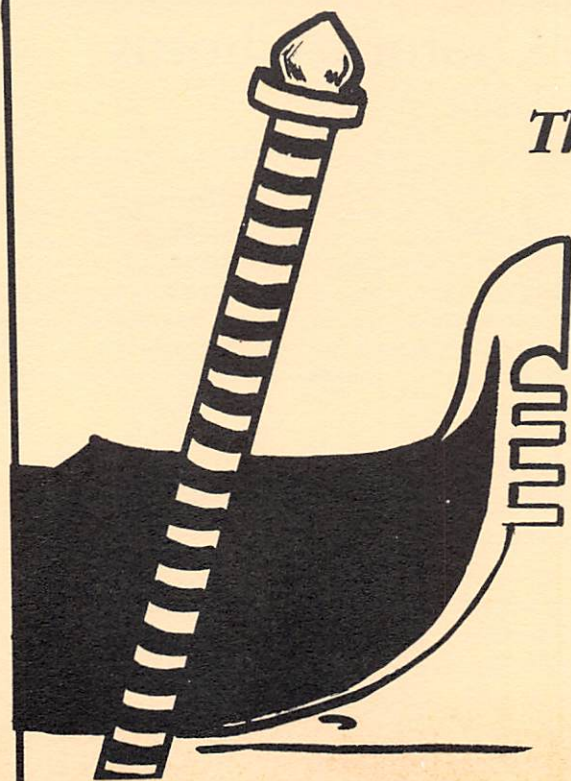
During the entire calendar year of 1985, the Broadway Symphony/Seattle Chamber Singers will celebrate the 300th birthday of Johann Sebastian Bach. A total of 35 concerts featuring the great composer's music are scheduled, ranging from intimate solo sonata recitals to a complete performance of the *St.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

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

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

LET'S MAKE MUSIC TOGETHER

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



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