

—“aldon takes sockeye to new guinea”, aldon mason, 1988

the broadway symphony &  
the seattle chamber singers

george shangrow  
conductor & musical director

*20th Anniversary  
Season*

1968-69

1988-89

## "It was twenty years ago today, Sgt. Pepper taught the band to play...."

The Seattle Chamber Singers had their start a little over twenty years ago when a shy, intellectual sixteen-year old decided that classical music was more interesting than physics. George Shangrow, already a whiz at the piano and a composer of experimental music, gathered together a group of talented young musicians who met to sing madrigals and perform one another's compositions. Within a year, the group of young composers and performers named themselves "The Seattle Chamber Singers," designated George Shangrow the director, and presented their first public performance. Their debut concert on June 1, 1969, included a Mass by William Byrd, Bach's cantata "A Mighty Fortress is our God" and the Third Orchestral Suite, and a set of madrigals.

The youthful ensemble met with critical acclaim and quickly became a meeting place for Seattle's most talented young musicians who sparked one another's creativity, and ignited one another's enthusiasm for musical adventure. George Shangrow led the group to develop the talents of its membership and the Seattle Chamber Singers took off in every direction the young musicians' imagination and interest could devise: baroque music, new music, early music, romantic music, small ensembles, large ensembles, oratorio, art songs, opera, and miracle plays. The diversity, creativity, and abundance of talent George brought together delighted and astounded critics and audiences alike:

"The Four Spanish Villancicos performed on three recorders...were sparkling gems. The Largo was performed so well that a feeling of contentment pervaded the auditorium..."

*Review in the Tri-City Herald, 1972*

"Last Monday the Seattle Chamber Singers backed by a 23-piece orchestra gave a bang-up performance of Handel's "Israel in Egypt". The chorus all but shivered their risers with their infectious excitement, and George Shangrow's interpretation of the score struck a fine balance between "authenticity" and old-fashioned, grand Handelian drama."

*Roger Downey, 1973*

"The Seattle Chamber Singers last Saturday night charmed a full house...with the Second Shepherd's Pageant, a...Christmas revel of Renaissance music, dance, rhyme, and mime...The ensemble at finale spread clear across the front of the building and sang frankly and beautifully with total integrity in pitch and balance. They were rewarded three curtain calls with an ovation that expressed appreciation for the artistry of the company and the talent of musical director George Shangrow."

*Lyndon Pullen, Seattle Sun, 1973*

"The Seattle Chamber Singers...cavort on stage as if they were playing to family & friends. Nevertheless they are serious about presenting the music to which they have dedicated themselves with as much musicality and technical competence as they can muster."

*Richard Campbell, Seattle PI, 1974*

"It was a bravo sort of performance that was alive, full of color and spark, rich in inflection and style. The directness of the singing, its spirit and freshness (made it) wholly persuasive..."

*Richard Campbell, PI, 1975*

From this beginning in youthful enthusiasm, far-reaching interests, and talent, George Shangrow and his musical adventurers have created a multi-dimensional musical organization, internationally travelled and acclaimed.

The first major expansion was the founding of a full-fledged orchestra to replace the "ad hoc" orchestras that had performed with the Chamber Singers, and to add a focus on orchestral works as well as choral literature. The Broadway Symphony, named after the Broadway Performance hall where its first concerts were given, came into being in 1979 when performers who had worked with George Shangrow asked him to found an orchestra. Acting on the belief that more passionate and heartfelt music-making can occur when artists relate to one another as a community of committed friends, George Shangrow set out to create an orchestra that captured the style and spirit of the young friends who started the Chamber Singers. The vision attracted gifted performers looking for just such a music-making environment.

The next major endeavor was to take the two performing groups on tour to Europe. Tours in 1981 and 1983 brought rave responses from European audiences, and European critics praised the groups for their well-crafted, exciting, and joyful performances.

Then in 1985 the singers and the instrumentalists, with the direction of George Shangrow, an extravagant celebration of Bach's 300th birthday. Lavish in scope, the year-long festival was a musical feast for performers and audiences. Perfectly suited for the many diverse performing ensembles required by Bach's music, the Chamber Singers and the Broadway Symphony presented 32 concerts of Bach's music — everything from *The Musical Offering* to *The St. Matthew Passion*.

New projects became possible in the 1980's as the orchestra gained in performing strength. Now the group of composers who had written for and performed with George Shangrow had the opportunity to begin writing major works. With the help from the King County and Seattle Arts Commissions, the premiering of new major works has become a primary focus of the organization. Recent premiers include Robert Kechley's First and Second Symphonies, Huntley Beyer's *Road Ode* and one-act opera, *Stories Told to a Lover*, several operas by Carol Sams, and her oratorio, *The Earth Makers*.

Since its beginning 20 years ago the musical community of performers and composers drawn together through the leadership of George Shangrow has never held still long enough to be classifiable. In 1975 Wayne Johnson, critic for the Seattle Times wrote, "The Chamber Singers are always coming up with something unusual, from "The Second Shepherd's Pageant" to an evening of American music to a concert devoted to Monteverdi and Purcell. And while the Chamber Singers...consistently have unusual programs, they also consistently present the programs with fine musicianship — and joy." If the Broadway Symphony and Seattle Chamber Singers can be said to be specialized, their specialization is in risk-taking, in musical adventure, in imagination, freshness, energy, passion, and joy.

The Broadway Symphony and Seattle Chamber Singers over their twenty year history have been at the center of Seattle's musical life, a force for artistic growth in our city. As early as 1973 Roger Downey made this observation:

"Young as he is, Shangrow already has had a measurable impact on Seattle's musical life...He has pioneered in getting the music of the Baroque and pre-Baroque out of the churches and off the campus and into the mainstream of Seattle performance..."

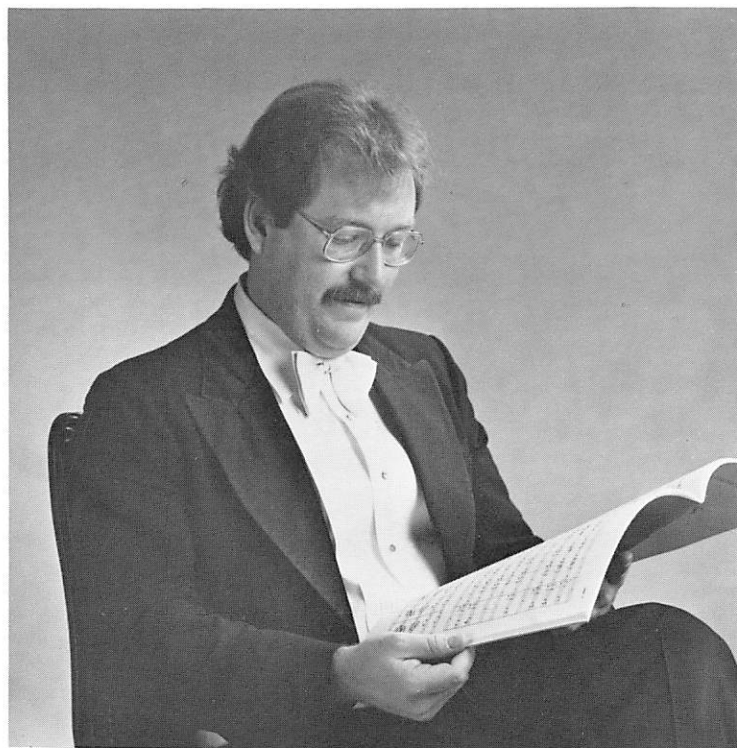
Now, as in the beginning The Seattle Chamber Singers and the Broadway Symphony make their musical contribution to Seattle's life by being centered in the artistic possibilities within their ranks. Fresh music-making dawns when talented people meet in an environment of mutual support. Audience members can catch the spirit of vitality, and infectious energy this focus makes possible:

"By the end...I wasn't so much enjoying the Magnificat as shamelessly wallowing in its sensuousness...The performance...had steadily grown in confidence to reach a point (clearly manifested by the properly undecorous enjoyment that some members of the chorus could no longer conceal) of just the right kind of controlled exuberance."

*William Dunlop, review, 1986 The Weekly*

Rebecca Parker

What will they do next?



PROGRAM

October 9 & 10, 1988

Meany Theater

Song 1

Orlando Gibbons

(Text on page four)

Choral Fantasia

Ludwig Van Beethoven

Adagio  
Meno allegro  
Allegretto, ma non troppo

George Fiore, solo piano

Eleanor Stallcop-Horrox, Soprano I  
Mary Ann Landsverk, Soprano II  
Mira Frohnmayer, Mezzo Soprano  
Stephen Wall, Tenor I  
Gerald Sams, Tenor II  
Norman Smith, Bass

INTERMISSION

Symphony No. 9 in d-minor, Op. 125

Ludwig Van Beethoven

Allegro ma non troppo, un poco maestoso  
Molto vivace; presto  
Adagio molto e cantabile  
Presto; allegro assai

Eleanor Stallcop-Horrox, soprano  
Mira Frohnmayer, mezzo soprano  
Stephen Wall, tenor  
Norman Smith, 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 - Fantasia for Piano,  
Chorus and Orchestra in C minor, Op. 80

Pairing Beethoven's Fantasia in C minor with the Ninth Symphony might raise the eyebrows of some less than charitable critics. The juxtaposition of the two works on the same program could be described as the musical progression of the ridiculous to the sublime. Some might analyze such programming as an obvious effort to show the evolution of the choral theme of the final movement of the Ninth. In this writer's opinion, that is one of the side benefits of the pairing.

Describing the Fantasia poses an interesting challenge in view of its parallels to the Ninth Symphony. Beethoven conceived the work as a grand finale to a huge concert given in 1808 on which it was played (with Beethoven as the piano soloist) along with the "Gloria" and "Sanctus" from the Mass in C Major, "Ah Perfido", the Fourth Piano Concerto, and Symphonies Five and Six.

The concert itself was not highly successful. The orchestra lacked confidence in Beethoven as a conductor and called for his replacement. The pieces proved difficult for the orchestra. As legend has it, the Fantasia had to be stopped in mid-performance because Beethoven observed a repeat he had told the orchestra to ignore. One version of the outcome suggests that the concert master stopped the orchestra because they were playing in a portion of the work ahead of Beethoven, while another version says that Beethoven did it on purpose and stopped the performance himself to humiliate the musicians.

It is readily acknowledged that the main theme of the Fantasia served as a sketch for the choral theme of the Ninth Symphony. Further analysis might suggest that the concept of the work represents a kind of trial balloon for the idea of a major symphonic work with a choral section. In the Ninth Symphony, the entrance of the chorus is delayed until the very end as the culmination of a work which is a showpiece for the orchestra. That pattern is set up in the Fantasia as well. The chorus appears in the climactic finale, but its entrance is couched in the virtuoso fantasy for solo piano.

Beethoven's reputation as a pianist highlighted his skills in improvisation. The Fantasia opens with a relatively short Adagio which, in the first performance had not been written down. It is very improvisatory in nature. The major body of the work is the Finale. It consists of a theme with variations, development of the material, a return to the introductory idea, and the choral entrance to conclude the work. Beethoven completed the work in only a few weeks, although scholars have documented some seventy-five pages of sketches for the work.

The text is from a poem of Christoph Kuffner and represents a tribute to the arts and the integration of life, nature, and the arts which ennobles mankind and lifts the human spirit to its highest potential. It sets the spiritual tone for the more profound expression to come in Shiller's "Ode to Joy".

Schmeichelnd hold und lieblich klingen  
unsers Lebens Harmonien,  
Und dem Schönheitssinn entschwingen  
Blumen sich, die ewig blühen.  
Fried' und Freude gleiten freundlich  
wie der Wellen Wechselspiel;  
Was sich drängte rauh und feindlich,  
ordnet sich zu Hochgefühl.  
Wenn der Töne Zauber walten  
und des Wortes Weihe spricht,  
Muss sich Herrliches gestalten,  
Nacht und Stürme werden Licht.  
Äuss're Ruhe, inn're Wonne  
herrschen für den Glücklichen.  
Doch der Künste Frühlingssonne  
lässt aus beiden Licht entstehn.  
Grosses, das in's Herz gedrungen,  
blüht dann neu und Schönempor.  
Hat ein Geist sich aufgeschwungen,  
hall't ihm stets ein Geisterchor.  
Nehmt denn hin, ihr schönen Seelen,  
fro die Gaben schöner Kunst.  
Wenn sich Lieb' und Kraft vermählen,  
lohnt dem Menschen Götter-Gunst.

Soft and sweet through ether winging  
sound the harmonies of life,  
There immortal flowers springing  
when the soul is freed from strife.  
Peace and joy are sweetly blended  
like the waves alternate play;  
What for mastery contended,  
learns to yield and to obey.  
When on music's mighty pinion  
souls of men to heaven rise,  
Then both vanish earth's dominion,  
Man is native to the skies.  
Calm without and joy within us  
is the bliss for which we long.  
If the art of magic wins us  
joy and calm are turned to song.  
With its tide of joy unbroken,  
music's flood our life surrounds.  
What a mastermind has spoken,  
through eternity resounds.  
Oh! Receive ye joy invited,  
all its blessings without guile.  
When in love and strength united,  
man earns the gods' approving smile.

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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.

This concert is dedicated to

**RANDALL JAY MC CARTY**

Randy, a founding member of the Seattle Chamber Singers, is living with AIDS. His spirit, optimism, and continuing leadership in the Seattle music community are an inspiration for those of us whose lives he touches.



**SONG 1 - Orlando Gibbons**

1. Where is death's sting? We were not born to die,  
Nor only for the life beyond the grave;  
All that is beautiful in earth and sky,  
All skill, all knowledge, all the powers we have,  
Are of thy giving, and in them we see  
No dust and ashes, but a part of thee.
2. Laughter is thine, the laughter free from scorn,  
And thine the smile upon a cheerful face:  
Thine, too, the tears, when love for love must mourn,  
And death brings silence for a little space.  
Thou gavest, and thou dost not take away:  
The parting is but here, and for a day.
3. Fullness of life, in body, mind, and soul;  
"Who saves his life shall lose it," thou hast said:  
A great adventure with a glorious goal;  
Nothing that lives in thee is ever dead:  
Brave living here: and then, beyond the grave,  
More life and more adventure for the brave.

-Geoffrey Fox Bradby, 1929

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**THE SOLOISTS**

Pianist **GEORGE FIORE** received his training in New York City where performed in such notable locations as the Town Hall. He relocated to Seattle in 1967 and since then has been active in local music scene as a performer and vocal coach. Mr. Fiore has appeared as piano soloist with the Seattle Symphony, Bellevue Philharmonic, and the Thalia and Highline Symphonies. He is also well known as an organist and has been organist and Coordinator of Music at First United Methodist Church of Seattle since 1973.

**ELEANOR STALLCOP-HORROX** is today's soprano soloist. She is a graduate of the Curtis Institute in Philadelphia, and has done post-graduate work at the University of Washington and Central Washington State University. In 1986-87, Eleanor lived in Colorado Springs where she performed as a soloist with the Colorado Springs Chorale, Soli Deo Gloria, and the Colorado College Choir. Most recently she appeared as the goddess Giunone in the Broadway Symphony/Seattle Chamber Singers presentation of Monteverdi's opera, "Il Ritorno d'Ulisse in Patria."

Mezzo soprano **MIRA FROHNMAYER** studied at the Frankfurt Hochschule and in Berlin, West Germany. She received music degrees from the University of Oregon and New England Conservatory in Boston. Ms. Frohnmayer has premiered works at the American Society of University Composers' and the American Guild of Organists' national conventions. She has won critical acclaim from the press in the United States and Europe for her solo performances in numerous oratorios, festivals and recitals. Presently she is chairman of vocal studies at Pacific Lutheran University.

Tenor **STEPHEN WALL** has appeared as a soloist with the Broadway Symphony/Seattle Chamber Singers for several special events, most recently as the title role in their presentation of Monteverdi's "Il Ritorno d'Ulisse." He has also appeared as soloist with the Vancouver B.C., Spokane and Seattle Symphonies and the Northwest Chamber Orchestra. With Seattle Opera his credits include roles in Tannhauser by Wagner and Salome and Elektra by Richard Strauss. Mr. Wall is currently a member of the voice faculty at Pacific Lutheran University in Tacoma. This fall he will be touring Washington with the Bel Canto Ensemble in performances of Rossini's Sins of My Old Age.

**NORMAN SMITH** is a graduate of both Washington State University and the University of Washington and has done additional work at Indiana University. For six years he sang leading bass roles in the opera theatres of Krefeld and Essen, West Germany. Since returning to Seattle he has appeared on stage with Seattle Opera, Northwest Opera in Schools, Etc., and Civic Light Opera, where his Emile deBecque received enthusiastic critical acclaim. He has made numerous concert and oratorio appearances with the Seattle Bach Choir, Seattle Oratorio Society, St. Mark's Cathedral, and Choir of the Sound. In the Spring of 1988 he sang the West Coast premiere of Richard Maunder's new version of the Mozart Requiem with Seattle Pro Musica.



**VIOLIN**

Betsy Alexander  
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 Fritz Klein,  
 concertmaster  
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 Eileen Lusk  
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 Leif-Ivar Pedersen,  
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 Erich Schweiger  
 Kenna Smith  
 Gayle Strandberg  
 Myrnie Van Kempen

**VIOLA**

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 Katherine McWilliams  
 Timothy Prior  
 Stephanie Read  
 Robert Shangrow  
 Katrina Sharples  
 Sam Williams,  
 principal  
 Nancy Winder

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 Rosemary Berner  
 Colleen Loewen  
 Rebecca Parker  
 Valerie Ross  
 Maryann Tapiro,  
 principal  
 Julie Reed Wheeler

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 Daniel Hershman  
 William Schink, principal

**HORN**

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 Karen Davenport  
 Laurie Heidt  
 William Hunnicutt  
 Beverly Southwell

**TRUMPET**

Matt Dalton, principal  
 Gary Fladmoe

**TROMBONE**

David Brewer, bass  
 James Glasgow  
 Michael Perkins

**TIMPANI**

Daniel Oie

**PERCUSSION**

Owen Bjerke  
 Nancy Tsai

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 George Shangrow, conductor

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 Belle Chenault  
 Crissa Cugini  
 Kyla DeRemer  
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 Catherine Haight  
 Kay Hessemer  
 Catherine Hoisington  
 Julia Jaundaldaris  
 Kathe Kern  
 Mary Ann Landsverk  
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 Pamela Silimperi  
 Janet Sittig  
 Barbara Stephens  
 Liesel Van Cleeff  
 Susan Vincent  
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 Luna Bitzer  
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 Tom Penrod  
 David Reyes  
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OCTOBER 9, 3:00 PM ♦ OCTOBER 10, 8:00 PM

**LUDWIG VAN BEETHOVEN**  
Symphony No. 9 — Choral Fantasia  
Meany Theater

FEBRUARY 12, 2:00 PM  
**MUSIC OF THE HIGH BAROQUE COURTS II**

Purcell — Monteverdi — Bach  
Spanish Ballroom — Four Seasons Olympic Hotel

NOVEMBER 13, 3:00 PM  
ORCHESTRAL MASTERWORKS I

**JOHANNES BRAHMS**  
Symphony No. 1 — Piano Concerto No. 2  
Kane Hall

MARCH 5, 8:00 PM  
**ORCHESTRAL MASTERWORKS III**

C.P.E. Bach — Stravinsky — Mozart — Beyer  
Kane Hall

DECEMBER 2, 8:00 PM ♦ DECEMBER 4, 3:00 PM

**CLAUDIO MONTEVERDI**  
1610 Vespers  
St. Alphonsus Church, 5816 15th NW

MARCH 24, 8:00 PM  
**JOHANN SEBASTIAN BACH**

Mass in B Minor  
Meany Theater

DECEMBER 12, 8:00 PM ♦ DECEMBER 13, 8:00 PM

**GEORGE FRIDERIC HANDEL**  
Messiah  
Meany Theater

APRIL 9, 2:00 PM  
**MUSIC OF THE HIGH BAROQUE COURTS III**

Monteverdi — Handel — Bach  
Spanish Ballroom — Four Seasons Olympic Hotel

JANUARY 8, 2:00 PM

**MUSIC OF THE HIGH BAROQUE COURTS I**

Bach — Handel — Monteverdi  
Spanish Ballroom — Four Seasons Olympic Hotel

MAY 20, 8:00 PM

**GEORGE FRIDERIC HANDEL**

Israel in Egypt  
Meany Theater

JANUARY 29, 3:00 PM

**ORCHESTRAL MASTERWORKS II**

Milhaud — Haydn — Beethoven — R. Strauss  
Kane Hall

For tickets and information, call 547-0427

## ABOUT THE ARTIST

In celebration of this year's Twentieth Anniversary, the Broadway Symphony and Seattle Chamber Singers are pleased to issue a commemorative poster of a new painting by acclaimed Northwest artist Alden Mason.

Alden Mason was born in 1919 in Everett. He was raised in the Skagit Valley and attended the University of Washington, majoring in zoology and entomology. In 1947 he received his M.F.A. in art and was asked to join the faculty of the University of Washington School of Art shortly thereafter.

While his prodigious talent for watercolor landscapes earned him early respect and an exhibition at the Seattle Art Museum in 1958, it was the painting of the 1970's known as the "Burpee Garden Series" which propelled his career to the forefront of the Northwest Art scene. Using oil paint in thin washes and pools of glowing color, Mason signalled a new belief that the Northwest palette need no longer be restricted to muted colors and vaporous greys. These joyous paintings brought such immediate respect for Mason that his work was exhibited in New York, Los Angeles, San Francisco and in Washington D.C. as part of the Smithsonian exhibition "Art of the Pacific Northwest."

Because of the hazards of painting with extremely toxic oil paints, Mason began using acrylic paint in 1977, gradually developing yet another highly individual method of painting. Over the past decade, Mason's work in acrylic paint, using lines, and now small gestural areas, of pure and/or metallic colors, has continued to bring his work to the attention of curators across the country. Mason was chosen to exhibit his work in the "38th Corcoran Biennial of American Painting" in 1983 which toured, among other museums, the San Francisco Museum of Art, the Brooklyn Museum and the Corcoran Gallery in Washington, D.C.

In the catalog for a one-person exhibition of Mason's drawings at the Seattle Art Museum, Bruce Guenther, the Curator of Contemporary Art, wrote "Alden Mason's drawings are a remarkable mix of form and abandon, reality and dream, tragedy and humor."

Nowhere is this more clear than in the most recent paintings. By thinning down the paint considerably Alden has achieved a true marriage of his drawing and painting styles. Many of these drawings and paintings are "Big Heads" while others are Alden's version of landscape. His recent travels in Africa, Australia and New Guinea have given a new and very dynamic imagery to the recent work. Alden's joyous sense of color and exuberant line run throughout.

The University of Washington's Henry Art Gallery exhibited Mason's work in a large one-person retrospective in 1988. Also in 1987 Alden Mason's most recent large commission, "Seattle City Light Promenade," was installed in the customer service area of the Seattle City Light Building at 1015 3rd Avenue. Each of the four paintings measures about 4.5 x 13 feet.

Alden Mason has also created several other murals including those for the Renton District Court, the Portland Justice Center, the Seattle Sheraton Hotel and the State Senate Chambers in Olympia.

In 1988 Alden Mason was awarded the King County Arts Commission Honors Award. This annual award allows the chosen artist to select a site in any of King County's public buildings and to make a work of art for that space.

Alden Mason is represented by the Greg Kucera Gallery.

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