



The Score

Newsletter for the Seattle Youth Symphony Orchestras

Fall Edition 2010
Editor Lidia Lesniewska

SYSO in the Schools Expands in 2010

In 2010 the Seattle Youth Symphony Orchestras became the largest non-profit organization to provide instructional service in Seattle Public Schools. The program, entitled SYSO in the Schools, funded with support from a 2008 Wallace Foundation Excellence Award, provides expanded instrumental music instruction in dozens of Seattle area public schools.

The goal of SYSO in the Schools is to assist the Seattle Public Schools in expanding instrumental music instruction for elementary students, to support middle school instrumental music programs, and ultimately, to foster the development of orchestra programs in high schools where they currently do not exist. The partnership with Seattle Public Schools is based on SYSO's successful Endangered Instrument Program (EIP). During the regular school day, EIP provides free instruction with accomplished professional musicians to middle school students who want to learn the less-studied "endangered instruments" such as viola, bass, French horn, trombone, tuba, oboe or bassoon. In 2006/07, SYSO began to use the name SYSO in the Schools to cover both EIP and other programs SYSO is providing in the schools.

The program has been implemented in district cluster areas that currently have lower levels of elementary instrumental music. This cluster area focus also supports more students from minority communities whose members are extremely under-represented in our nation's orchestras at every level. Efforts will be made to help students matriculate into SYSO's other programs and resources will be provided for students in financial need. Because program evaluation is embedded into the design of the program, the lessons learned from systematic analysis of the program can ultimately inform instrumental music education across the district and across the country.

Before SYSO's partnership with the Seattle Public Schools, funding was only available for elementary school instrumental



Photo by Andrew McIntyre

Players from the Endangered Instruments Program at a side-by-side concert with the Seattle Youth Symphony Orchestra, December 2009.

music instruction one-half day a week in most schools. Schools in wealthier neighborhoods could augment this with PTA funding, but students in economically challenged neighborhoods were not so lucky. SYSO in the Schools is addressing this inequity by providing highly trained teaching artists who not only work together with the instrumental music teacher during class-time, but also provide group lessons before and after school. Students who were previously receiving instruction only one day a week are now receiving a more intensive and focused regimen of individual and group instruction three days a week. Over time, these students will, with a stronger foundation and higher degree of accomplishment, matriculate into middle school and high school orchestra programs, improving the quality of these programs and boosting their enrollments.

SYSO also provides SYSO in the Schools sites with free concerts featuring SYSO orchestras and chamber ensembles; free or low-cost tickets for participating students to

attend SYSO regular season concerts; and side-by-side rehearsals with SYSO chamber groups and orchestras, both at the schools, and in Seattle's prestigious Benaroya Hall.

Seattle Youth Symphony Orchestras' mission is to provide life changing musical experiences for talented students in the Pacific Northwest, regardless of their financial resources. SYSO helps students develop their relationship to great music, expand their capacity for self discipline and focus, learn the value of community and teamwork, and continuously acquire new musical skills with professional artist teachers. Seattle Youth Symphony Orchestras' purpose is to develop not only future practitioners of the art form, but future patrons as well. The organization is nationally recognized for its multiple sequential programs, and its comprehensive and curricular approach to excellence in instrumental music education and performance.

*Stephen Rogers Radcliffe
SYSO Music Director & Conductor*

SYSO Alum Chris Boyd Dies at Age 47

I was sad to receive the news this fall of the passing of SYSO alum Chris Boyd. He died on September 27, 2010 after spending several weeks in hospice care following a cancer diagnosis in May of this year. Chris was a gifted violist who, during the late 1970s and early 80s, played at the Marrowstone Music Festival and eventually rose to the position of principal viola in the Seattle Youth Symphony Orchestra.

I sat in the cello section in the years that Chris played in SYSO and at Marrowstone. His mother, Janet Boyd-Patterson tells me that Chris first channeled his extraordinary passion and drive for music making into piano lessons. He began piano at age six. He switched to double bass at age eight. Shortly after that, he became a cello student of UW Professor Toby Saks.

There was no string instrument that Chris wasn't determined to master. I first remember him as a young cellist making a spectacular rise through the SYSO ranks. His admiration for SYSO Conductor Emeritus Vilem Sokol, a celebrated violist and teacher, drew Chris into the world of the viola. Viola is the instrument that Chris

Boyd played the rest of his life.

In the 1990s I would often encounter Chris and his viola on the "Ave" in Seattle. He played Solo Bach Suites for passersbys in front of the University Bookstore. His mom Janet and stepdad Jerry Patterson say they feel they know the Walton Viola Concerto by heart. It was one of Chris' favorite pieces. For years he worked meticulously and diligently on the Walton, always perfecting and polishing that demanding jewel in the viola repertoire.

In the final years of his life, Chris found a loving and supportive artistic home among the musicians of the Bremerton Symphony Orchestra. Though he was becoming increasingly ill, he continued to play concerts with the Bremerton Symphony. As Chris spent his final weeks in hospice care, a quartet of players from the orchestra would visit and perform for him at the hospice facility.

During our years in SYSO, Chris and I, and many of the SYSO alums of our generation, attended the Marrowstone Festival at Fort Flagler State Park on Marrowstone Island. For three weeks in

August we performed and rehearsed, ate, lived and slept in old military barracks. Our festival site was a short walk away from beaches along Admiralty Inlet. The view of the water from our rustic dorm rooms was spectacular. We flew long strings of kites and played Frisbee or volleyball on the expansive military review field that served as our playground at Marrowstone. We'd sometimes rehearse chamber music or go exploring in the fort's old gun emplacements located nearby.

It is at this beloved site on Marrowstone Island, one that holds so many wonderful memories for SYSO and Marrowstone alums, that Chris Boyd's ashes will be scattered.

On behalf of SYSO Alumni who knew and performed with Chris, and the extended SYSO family and community, I extend deepest sympathies to Janet Boyd-Patterson and Jerry Patterson on the loss of their son.

Dave Beck

*SYSO/Marrowstone alumnus, cellist,
Past President/SYSO Board of Directors*

Featured SYSO Staff: Violin Coach Judy Beatie

Judith Beatie has been a violin coach for the Seattle Youth Symphony family for over 20 years.

How long have you played the violin?

I've been playing the violin for 57 years. At age five, I knew that I wanted to play the violin. I even had a ¼ size violin that I played with the help of an older sister. My formal training did not start until the age of eight due to my mom's health issues.

What encouraged you to pursue violin as a career?

There was never a question of a career other than music. I was surrounded with music from birth. Six older siblings, age 10-20, were practicing in our home daily, and my parents saw to it that we were taken to all sorts of concerts, including the Utah Symphony concerts. We were all told that the instrument we were using would be ours if we auditioned for and made the Utah Symphony. Otherwise, if we wanted to keep the instrument, we could purchase it from our parents at the price they had paid

for it. I made Utah Symphony at age 19.

Why did you choose to work with SYSO?

I received a call from Walt Cole one day asking me if I would be interested in coaching SYSO, and I, of course, jumped at the chance. Our youngest daughter was playing cello with SYSO at that time, and later we had a son go through the ranks playing the viola. I had been aware of the organization for years as my husband's career took us all over the U.S.

What does working in music mean to you?

My kids keep asking me when I am going to retire and make time for the things that I love. I am doing the thing that I love. For me, working in music means that I am one of the luckiest people I know! I work in a field that I love and believe in. I am learning, sharing and growing every day. What I do makes a difference! Because of all the things that music teaches, a musical background is a great preparation for any career. Music teaches; discipline, tenacity, problem solving, math skills, and the ability

to work well with others.

What advice can you give to kids who want to pursue a career in music?

Practice every day as if a master were listening. Always give your best. Remember that daily time spent with the instrument is imperative...making up tomorrow what you did not do today will usually cause you grief.

What do you find most inspiring in coaching young musicians?

Seeing the light in their eyes when you have done a good job of explaining a concept. Watching how proud they are when they have mastered a concept and performed it well. Helping them to develop the self-confidence to be more tomorrow than they are today. Being a part of teaching others how to be a part of the solution, not a part of the problem.

*Questions by Lidia Lesniewska
PR/Communications Coordinator*

Maestro Musings: Hair Color

One of the constant refrains of the symphony orchestra establishment involves an agonizing concern over the hair color of the audience. I've been conducting concerts for over 25 years, and each season before coming to the Seattle Youth Symphony, I had to suffer through marketing managers, executive directors and development officers all grinding their collective teeth about the graying hair of the classical music audiences.

Now, since this is an ongoing concern since the 1980s, I have to ask...what happened to gray haired audiences from 30 years ago? I suspect that they are all enjoying concerts of Beethoven, Verdi, Strauss and Ravel in the most celestial of concert halls, probably surrounded by the composers themselves. In fact, they all moved on, and been replaced by newly graying hair audience members. Setting aside the fact that, on my most recent visit to the Seattle Symphony, the audience was far more eclectic than the doomsayers would have you believe, what, I must ask, do these managers, directors and officers have against people with gray hair? I have quite a few more myself. But I don't think of my age and hair color as liabilities, and I resent the populist "candy-coating" of so much of the orchestral marketing discourse.

A recent survey of orchestra brochures from around the country (thankfully not from here in Seattle) tries desperately to make the symphonic experience sound hip, cool and presumably alluring to the not-yet-gray crowd. Slogans like "Transcendent Tchaikovsky" and "Experience Sublime Symphonic Sibelius" make a visit to the concert hall sound like a spa treatment. Young people are not fooled by this advertising gobbledygook and studies have shown that the demographic advertisers are seeking to reach is the least susceptible to being "marketed to," and the most obsessed with seeking out genuine, authentic experiences which, by the way, orchestra concerts offer in spades. The one thing these marketing gurus are trying so desperately to avoid is any hint

of elitism, but in the process they are also giving short shrift to connoisseurship or knowledge-based appreciation of the musical experience. "Just come and let the music wash over you," they say, afraid to acknowledge that the music might be more demanding than that, requiring more knowledge and background to be truly appreciated.

I have friends who know the batting averages of every player in major league baseball, others who know the horsepower and torque of every German sports car, and one that can differentiate between a Pinot Noir vintage grown in the Russian River, and one grown in the Anderson Valley just by its smell. They too are connoisseurs and they don't even know it. Eventually most adults stop drinking wine out of a box and begin to learn the difference between a Cabernet Sauvignon, a Merlot and a Zinfandel. They give up fraternity keg parties and start seeking out rare Belgian brews. They begin to dig deeper into the things that intrigue them and, usually with the aid of a "pathfinder," a passionately devoted friend, family member or co-worker, begin to engage more deeply in a few of the things that make living life a richer and more vibrant experience.

I try to be that kind of a "pathfinder" for my non-musician friends and colleagues, and it is my hope and expectation that students in the Seattle Youth Symphony will become "pathfinders" too. The fact may very well be that most people come to classical music later in life, when the kids have moved out, the bank account has a little more room for an occasional night on the town, and the old Barry Manilow LPs

just don't have the same allure they once did. Classical music is complicated with its variety of styles (Baroque, Classical, Romantic, Modernist, etc.), forms (Symphony, Concerto, Suite, Overture, etc.) and performers (do you prefer Brendel's Beethoven Concerti, or those by Periah, or Ax?). It can seem daunting, but it is like any form of knowledge and experience-based connoisseurship. All that is needed is a "pathfinder" to begin the process of negotiating its complexities.

SYSO students, with their broadly based and deeply personal connection to the art form, should be ready when the time comes to engage their friends in the most honest and genuine of all advocacy and save us all from the nauseating stream of marketing drivel that demeans the product and lobotomizes the experience. It's not too soon to begin. SYSO's Benaroya Hall performance on November 21 is a few weeks away. Every member should take it upon him or herself to become a "pathfinder" and engage a few friends by telling them what its like to play the music of Mozart, Tchaikovsky, Hindemith and Britten; what they should listen for; and what it means to them. While we welcome audiences of all hair colors, we, of all organizations, should be the one with audiences whose hair color really is black, brown, red or blonde as well!

Stephen Rogers Radcliffe
SYSO Music Director & Conductor

Spread the word about SYSO!!

Pick up posters, brochures and concert postcards at the next rehearsal.

Pass them out to your friends, families and coworkers.

Post them at your school, work, library and local coffee shop.

Help the people in your life discover what SYSO has to offer!

Life After SYSO

Here it is: your senior year in high school and, most likely, your last year in SYSO. The next stop for most of you will be higher education, be it at a conservatory, a college, or university. It is one of those exciting and pivotal moments in life, a time when one chapter closes and another opens. It is also a time of asking important questions, of considering not only what you will do in college, but where you will go.

As your college search unfolds, you will find that higher education is far more complex than you originally thought. While it is important for anyone to undertake the college search seriously and deliberately, it is especially important for you because of both your musical talent and the commitment you have toward music, as is evidenced by your giving up most of your Saturdays for SYSO, studying privately, performing in your school ensembles, and doing other things that have made music a significant part of your life. Whatever you may want to do with music, one thing is clear and common to all of you: music has value in your life.

The goal of this essay is to provide tips on things to pursue in your college search. It is geared toward all SYSO seniors – that is, those who wish to pursue careers in music and those who want to attend an institution where they can continue to make music at a high level, regardless of major. Some of my comments will state the obvious, while others I hope will provide insight and direction that will help you find the institution that has that magical “fit,” a place whose community feels right and an institution that offers you the possibility of continuing to make music at a very high level.

As you read through my suggestions, please remember that I am not making qualitative statements; I am, instead, trying to pinpoint differences that you should consider and, accordingly, must resonate with your own goals and experiences. These comments don't privilege any particular path to music in your college career; they try to ask questions that must be weighted with what you want to do with music.

General points to keep in mind:

- Music programs in higher education are very different; they focus on different things. Broadly speaking, conservatories will focus on professional education with emphases in performance, conducting and composition. Schools of music, either at colleges or universities, will offer opportunities in both professional and liberal education – that is, they will offer Bachelor of Music and Bachelor of Arts degrees. Departments of music, also found at both colleges and universities, may be identical to schools of music, or they may focus only on the Bachelor of Arts – that is, the liberal arts degree.
- There are other differences you need to consider (keep reading below), but if you are planning to major in music you need to become aware of the degree programs at the institutions you are considering. Learn the differences between degree programs, their advantages and disadvantages (all degree programs have trade-offs), and then align these degree options and content with your own goals, aspirations or desired level of involvement in music.
- Depending on their focus, some college music programs will “take care of their own” first by offering specific opportunities only to music majors. Programs at other institutions may be more open. Depending on what you want to do with your music, especially if you choose not to major in it, you should make sure you ask what opportunities are available to you without being a music major. Put differently, if you choose to major in another subject, what doors remain open to you, and which ones close? I'll come back to this issue later.

Do the following when visiting prospective schools (and do your best to visit them; if possible, do not rely solely on marketing materials):

- Take a campus tour, but keep your antennae up. What do you learn from your observations around campus? If the music building isn't on the tour, go there yourself and try to get a sense of the place. Go to the music office, announce who you are and why you are there, and ask to be

directed to the person or persons who can answer your questions.

- Contact the school in advance of your visit to see if you can have a sample lesson from the studio teacher (or one of the studio teachers) in your instrument. From your years of experience, you know how important a good working relationship is with a teacher. You need to get a sense of the direction you will likely take, both technically and musically.
- Go to an ensemble rehearsal. You will play in that ensemble and you will work under that conductor, so it will be important to get a sense of both.
- Learn how the institution awards financial aid. All institutions package aid differently; there are many, many awarding procedures in higher education. In the end, it will be the bottom-line figure that will be most important in your financial aid award(s).

Questions you should ask. Pick the questions that are applicable to you:

- Who will be my studio teacher if I major in music? If I don't major in music? Will my teacher be a specialist, generalist or a teaching assistant?
- Who is eligible for music scholarships, and how do I audition?
- How long do music scholarships last? That is, are they awarded for all four years or only some years? Do I have to re-audition annually?
- What are your graduates doing?
- I'd like to double major in music and [fill in the blank]. Is that possible?
- What options in the music program are available to me if I don't major in music? Are there any limitations (or, as I put it earlier, do any doors close)?
- Do you offer a music minor?
- Are all ensemble auditions open?

The audition/application process:

- Learn of the audition requirements well in advance. If you are auditioning in the standard window of January through February (although some schools begin auditions as early as December), you

Life After SYSO continued...

should have all the details in hand by mid-October. It would be best to know audition requirements the summer before your senior year. If you are considering studying abroad, the audition window may be different. Check this.

- Tell the institution all you can about yourself and your musical experience. Don't undersell yourself. While the first and primary reason for being a musician is simply to be a musician, remember also that your musical skills are a commodity in the college application and acceptance process. This is especially true for you as a member of SYSO because you are playing at an advanced level. Do not underestimate your own attractiveness as an applicant. Your musical talents may open doors, both in strengthening your application and in making you eligible for more scholarships.
- Give a live audition if possible. Many schools hold special events around audition days, which give you more opportunity

to learn about the place that may become your home for the next four years.

- It is now common to submit a resume. You should do this. Outside of basic contact and school information, you should list school and out-of-school ensembles, years of private lessons, names of private instructors (the music world is small – you would be amazed), competitions won and awards received (musical, academic, service), and festivals or music camps you have attended. Make sure you also provide dates without this information.
- Keep repertoire lists of solo, chamber and ensemble repertoire you have performed.

College can be one of the most exciting and transformative experiences in your life. It is a time when new responsibilities will be hoisted upon you, when you will have to learn to set priorities in a way you haven't done before. You will be held to

a higher level of personal accountability, and in classes, different types of questions will be asked that will require more rigorous analysis, sharper interpretations, and higher critical thinking skills. It is also a time, as an accomplished musician, when you will likely want to continue performing within a quality music program. I don't say that abstractly or as a director of a school of music; instead, I say it as a SYSO parent who has come to concerts by SYSO ensembles since 2004. I know the level of work you do, and I am hopeful, both as a parent and as a professional musician, that you will continue to pursue musical excellence in college the way you have as a member of the Seattle Youth Symphony Orchestra. But to do this and do this well, you need to ask important questions about your music and yourself. I hope this essay has given you a start!

Keith Ward

SYSO Parent and Director of the School of Music, University of Puget Sound

Another Great Summer at MITC

At the conclusion of the summer, Marrowstone-in-the-City founder Walter Cole would always proclaim to the MITC staff and faculty that, "This year's MITC was the best yet." And so it was again this year.

The key to the success of Marrowstone-in-the-City is the continuity of its' fantastic faculty (most with a MITC tenure approaching 10 years or more) and the format of the program as originally established by Mr. Cole 19 years ago. Utilizing a unique combination of challenging music, hard work and just plain fun, the day at MITC provides a music making environment that allows young musicians the opportunity to explore new music, to make new friends and to experience the excitement of playing in a full orchestra, many for the first time. For MITC students, this will be their first opportunity to experience the great feeling of being a part of a large group of individuals working together to produce a result which all can take pride in.



Photo by Lidia Lesniewska

Tam Osborne conducts an orchestra rehearsal at MITC's first week at the Overlake School, July 2010.

It is not too early to start planning to attend Marrowstone-in-the-City 2011. The dates for next summer's camp are July 18 – July 29 in Redmond and July 25 – August 5 in Seattle. Watch the SYSO website, beginning early in the

coming year, for an application and more information at www.marrowstone.org.

*John Empey
Box Office Manager &
MITC Coordinator*

Marrowstone Bigger than Ever



Sold out performances and record-high enrollment marked the 2010 Marrowstone season. Applications increased 39 percent from the previous year, resulting in a record 200 students attending this summer. The final Sunday concert in the 700 seat capacity Performing Arts Center on the WWU campus, is always well attended, but, this year it sold out completely. The Festival Orchestra's performance of Bartok's *Miraculous Mandarin* compelled audience members out of their seats at the exhilarating finale to offer thunderous applause. SYSO violinist Jeffrey Lee, winner of the Marrowstone concerto competition, performed Sarasate's lively *Zigeunerweisen* prodigiously with a full orchestra.

Marrowstone is a unique opportunity for young musicians from the Pacific Northwest and beyond to experience the rigor and intensity of rehearsing and performing like a professional musician. Because intensive summer music festivals like Marrowstone are an essential experience for young musicians, we make sure every deserving student can come regardless of ability to pay. Over 50 percent of the students at Marrowstone receive financial aid of some kind.

Philanthropic gifts from individuals and institutions are a critical component of our ability to provide financial aid to



so many students every summer. This year three Marrowstone students received \$1,000 tuition scholarships from the Williamson Foundation, a granting organization based in California devoted exclusively to ensuring that young musicians can study at dedicated music programs like Marrowstone. We are so pleased the board of the Williamson Foundation recognizes the merit of a summer spent at Marrowstone and allows us to offer sizable awards based on financial need.

We are already looking ahead to the 2011 season of Marrowstone. Please continue to keep up with alumni and faculty on the Marrowstone Facebook Page (accessible through our website) and look for a revised application process and

online application forms this winter. We will be recruiting as we have the past two years at the All-State Music Conference, this year in Bellevue, February 18-20.

Marrowstone Summer Music Festival is the premier orchestral training program for youth in the Pacific Northwest. Marrowstone takes place in Bellingham on the Western Washington University campus. The dates for the 2011 season are July 24th – August 7th

If you have a question about Marrowstone please send an email to marrowstone@syso.org.

*Britt Madsen
Marrowstone Coordinator &
Educational Outreach Coordinator*

Winterfest 2010

Join Seattle Youth Symphony Orchestras' Junior Symphony for the opening celebration of Winterfest at Seattle Center, November 26th at 11:00 a.m. Junior Orchestra members have come together for the past 23 years to help kick off the holiday season by entertaining the hundreds of people strolling through Seattle Center's Center House.



This year, enjoy the sounds of Leroy Anderson's "Sleigh Ride" and other holiday medleys performed by the 120+ members of the Junior Orchestra. Also, be the first to hear a preview of the Orchestra's upcoming December 3 concert featuring Bizet's Carmen Suite No. 2 and Bach's Fugue in G Minor "Little." So put on your Santa hat, bring the children and enjoy the beginning of another wonderful holiday season.

Lidia Lesniewska
PR/Communications Coordinator

Classifieds

PIANOS

Steinway and Petrof grand pianos for sale. A portion of the proceeds from these and other pianos will be donated to SYSO. Offered by a member of the Seattle Music Teacher's association/SYSO parent. Please contact Esther at 206.659.0038 or www.thepianoconnection.com.

VIOLIN

Fine German 3/4 violin played by a student of the late Kent Coleman. Beautiful condition with brand new strings. \$650. Contact Esther at 206.659.0038

To place a **classified ad** in the Winter 2010 edition of *The Score* call (206)362-2300 or e-mail info@syso.org

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To submit ideas for *The Score* please contact Lidia Lesniewska at lidia@syso.org.

Upcoming Events

**Saturday, November 6, 12:30 p.m. - 3:00 p.m. at the
UW Music School
SYSO College Fair**

Sunday, November 21 3:00 p.m. at Benaroya Hall, Seattle
Seattle Youth Symphony Orchestra concert

Mozart: Bassoon Concerto in B-flat, K.191
Tchaikovsky: Violin Concerto in D Major, Op. 35
Britten: Variations and Fugue on a Theme of Purcell
Hindemith: Symphonic Metamorphosis of Themes
by Weber

Friday November 26, 11:00 a.m. Seattle Center House
Junior Orchestra performs at Winterfest.

Sunday, December 5, 3:00 p.m. at Meany Hall, UW
The 3 Orchestras concert
Symphonette Orchestra

Ippolitov-Ivanov: Procession of the Sardar
Verdi: Grand March from Aida
Tchaikovsky: Symphony No. 2, Finale

Hayden: Symphony No. 88, Finale
Debut Symphony

Mozart: Don Giovanni Overture
Burt: Festival of Alfred Burt Carols
Shostakovich: Symphony No. 5, Op. 47, Finale
Junior Symphony
Wagner: Vorspiel from Das Rheingold
Bizet: Carmen Suite No. 2
Bach: Fugue in G Minor "Little"

**Saturday, December 11, 10:30 a.m. - 11:30 a.m. at
Shorecrest High School, Shoreline**

Endangered Instruments Program side-by-side rehearsal with the
Symphonette Orchestra.

December 21 - January 3

Seattle Youth Symphony Orchestras office closed for the holiday
season.