

WINTER BAROQUE

SUNDAY, FEBRUARY 4, 2007 – 3:00 PM
FIRST FREE METHODIST CHURCH

ORCHESTRA SEATTLE and the SEATTLE CHAMBER SINGERS
George Shangrow, conductor

PROGRAM

GEORGE FRIDERIC HANDEL (1685-1759)
Organ Concerto No. 11 in g minor, HWV 310

Staccato ma non troppo allegro

Andante larghetto e staccato

Menuet

Gavotte

Eunsung Kim, *organ*

ANTONIO VIVALDI (1678-1741)

Beatus Vir, Psalm 112 for Double Chorus and Double Orchestra, RV 597

I. *Beatus vir – Allegro*

II. *Potens in terra – Allegro non molto*

III. *Gloria et divitiae – Allegro; Catherine Haight & Emily Lunde*

IV. *Exortum est in tenebris – Andante molto*

V. *Jucundus homo – Allegro; Catherine Haight & Eunsung Kim*

VI. *In memoria aeterna – Andante molto*

VII. *Paratum cor eius – Allegro*

VIII. *Peccator videbit – Largo e spiccato; Howard Fankhauser*

IX. *Gloria Patri*

– Intermission –

BRYAN JOHANSON (b. 1952)

THE UNDERDOG for guitar and orchestra, for Michael Partington (world premiere)

Part I: *The Gauntlet (Allegro agitato)*

Part II: *Six strings, a little wood and a prayer (Adagio calmato e molto meditativo)*

Part III: *Fellas, Let's Go! (Vivace assai)*

FRANZ JOSEPH HAYDN (1732-1809)

Symphony No. 45 in f# minor, "Farewell"

Allegro assai

Adagio

Menuet and Trio

Finale: Presto/Adagio

Please disconnect signal watches, pagers and cellular telephones. Thank you.
Use of cameras and recording equipment is not permitted in the concert hall.

TEXT TRANSLATION

Beatus Vir - Ps. 112 – Antonio Vivaldi

I. Beatus vir qui timet Dominum:
in mandatis ejus volet nimis.

II. Potens in terra erit semen ejus:
generatio rectorum benedicetur.

III. Gloria et divitiae in domo ejus: et
justitia ejus manet in saeculum saeculi.

IV. Exortum est in tenebris lumen rectis:
misericors et miserator et
justus.

V. Jucundus homo qui miseretur et
commodat; disponet sermones suos
in judicio;
Quia in aeternum non commovebitur.

VI. In memoria aeterna erit justus:
ab auditione mala non timebit:

VII. paratum cor ejus sperare in Domino.
Non commovebitur donec despiciat
inimicos suos.
Dispersit, dedit pauperibus:
justitia ejus manet in saeculum saeculi:
cornu ejus exaltabitur in gloria.

VIII. Peccator videbit, et irascetur, dentibus
suis fremet et tabescet:
desiderium peccatorum peribit.

IX. Gloria Patri et Filio et Spiritui Sancto.
Sicut erat in principio, et nunc, et semper,
et in saecula saeculorum. Amen.

I. Blessed is the man who fears the Lord and
delights exceedingly in His commandments.

II. His seed will be strong in the land; the
generation of the righteous will be blessed.

III. In his house will be glory and abundance;
and his justice endures forever and ever.

IV. A light for the righteous has risen in the
darkness; he is merciful and compassionate
and just.

V. Agreeable is the person who is merciful and
helpful; he arranges his words with
judgment,
Because he will never be moved.

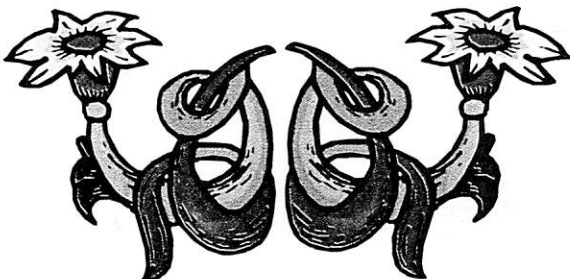
VI. He will be just in eternal memory; and will
not fear to hear evils:

VII. His heart is ready to put its hope in the Lord.
He will not be moved until he looks down
upon his enemies.
He has distributed and donated to the poor;
his justice endures forever and ever;
his horn will be exalted in glory.

VIII. The sinner will see, and become enraged;
he will gnash his teeth and wither away:
the desire of sinners will perish.

IX. Glory to the Father, and to the Son, and to the
Holy Spirit, as it was in the beginning, is now, and will
always be, forever and ever. Amen

We wish to thank our co-producer of the 2006-
2007 season:



PROGRAM NOTES

George Frideric Handel: Organ Concerto in G minor, Op. 7 No. 5 (HWV 310):

Handel was born in Halle, Germany, on February 23, 1685, and died in London on April 14, 1759. This work was completed on January 31, 1750, and first performed on March 16 of the same year. In addition to solo organ, the score calls for two oboes, bassoon, strings and continuo.

Between 1705 and 1738 Handel composed no fewer than 50 operas, during which time he became the undisputed master of Italian opera in London. Beginning in 1739, however, changing public tastes led the composer to devote his energies to another form: oratorio. While audiences found much to admire in the biblical storylines, sublime arias and dramatic choruses of these works, they did miss the virtuoso element that had been provided in Italian opera by the vocal pyrotechnics of male castrati soloists. Handel filled this missing void by displaying his own virtuoso keyboard skills between the acts of the oratorio, adding to the three-hour-plus lengths of the choral works themselves. (Perhaps a modern analogy might be a halftime performance during the Super Bowl!) Handel often composed new concertos for these occasions and in later years, when he would revive an older oratorio, the presence of a new organ concerto on the program would be prominently featured in concert advertising to help draw patrons to the box office.

In 1738 Handel published a set of six organ concerti as his Op. 4, and the success of these prompted another set of six to be published (without opus number) in 1740, four of which were arrangements of concerti grossi from Handel's Op. 6. In 1761, two years after Handel's death, a third set of six (his Op. 7) appeared; some were original concerti, while the rest were fabricated by John Christopher Smith Jr. from other works in Handel's catalog.

The G minor concerto from this set (Op. 7, No. 5) was first performed in March 1750 during the premiere of Handel's oratorio *Theodora* at Covent Garden. The third movement, a minuet, was drawn from the overture for incidental music to *Alceste*, which Handel had composed the preceding December and January, before that play's performances were cancelled; he later worked the same music into another oratorio, *Jeptha*. A concluding gavotte, drawn from a Handel recorder sonata in G minor (Op. 1, No. 2; HWV 360), was added by Smith after the composer's death.

Antonio Vivaldi: *Beatus Vir* (Psalm 112), in C major, RV 597:

"Towards the end of the work" reported a traveler attending the Venetian carnival of 1715, "Vivaldi performed a solo accompaniment admirably, and at the end he added an improvised cadenza which quite confounded me, for such playing has never been heard before and can never be equaled. He placed his fingers but a hair's breadth from the bridge, so that there was hardly room for the bow. He played thus on all four strings with imitative passages at incredible speed.

Everyone was astonished, but I cannot say that it captivated me because it was more skillfully executed than it was pleasant to hear."

The music of Italian composer and violin virtuoso, Antonio Vivaldi, born in Venice in 1678, faded into obscurity for nearly 200 years, and was revived only in association with Bach scholarship. But since World War II, Vivaldi's works have enjoyed huge worldwide success. His seemingly infinite compositional output (both in quantity and in variety of works!) includes over 350 concertos (pieces constructed upon the "competition" between a small orchestra and various solo instruments or smaller groups of instruments) for solo instrument and strings, some 40 for two instruments and strings, and approximately 30 for three or more instruments and strings; probably about 40 operas; around 90 sonatas; many sinfonias; and much chamber and sacred music. His most famous work is *Le Quattro Stagioni* (*The Four Seasons*) of 1723, a "tone poem" consisting of a set of four violin concertos, possibly inspired by the countryside surrounding Mantua, that depict in music Nature's moods as they shift throughout the year.

Vivaldi was the oldest of at least nine children born into a family headed by a barber-turned-professional-violinist who taught his son to play the violin and then toured Venice performing with the boy. Vivaldi trained for the priesthood, but, according to his own account, within a year of his ordination in 1703, he no longer wished to celebrate mass, possibly due to physical ailments that he described as "tightness of the chest"—perhaps some form of asthma. It may be, however, that the red-haired Vivaldi, nicknamed *Il Prete Rosso*, "The Red Priest," was feigning illness—he is said to have left the altar at times in order to write down a musical idea. In 1703 Vivaldi was appointed maestro di violino at the Pio Ospedale della Pietà, one of four "foundling hospitals" in Venice, which were in fact homes, not only for orphaned, abandoned, and destitute girls, but also for the illegitimate daughters of noblemen and their numerous mistresses. This "orphanage" was generously endowed by the girls' "anonymous" fathers, and the young ladies were well educated and cared-for, with the most musically talented being provided with special training; in fact, many of Vivaldi's more than 500 concertos were exercises that he would play with his accomplished students. Vivaldi was associated with the Ospedale, as teacher, orchestral conductor, composer, violinist, instrument buyer, director, and priest, until 1740, composing oratorios and concertos for weekly concerts, and establishing an international reputation. Vivaldi also composed and produced operas in Venice from 1713 on, and traveled to Rome, Mantua, and elsewhere to supervise his operas' performances. About 1740, Vivaldi, in greatly straightened circumstances due to his profligacy and the declining popularity of his music, traveled to Vienna. Here he died in July of 1741 in a house owned by the widow of a Viennese saddle-maker, and was buried in a simple pauper's grave at the Hospital Burial Ground.

Vivaldi seems to have been an unconventional and difficult man notorious for his vanity, quick temper, and obsession with money; in 1738 he was refused entry to Ferrara ostensibly because he declined to say Mass and because of his

relationship with a contralto, a great many years his junior, who was his pupil and with whom he traveled. Composers such as Johann Quantz and J. S. Bach, however, admired his music very much, and a number of Vivaldi's concertos were transcribed and arranged by Bach for keyboard instruments. Vivaldi's music is characterized not only by boundless vitality and irresistible rhythmic drive, but also by a lovely "romantic" lyricism that stirs the heart. His importance as a composer lies chiefly in his bold and original concertos, whose place in the development of that highly significant musical form is central. But such vocal works as the Gloria, the Magnificat, and the psalm setting we present this afternoon also provide excellent examples of Vivaldi's highly individual musical language.

Vivaldi's setting of the 112th psalm, *Beatus Vir*, might have been written for performance at the Basilica di San Marco in Venice where, because of its multiple choir lofts, polychoral works were frequently presented. The work is scored for 5 solo voices, double chorus, 2 oboes, 2 organs, double strings and continuo. It consists of nine varied movements, most of which are separated by repetitions of the text of the first verse of Psalm 112, "Beatus vir," sung by the two choruses together; its sections thus total fourteen. An opening double chorus is followed by a duet for the basses of the two choirs (a rather unusual texture!). The first appearance of the unifying "Beatus vir" refrain leads to a florid duet in which two solo sopranos echo one another. After the return of the refrain, another energetic double chorus leads to a brilliant soprano solo with a rapidly running accompaniment. The movement that follows the third appearance of the refrain is a beautiful "romantic" trio for the lower voices of the first chorus written in an imitative texture. In the movement that follows the fourth presentation of the refrain, the two choruses respond to one another by turns at first and finally combine to form a single choir. The vocal virtuosity of the tenor soloist is featured in the succeeding movement, and the final reappearance of the choral refrain leads to the contrapuntal "Gloria patri" for the combined choirs that concludes this finely crafted and fully satisfying work.

--notes for Vivaldi by Lorelette Knowles

Bryan Johanson: The Underdog for guitar and orchestra:

Everybody loves an underdog. There is something about the little guy winning, the horse nobody thought would amount to anything coming from behind to take it in a photo finish, the loser team getting it together and winning the big game, the down-and-out boxer who gets a title shot, the invisible worker who stands up against "the man" for their rights. History, too, has handed us some of our choicest underdogs. Moses vs. Pharaoh, David vs. Goliath, Daniel in the lions den, the 300 Spartans at Thermopylae, Henry V and his puny English army at Agincourt.

The underdog theme is at the heart of many musical compositions. In fact, it is the central drama of any concerto. The lone soloist taking on the combined forces of the symphony orchestra. And, when you think about it, the guitar is the most unlikely of advisories to square off with an orchestra. In many ways the guitar concerto is the ultimate underdog relationship.

How in the world is that little wooden box of air going to match its resources against those of an orchestra of any size? The Underdog, my new guitar concerto written for Michael Partington and Orchestra Seattle with George Shangrow, asks that very question. Will this über underdog prevail?

--remarks by the Composer

Franz Joseph Haydn: Symphony No. 45 in f# ("Farewell"):

Haydn was born in Rohrau, Lower Austria, on March 31, 1732, and died in Vienna on May 31, 1809. This symphony was written and premiered in 1772 at Eszterháza. The score calls for an orchestra consisting of two oboes, bassoon, two horns, strings and harpsichord.

Many of the names attached to Haydn symphonies ("The Bear," "The Miracle) and, for that matter, those of other composers (Mozart's "Jupiter") are of dubious historical origin. Yet there is no question that Haydn's "Farewell" symphony merits its nickname—plus, the legend linked to it might actually be true! Haydn's employer, Hungarian Prince Nikolaus Eszterházy, became so enamored during a visit to Versailles that he built his own version along the Austro-Hungarian border, transforming a modest hunting lodge into a palatial estate, Eszterháza. The prince disliked Vienna, and thus the duration of the summer retreats to his "Hungarian Versailles" increased each year—as did the length of the forced separation of the players in Haydn's orchestra from their wives and children back in Vienna. When, in 1772, the musicians feared they would never see their families again, Haydn responded by composing this F-sharp minor symphony: during the final movement, each player in turn was directed to stop playing, extinguish the candle on his music stand, and leave the room; the work concluded with only Haydn and another violinist on stage. The prince got the (none-too-subtle) hint and, as the story goes, headed home with his entourage the following day.

Haydn's symphony has maintained its popularity into the 21st century due in large part to this story, but it should not be overlooked that this is a remarkable composition up to and including its unorthodox conclusion. Not only does Haydn write in a minor key, which was somewhat unusual for him, but in F-sharp minor, which was exceedingly rare. (Among the standard orchestral repertoire, only Gustav Mahler's unfinished Symphony No. 10 shares this key; Erich Wolfgang Korngold's only symphony is in the even rarer key of F-sharp major.)

The stormy opening movement, while typical of Haydn's Sturm und Drang period, might also be viewed as a musical expression of the musicians' labor grievance, and the languid A-major slow movement of their yearning for home. The minuet contains surprises, too: it is in F-sharp major (the Eszterháza blacksmith had to forge special crooks so that the horn players could navigate the unusual key) yet the third measure brings a dissenting D-natural from the lower instruments; the trio section quotes a Gregorian melody that Haydn had previously employed in his *Lamentatione* symphony (No. 26).

The last movement reverts to F-sharp minor, and one senses urgency rather than the wit generally found in a Haydn finale. Just as things appear to be moving toward a coda, the furious music stops short—the tempo slows to Adagio and the key returns to the A major of the symphony's second movement. Here, one by one, individual players are given a farewell solo, after which the direction nicht mehr ("no more") appears in their parts. By the time two violinists are left on stage, Haydn has finally worked his way back to F-sharp major.

--notes for Handel & Haydn by Jeff Eldridge

BIOGRAPHIES

EUNSUNG KIM is the organist of St. Alphonsus Parish in Seattle. She earned bachelor and master of music degrees in organ performance from Presbyterian College and Theological Seminary in Seoul, Korea, and a second master of music in organ performance from Westminster Choir College in New Jersey, where she studied with Professor Ken Cowan. She is currently pursuing a Doctor of Musical Arts degree in organ performance at the University of Washington, where she studies with Dr. Carole Terry. Eunsung Kim has been a recipient of the Brechemin scholar's award for academic excellence since 2004 at UW. Also, she was the accompanist University Choral and University Singers, and is the accompanist of Women's choir at UW.

Soprano **CATHERINE HAIGHT** is a favorite of Seattle audiences, having performed with a variety of Northwest musical groups over the past fifteen years. In June of 2003 she was privileged to appear as a soloist along with Jane Eaglen and Vinson Cole as a part of the gala program that officially opened McCaw Hall, Seattle's new opera house. Ms. Haight has been a featured soloist with Pacific Northwest Ballet in their productions of Carl Orff's *Carmina Burana* for over ten years and these performances have taken her to the Kennedy Center and Melbourne, Australia, where she received glowing reviews. Ms. Haight is especially familiar with the Baroque repertoire, having performed most of the major works of Bach and Handel, but she is equally at home with the composers of the Classical and Romantic eras. A frequent performer with OSSCS, her most recent collaboration with the ensembles was a performance of *Messiah* two weeks ago. She has made three recordings, including *Messiah*, with OSSCS and conductor George Shangrow. Ms. Haight is a member of the voice faculty at Seattle Pacific University.

One of the Pacific Northwest's premier mezzo-sopranos, **EMILY LUNDE** is a Seattle native who has sung extensively with many of the area's finest ensembles, including the Seattle Symphony, OSSCS, Northwest Sinfonietta, Seattle Choral Company, Choir of the Sound, Everett Symphony and Walla Walla Symphony. Ms. Lunde also performs regularly with the Pacific Northwest Ballet in their productions of *The Nutcracker* and *A Midsummer Night's Dream* and on Seattle Opera's preview concerts. Her repertoire runs the gamut from early music to Classical and contemporary

works. She has a special affinity for music of the Baroque period, having performed both of the great Bach passions as well as many of Handel's oratorios, including *Messiah*, which she has recorded with OSSCS.

HOWARD FANKHAUSER, tenor, is a frequent soloist with professional choirs, orchestras and ensembles throughout the Northwest, including Orchestra Seattle and Seattle Chamber Singers, Northwest Sinfonietta, Northwest Chamber Orchestra, Seattle Youth Symphony, The Early Music Guild, The Tacoma Symphony, The Bremerton Symphony, Opus7, Choral Arts, Everett Symphony, and Tacoma City Ballet. He was heard with OSSCS in last's season's performance of Vaughan Williams' *Hodie*, and in performances of the Rachmaninoff *All-Night Vespers* with Choral Arts, the *Mozart Requiem* with St. James Cathedral, and in the Carter Family Marionettes opera production of *The Tragedy of Tragedy, or, the Life and Death of Tom*. Among this season's performances, Mr. Fankhauser has been heard in the Britten *St. Nicolas Cantata*, with Opus7 and the *Mozart Requiem* and the Gala New Year's Eve concert at St James Cathedral. In March he will be heard in performances of Orff's *Carmina Burana* with Cascade Symphony and Choir of the Sound and in the Spring in concert with Opus 7 in a work, based on the Civil War poetry of Carl Sandberg (being composed by Northwest composer John Muehleisen.)

His solo CD *The Cathedral Tenor* has received critical acclaim: "Fankhauser's beautiful, unforced sound and his superb sense of musical style make his singing a consistent pleasure." (Melinda Bargreen, *The Seattle Times*.)

He is Cathedral Soloist at St. James Cathedral, Seattle, Wa.

Award-winning composer **BRYAN JOHANSON** takes inspiration from sources as varied as poets Sappho and Samuel Beckett, medieval physiology, ancient Roman history, and the grain of his personal experience. A native of Portland, Oregon, Johanson is an artist rooted in the Pacific Northwest and intent on communicating the textures of Oregon in his music. Performed, recorded and published nationally and internationally, Johanson's work has won major awards from the St. Paul Chamber Orchestra, the Aspen Music Festival, The Kennedy Center, UCLA and the Esztergom International Guitar Festival. Johanson studied composition with Charles Jones and Pulitzer Prize-winning composer William Bolcom. Johanson's catalogue of over eighty compositions features three symphonies, concertos for violin, cello and piano, numerous chamber works, song cycles and choral works, as well as compositions for solo instruments. In recent years he has focused a major portion of his creative energy on writing chamber music that includes guitar.

A prominent guitarist and recording artist, Johanson studied with Alirio Diaz, Christopher Parkening and Michael Lorimer. He has performed with orchestras, chamber music groups, choirs, and in solo recitals throughout the United States and Canada.

Johanson is a Professor of Music at Portland State University, where he founded PSU's successful guitar studies program and the Guitar Recital Series in 1978. In 1991 he established the popular Portland Guitar Festival, which he organizes annually. Johanson lives in Portland with his wife Victoria and their daughter Molly.

MICHAEL PARTINGTON is one of the most engaging of the new generation of concert players. Praised by Classical Guitar Magazine for his "lyricism, intensity and clear technical command," this award-winning British guitarist has performed internationally as a soloist and with ensembles to unanimous critical praise. Audiences are put at ease by his charming stage manner and captivated by his musical interpretations. His innate rhythmic understanding and sense for tonal colour combine to form some of the most memorable phrasing to be heard on the guitar.

He began playing guitar at age 6 while growing up in Wales, gave his first public performance at age 7 and won his first competition at age 9. He has trained with many of the world's greatest guitarists, including Oscar Ghiglia, Eliot Fisk, Eduardo Fernandez, Manuel Barrueco and David Russell, who commented on his "exquisite good taste and fluid perfection." Partington received a performance degree from the University of Washington, where he was a Brechemin scholar and graduated *magna cum laude*, studying under Steven Novacek.

Since moving to the USA he has received awards in several guitar, instrumental, and concerto competitions. He has appeared throughout the USA, UK and Scandinavia in solo recital, with orchestra and in chamber ensembles. He has

performed along the West Coast from Los Angeles to Vancouver, and in Idaho, Arizona, Texas and Virginia, including the first solo guitar recital in Seattle's Benaroya Hall. Other US performances include the Shenandoah Valley Bach Festival, the Cascadia Festival, the Chelan Bach Fest, the Northwest Guitar Festival, the Portland Guitar Festival, Town Hall and Meany Theater in Seattle, Portland's Lincoln Hall, Murphy Hall in Los Angeles, and Katzin Hall in Phoenix. Concerts in England and Wales have included Blackheath Halls, St. Martin-in-the-Fields and St. James', Piccadilly, in London; St. Mary in the Castle, Hastings; Bristol Music Club; Norwegian Church, Cardiff; Russell-Cotes Museum, Bournemouth; Brewery Arts Centre, Kendall; Trinity Arts Centre, Tunbridge Wells; Nottingham; Carlisle; Derby; and others. He has performed live on BBC Radio 3's *In Tune*, BBC Radio Bristol, BBC Wales and Great Western Radio in the UK, as well as *St. Paul Sunday* on National Public Radio in the US, KUOW, KING FM, KZAZ, and KAOS in Washington, JPR in Oregon, KUT in Texas, and cable television in California and Washington. He has also performed with Orchestra Seattle, Seattle Choral Company, Seattle Chamber Players, Seattle Creative Orchestra, Wenatchee Valley Symphony, Seattle New Music Ensemble, Seattle Symphony Chorale, English organist Margaret Phillips, Grammy-winning soprano Carmen Pelton, and the Seattle Guitar Quartet. He has released four solo CDs for Rosewood Recordings.

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Fritz & Ruth Scholz
Charles Simmrell & Deborah Giles
Nedra Slauson
Ellen Smith
Sandra & Albert Smith
Frank Stackhouse
William & Kathleen Trier
Melissa Underhill
Harry Vye
Doug & Ingrid Welti
Rob & Lorraine Weltzein
Ann Wilkins
Woody & Helen Wilson
Nancy & Jerry Worsham
Matthew Wyant & Bonnie Light
Wilson & Barbara Wyant
Janet Young

PIANO [\$50-\$99]

Phyllis Allport
Roberto & Marisa Altschul
Alfred & Joan Andenes
Michael & Diana Beaumont
Ted & Ruth Beck
Victor Bennett
Andrew Blackwell
Kurt Brawand, MD
Jerry & Joyce Burns
Peter & Heather Cannon
C. R. & Marion Chadwick
Robert & Patricia Charlson
Barry Chersky
Rod Combellick
Vernie & Glenn Combellick
Del & Mary Jane Elliott
David & Irene Fisher
Earl Grout
Donald & Rebecca Gurka
Richard & Susan Hall
Kristin Hansen
James & Florence Harris
Peter Henry
Norman Hollingshead
William & Susan Hudson
Alan Jones & Eileen Crawford
J. Michael Kelch
Donald & Joyce Leak
Timothy Lunde
Patrick & Jean Mann
Gwenn Maxfield
Lila Woodruff May
Dan & Cynthia McCabe
Pamela McPeck & William Halligan
Alan & Cheryl Middleton
Darrell & Sue Newman
Byron Orvis
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Michael Podin
Louis & Ruth Putsche
Richard & Joan Reed
Eric & Karen Richter
Lester & Barbara Roberts
Lorna & Louis Roebke
Gary Sheridan
George Shuman

Kevin & Marie Silk
Amy Stephson & Brian Rapalee
Valerie Ann Taylor
Robert Thompson Kathleen Turner & John Wedgwood
Gertrude Volke
Susan Welch
Stephen Wilen
Judith Wirth
Frank & Gail Wolz
Douglas & Susan Woods

PIANISSIMO [\$10-\$49]

Julie Adberg
James & Ilma Apsitis
Rachel Bard
Benjamin Bogoin
Bob Boritz
Catherine & Michael Brase
Clayton & Carol Cook
Susan Dier
Emily Easton
Thomas & Bessie Fuller
Mara Gunn
Anne Marie Hackenberger
Barbara Hannah
Anne Haugen
Gerald & Gail Hawe
Nannette Heyning
Maretta Holden
Judith Howard
Cynthia Johnson
Chris MacFarlane
Diane McQuiston
Mary Melanson
Linda Mendez
Amber Mozeleski & Gregory Martin
Adrian & Alexandrina Muntianu
Dan Nord
Carol Ovens
Greg Paine & Lori McCartney
Marilyn Perry
Omar & Elizabeth Pound
William & Lois Proctor
Lawrence & Lisa Reed
Jean Adelia Rickert
Mamie Rockafellar
Barbara Sachi
Carol Scott
Maxine Singletary
Daniel Skelly
Dick Startz
Stanley & Charlotte Surrige
Carlos Vega & Gema de Soto
Oscar & Christine Vilches
James & Donna Weller
Julie White
Shannon Wolf
Sue Wong
Alberto Youngblood

GIFTS IN HONOR OF

Wendelien Bolomey
Vera Clarke
Anne Roberts Englehard
Claire & Adria Engelhard
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Debby Enenbach
Rev. Julie Diersen Koch
Roy & Lottie Stephens

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Orchestra Seattle / Seattle Chamber Singers

George Shangrow, Music Director

2006–2007 Season

BEETHOVEN BUZZ

IN TWO SPECTACULAR CONCERTS

Sunday September 24 3:00PM

Sunday October 15 3:00PM

The Five Piano Concerti

Choral Fantasia

Mark Salman, piano

BACH CANTATAS

Sunday November 5 3:00PM

JS Bach: *Christ lag in Todesbanden*, BWV 4

Aus tiefer Not, BWV 38

Ein feste Berg ist unser Gott, BWV 80

MESSIAH

Sunday December 3 3:00PM

Handel: *Messiah*

HOLIDAY

Monday, December 18 7:30PM Meany Hall

- Kechley: Holiday Arrangements
Seasonal Carols

WINTER BAROQUE

Sunday February 4 3:00PM

Johanson: *Guitar Concerto—world premiere*

Michael Partington, guitar

ORCHESTRAL INSPIRATION

Saturday March 18 3:00PM

Sanders: *Accordion Concerto No. 2—world premiere*

Murl Allen Sanders, composer/soloist

ST. MATTHEW PASSION

Good Friday April 6 7:00PM

J.S. Bach: *St Matthew Passion*

CHORAL INSPIRATION

Sunday May 6 3:00PM

Ten New Choral Works for Voice and Instruments

By Huntley Beyer

OSSCS commission—*world premiere*

Program Change:

MASS IN TIME OF WAR

Sunday June 10 7:00PM

Haydn: *Mass in Time of War*

Tschaikovsky: *Symphony No. 5*

Note: Program subject to change

All concerts are at First Free Methodist Church except **Holiday**.

For more information, call 206-682-5208 or visit our website, www.ossacs.org.

Tickets may be ordered by phone 24 hours a day through Brown Paper Tickets, 1-800-838-3006, online at www.ossacs.org or www.brownpapertickets.com,

or at any Silver Platters Store.