

ORCHESTRA SEATTLE ■ SEATTLE CHAMBER SINGERS  
GEORGE SHANGROW, MUSIC DIRECTOR  
2001-2002 SEASON

# Love & Romance

Friday, February 15, 2002 ■ 8:00 PM

Meany Hall  
University of Washington

Jeffrey Cohan, *flute*  
Orchestra Seattle  
Seattle Chamber Singers  
George Shangrow, *conductor*

SAMUEL BARBER     *Adagio for Strings*, Op. 11  
1910-1981

FRANZ JOSEPH HAYDN     Symphony No. 73 in D major  
1732-1809  
*Grave – Presto*  
*Poco adagio*  
*Menuetto – Trio (Allegretto)*  
*La chasse: Vivace*

ROBERT KECHLEY     Flute Concerto  
\*1952  
WORLD PREMIERE PERFORMANCE  
*Allegro*  
*Largo*  
*Presto*  
Jeffrey Cohan, *flute*

## INTERMISSION

ROBERT KECHLEY     *Frail Deeds*  
*A Noiseless, Patient Spider*  
*There Was a Child Went Forth*  
*I Cannot Dance Upon My Toes*  
*Down by the Salley Gardens*  
*Do Not Go Gentle Into That Good Night*  
*He Fumbles at Your Soul*

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

This concert is being broadcast live on the Classical Station, KING-FM 98.1.

## PROGRAM NOTES

### SAMUEL BARBER

#### *Adagio for Strings*, Op. 11

Samuel Barber was born March 9, 1910 in West Chester, Pennsylvania, and died January 23, 1981 in New York. The *Adagio for Strings* was originally the slow movement of his string quartet, composed during 1936 in an around Salzburg, Austria. He transcribed it for string orchestra two years later; this version received its first performance by the NBC Symphony under the direction of Arturo Toscanini on November 5, 1938.

Born into an upper-middle-class Pennsylvania family, Samuel Barber was one of the few important composers of his generation schooled entirely in the United States. At the age of 14 he entered the newly founded Curtis School of Music in Philadelphia, where he wrote a number of works that quickly entered the repertoire, including *Dover Beach* for baritone and string quartet and the witty Overture to *A School for Scandal*.

During the 1930s he traveled Europe with Gian-Carlo Menotti, who Barber had met while the two were students at Curtis, spending many summers there. It was on one of these trips, in 1936, that Barber composed his string quartet, the central movement of which (with little modification) would become his *Adagio for Strings*. The previous summer Barber and Menotti had dropped in (unannounced) on Arturo Toscanini at his Italian villa. The famous conductor took an instant liking to Barber and his music, and soon became an important champion.

In November of 1936, Toscanini led the first performances of Barber's First Essay for Orchestra and the *Adagio for Strings* in a concert with the NBC Symphony that was broadcast across the United States, achieving instant fame for the composer. By the time Barber's violin concerto, now a standard of the repertoire, premiered in 1941 he was firmly established as one of the most important composer's of his generation.

The *Adagio for Strings* is spun from the simplest of musical materials – slowly changing harmonies over a simple quarter-note melody developed from a rising sequence of notes – yet it is not simplistic. The architecture of the pieces is likewise straightforward – a simple arch form that moves from a hushed opening to an overwhelming climax, then dies away to a whispered coda.

Barber's *Adagio* is one of those rare pieces of music that has moved beyond the confines of the concert hall to invade the public subconscious. This began with its performance at Franklin Delano Roosevelt's funeral, and at similar occasions of public mourning, and has been furthered by its use in films such as *The Elephant Man* and *Platoon*.

– Jeff Eldridge

### FRANZ JOSEPH HAYDN

#### Symphony No. 73 in D Major ("La chasse")

Haydn was born in Rohrau, Lower Austria on March 31, 1732, and died in Vienna on May 31, 1809. His Symphony No. 73 was composed and first performed in 1781 or 1782. The work is scored for one flute, pairs of oboes, bassoons, horns and trumpets, timpani and strings.

In Haydn's opera *La fedeltà premiata*, the goddess Diana is an important part of the very complicated plot, even though she makes only a brief appearance at the end. Diana, of course, was the

huntress in Roman mythology, so Haydn makes use of traditional hunting horn calls in the overture to the opera. (He would later use the same idea in his great oratorio *The Seasons*.) Shortly after the opera was written, Haydn recycled this overture for the finale of a new symphony, No. 73. The second movement of this symphony was also adapted from an earlier work, the song "Gegenleibe."

The first movement is a wonderful example of what Haydn could create from very limited material. The basic idea is four or more eighth notes, all on the same pitch with no variation in rhythm. That's how the *Adagio* introduction begins; in the *Allegro*, not only does almost every short phrase begin this way, but so do the accompanying parts. As I've just described it, it sounds boring, doesn't it? But within the restrictions Haydn imposed on himself, he produced a movement that is full of energy, surprise, and high spirits.

The form of the *Andante* is roughly ABACA, with the first A section repeated. The B and C sections develop the theme of the A section; they both begin in G minor but follow very different modulatory paths back to G major. There is almost no motivic variety in the *Menuetto* before the Trio section; most measures consist of three quarter notes, with either the first two or the last two slurred together. Yet once again, Haydn conjures up a delightful piece out of what seems to be thin air.

The last movement is the only one that uses trumpets and timpani. This energetic piece comes to a sudden stop on four occasions; one of these comes at the end of a long and varied development section. The other three each precede a fanfare for the horns, doubled by oboes. The fanfare is always exactly the same, but the harmonic context is different the last time. Indeed, Haydn shuffles the music around extensively in this recapitulation. It is worth remembering that what we have come to think of as "standard" sonata form was usually followed more closely by Mozart and Beethoven than by the father of sonata form himself.

– Fritz Klein

### ROBERT KECHLEY

#### Flute Concerto

Robert Kechley was born in Seattle in 1952. He composed this concerto, the result of a commission from Orchestra Seattle and flutist Jeffrey Cohan, in January of 2001. The concerto, which receives its first performance this evening, is scored for solo flute, pairs of oboes, clarinets and bassoons, 4 horns, 3 trumpets, 3 trombones, tuba, percussion (snare drum, bass drum, temple blocks, conga drum, bongo drums, triangle and suspended cymbal) and strings.

The music of Robert Kechley is familiar to audiences of Orchestra Seattle and the Seattle Chamber Singers through the numerous works of this composer that have been premiered by both ensembles. These range from arrangements of brief folk songs and hymns to major symphonic and choral works, including the delightful Symphony No. 2 ("Ferdinand the Bull") and a setting of *Psalm 100* for organ, chorus and orchestra, performed in September of 2000 by OSSCS at Benaroya Hall.

Mr. Kechley grew up in Seattle and attended the University of Washington, where he studied harpsichord performance with Sylvia Kind and composition with Kenneth Benshoof, Robert Suderberg, William O. Smith, and others. A member of the Seattle Chamber Singers from the early days of the ensemble, he not only sang in the

chorus but played oboe and keyboard. Mr. Kechley currently serves as principal harpsichordist for Orchestra Seattle.

The composer has provided the following note about the genesis of this work:

Jeff Cohan asked me to think about writing a concerto last year and I agreed immediately. I had written three multi-movement sonatas for Jeff and George Shangrow some years ago and these have been performed frequently. I was obviously familiar with Jeff's playing and wrote the piece with that in mind. However, because of other commitments, I was unable to really launch in to the project until this January. It is one of the most quickly written pieces of this size that I have ever done.

The first movement is a standard sonata-allegro form in which the two contrasting themes (one fast and snappy, the other lyrical) are introduced in the exposition, first in the orchestra and then in the flute. The development section takes these themes and mixes them up and combines them in various ways. This playful game leads to the satisfying homecoming at the recapitulation of the exposition. I insert a cadenza between the two themes and wind up with a rousing coda. When I was playing harpsichord for Orchestra Seattle's performance of Handel's *Messiah* this past Christmas, I had a backstage discussion with Dan Oie, the orchestra's principal percussionist; he suggested featuring bongo drums, so I have included a fun drum and flute duet in this movement.

The second movement plays with the idea of changing the underlying rhythmic pulse while creating a melody that feels stretched by that pulse. The result is a feeling of always waiting for a little longer than you expect for that next chord change. The central section uses a lilting dance rhythm in the strings while the flute provides a florid countermelody.

The third movement, in the context of a lively rondo, journeys from an opening hoedown through various playful games of dialogue between the flute and the orchestra. Notable in the middle section is the use of an extended flute technique in which the flutist buzzes his lips into the mouthpiece (as if it were a brass instrument), thus producing a humorous low-pitched tone. I first heard flutist Felix Skowronek, Professor of Flute at the University of Washington and one of Jeff's teachers, perform this technique when I was in college.

The premiere of a new work for flute and orchestra is always an exciting event for flutists. Robert Kechley's concerto gives a flutist everything one could ask for: rapid-fire scales and arpeggios running over the entire range of the instrument, ultra-fast tonguing, use of the very lowest and highest notes in the flute's range (note the high, high F at the beginning of the cadenza in the first movement) as well as beautiful passages that showcase the instrument's lyricism and tone color. While these features may appeal especially to the flute players in the audience, others will surely enjoy the work's rhythmic vitality, humor, and catchy themes (such as the "circus" music in the third movement), as well as its virtuosity.

## ROBERT KECHLEY

### *Frail Deeds*

*Robert Kechley's Frail Deeds, a setting of poems by Walt Whitman, Emily Dickinson, William Butler Yeats and Dylan Thomas for a capella double chorus, was composed in 1975 and premiered shortly thereafter by the Seattle Chamber Singers under the direction of George Shangrow.*

For a 1982 performance of *Frail Deeds* by the Seattle Chamber Singers the composer's brother, Peter Kechley, provided the following program note:

The six movements of Robert Kechley's work for a capella double chorus and soloists represent the various stages of growth in a person's life: a progression from birth through death. The first movement describes the first tentative reaching out to the world. While one chorus repeats an ostinato figure, the other chorus comments over this "web-like" background. The movement makes use of elaborate word painting, while antiphonal effects musically represent the void and tireless efforts to form a bridge over it.

The second movement assumes that the bridge has been formed. The poem used here was taken from an early edition of *Leaves of Grass* by Walt Whitman, and the freshness and optimism found here are contrasted with the uncertainty of the later poem used in the first movement. The child and the experiences he encounters are all introduced by motives. The elements of his world are often contrasted humorously through antiphonal effects, as in the transition from the old drunkard section into that of the schoolmistress. All of the child's impressions are finally brought together, interrupted suddenly by a soprano soloist, who opens the third movement.

Naïve childish wonder is replaced by the pride and coy self-consciousness of adolescence. The prima ballerina of the poem has inspired a musical competition between two operatic coloraturas. The tongue-in-cheek theatricality is enhanced by the underlying barbershop harmony.

A folk song style is used in the fourth movement to communicate the expression of love, with its accompanying sense of loss and nostalgia. The repeat of the second verse features a tenor descant, which imitates the melody canonically.

In the fifth movement, death's inevitability and the struggle against it are represented by the juxtaposition of a dirge-like refrain and brief dramatic sections. In these sections, the somber religious flavor of the movement is emphasized by the use of *cantus firmus* style, with its underlying chromatic counterpoint. The verses increase in intensity, while canonic imitation adds to the complexity of the refrain.

The last movement pictures an enlightenment that transcends the concerns of the previous movement. A predominance of major sevenths in the harmony creates a sense of not quite grasping the approach of inspiration. Antiphonal effects, including a reference to the first movement, measure the gradual approach to the biggest climax of the work. Following a silence, the stark harmonies of the opening return, as the natural cycle from birth to death is ready to begin again.

## TEXT

### A Noiseless, Patient Spider

A noiseless patient spider,  
I marked where on a little promontory it stood isolated,  
Marked how to explore the vacant vast surrounding,  
It launched forth filament, filament, filament, out of itself,  
Ever unreeling them, ever tirelessly speeding them.

And you O my soul where you stand,  
Surrounded, detached, in measureless oceans of space,  
Ceaselessly musing, venturing, throwing,  
    seeking the spheres to connect them,  
Till the bridge you will need be formed, till the ductile anchor hold,  
Till the gossamer thread you fling catch somewhere, O my soul.

– from *Leaves of Grass* by Walt Whitman

### There Was a Child Went Forth

There was a child went forth every day,  
And the first object he look'd upon, and received with wonder, or  
pity or love or dread,  
That object became part of him...

And the early lilacs became part of this child...  
And the March-born lambs and the sow's pink-faint litter,  
    And the mare's foal and the cow's calf,  
And the noisy brood of the barn yard or by the mire of the pondside,  
And the fish suspending themselves so curiously below there,  
    and the beautiful curious liquid,  
And the waterplants with their graceful flat heads,  
    all became part of him.

And the old drunkard staggering home from the outhouse  
    of the tavern from whence he had lately risen,  
And the schoolmistress that pass'd on her way to the school,  
And the friendly boys that pass'd...  
And the tidy and fresh cheek'd girls...  
...All became part of him.

– from *Leaves of Grass* by Walt Whitman

### I Cannot Dance Upon My Toes

I cannot dance upon my Toes –  
No Man instructed me –  
But oftentimes, among my mind,  
A Glee possesseth me,

That had I Ballet knowledge –  
Would put itself abroad  
In Pirouette to blanch a Troupe –  
Or lay a Prima, mad,

And though I had no Gown of Gauze –  
No Ringlet, to my Hair,  
Nor hopped to Audiences – like Birds,  
One Claw upon the Air,

Nor tossed my shape in Eider Balls,  
Nor rolled on wheels of snow  
Till I was out of sight, in sound,  
The House encore me so –

Nor any know I know the Art  
I mention -- easy -- Here --  
Nor any Placard boast me –  
It's full as Opera –

– #326 in *Complete Poems* by Emily Dickinson

### Down by the Salley Gardens

Down by the Salley gardens my love and I did meet;  
She passed the Salley gardens with little snow-white feet.  
She bid me take love easy, as the leaves grow on the tree;  
But I, being young and foolish, with her would not agree.

In a field by the river my love and I did stand,  
And on my leaning shoulder she laid her snow-white hand.  
She bid me take life easy, as the grass grows on the weirs;  
But I was young and foolish, and now am full of tears.

– from *Crossways* by William Butler Yeats

### Do Not Go Gentle Into That Good Night

Do not go gentle into that good night,  
Old age should burn and rage at close of day;  
Rage, rage against the dying of the light.

Though wise men at their end know dark is right,  
Because their words had forked no lightning they  
Do not go gentle into that good night,

Good men, the last wave by, crying how bright  
Their frail deeds might have danced in a green bay,  
Rage, rage against the dying of the light.

Wild men who caught and sang the sun in flight,  
And learn, too late, they grieved it on its way,  
Do not go gentle into that good night,

Grave men, near death, who see with blinding sight  
Blind eyes could blaze like meteors and be gay,  
Rage, rage against the dying of the light.

And you, my father, there on the sad height,  
Curse, bless, me now with your fierce tears, I pray.  
Do not go gentle into that good night,  
Rage, rage against the dying of the light.

– Dylan Thomas

### He Fumbles at Your Soul

He fumbles at your soul  
As Players at the Keys  
Before they drop full Music on;  
He stuns you by degrees,

Prepares your brittle Nature  
For the Ethereal Blow,  
By fainter hammers, further heard,  
Then nearer, then so slow

Your Breath has time to straighten,  
Your Brain to bubble Cool, –  
Deals One imperial Thunderbolt  
That scalps your naked Soul.

When Winds take Forests in their Paws –  
The Universe is still –

– #46 in *Complete Poems* by Emily Dickinson

## ORCHESTRA SEATTLE

<b>Violin</b> Licia Carlson Susan Carpenter Rachel Fisher Stephen Hegg Sue Herring Fritz Klein** Pam Kummert Natasha Lewis Eileen Lusk Mark Lutz Avron Maletzky Gregor Nitsche Susan Owens Leif-Ivar Pedersen* Stephen Provine Theo Schaad Janet Showalter Kenna Smith-Shangrow	<b>Viola</b> Beatrice Dolf Saundrah Humphrey Dawn Juliano Katherine McWilliams* Håkan Olsson Timothy Prior  <b>Cello</b> Julie Reed* Valerie Ross Katie Sauter Joan Selvig Matthew Wyant	<b>Bass</b> Jo Hansen* Steven Messick Chris Simison  <b>Flute</b> Megan Lyden  <b>Oboe</b> Shannon Hill* Kate Loughlin  <b>Clarinet</b> Alan Lawrence Gary Oules*	<b>Bassoon</b> Jeff Eldridge Judith Lawrence*  <b>Horn</b> Barney Blough Don Crevie Jennifer Crowder Laurie Heidt  <b>Trumpet</b> Chuck Colburn David Cole* Gordon Ullmann	<b>Trombone</b> Moc Escobedo* Paul Gaddis David Holmes  <b>Tuba</b> David Brewer  <b>Percussion</b> Daniel Oie  <b>Keyboard</b> Robert Kechley  <b>Assistant Conductor</b> Justin Cole  ** <i>concertmaster</i> * <i>principal</i>
---	---	---	---	--

## SEATTLE CHAMBER SINGERS

<b>Soprano I</b> Sue Cobb Crissa Cugini Kyla Deremer Susan Dier Lisa Hoffman Jill Kraakmo Jeanette Matson Carol Sams* Nancy Shasteen* Kayla Smith Liesel van Cleeff	<b>Soprano II</b> Barbara Anderson Stephanie Bird Dana Durasoff Thomasa Eckert Ann Erickson Cinda Freece Amy Gerard Katy Henshaw Kiki Hood Lorelette Knowles Linda Mendez Melissa Thirloway Hope Wechkin*	<b>Alto I</b> Cheryl Blackburn Shireen Deboo Penny Deputy Laura Dooley Theodora Letz Kimberley Osberg Lippman Adrienne McCoy Suzi Means Laurie Medill	<b>Alto II</b> Sharon Agnew Carolyn Avery Jane Blackwell Deanna Fryhle Emily Lunde* Christine Rickert Debra Schilling Nedra Slauson Julia Akoury Thiel Annie Thompson  * <i>denotes soloist</i>	<b>Tenor I</b> Ronald Carson Ralph Cobb Howard Fankhauser* Peter Garbes Jerry Sams* David Zapolsky  <b>Tenor II</b> Alvin Kroon Jon Lange Dan Lee Timothy Lunde Thomas Nesbitt	<b>Bass I</b> Brian Box* Greg Canova Douglas Durasoff Walter Knowles John Stenseth Richard Wyckoff  <b>Bass II</b> Steve Carl Andrew Danilcik* Marc Fichette Patrick McDonald Jeff Thirloway
--	--	---	---	---	---

## SOLO ARTIST

Flutist Jeffrey Cohan, who according to the *New York Times* can "play many superstar flutists one might name under the table," has performed as soloist in 23 countries, having received international acclaim both as a modern flutist and as one of the foremost specialists on transverse flutes from the Renaissance through the mid-19th century. He won the Erwin Bodky Award in Boston, and the highest prize awarded in the Flanders Festival International Concours Musica Antiqua in Brugge, Belgium with lutenist Stephen Stubbs. First Prize winner of the Olga Koussevitzky Young Artist Awards Competition, he has performed throughout Europe, Australia, New Zealand and the United States, and worldwide for the USIA Arts America Program. Mr. Cohan received the highest rating from the Music Panel of the National Endowment for the Arts, and has recorded for NPR in the United States, and for national radio and television in Germany,

Switzerland, France, Belgium, Holland, Fiji and the Solomon Islands. Many works have been written for and premiered by him, including recent flute concertos by Roupén Shakarian and William O. Smith. Jeffrey Cohan resides in Seattle, where he directs the period instrument concert series Concert Spirituel, and concertizes frequently with OSSCS music director George Shangrow as the Cohan-Shangrow Duo.

On Sunday, April 14, Jeffrey Cohan and George Shangrow will present a recital at the Frye Art Museum entitled "Seattle Fireworks." Part of the Frye's 50th anniversary celebration, the program will feature virtuoso music for flute and piano written for the Cohan-Shangrow Duo by Seattle composers Robert Kechley and Huntley Beyer.

## PATRONS

**MAESTRO CIRCLE**  
(\$10,000 and above)  
Osberg Family Trust

**COMPOSER'S CIRCLE**  
(\$5,000 to \$9,999)  
Corporate Council for the Arts  
The Estate of Hartmut Gottschau  
Barbara & Eugene Kidder

**CONCERTO CIRCLE**  
(\$2,500 to \$4,999)  
Lindsay Brown & David Zapolsky  
King County Arts Commission  
Kimberley Osberg Lippman  
& Alan Lippman  
Leif-Ivar Pedersen & Janet Putnam

**CADENZA CIRCLE**  
(\$1,000 to \$2,499)  
Jane Blackwell  
Dr. Cathryn L. Booth  
Alex & Norma Cugini  
Bill & Dena Cumming  
Lane DeCamp & Paula Rimmer  
Douglas & Dana Durasoff  
Terri Fincham  
Gerald & Betty Kechley  
Suzi Means  
Gregor Nitsche  
Peter & Elva Schmidt  
Richard & Nancy Taw  
George Wallerstein  
Elly Welt  
Young Sook Yoon

**VIVACE (\$500 to \$999)**  
Sharon & André Agnew  
Julia Akoury-Thiel & Art Thiel  
Herbert & Phyllis Anderson  
Justin Cole  
Construction Dispute Resolution  
Beatrice Dolf  
Dean Drugge  
Jo Hansen & Brenda Hogarth  
Fritz Klein  
Robin Lee Krueger  
Dan Lee  
H. J. Lurie, M.D.  
Dennis & Jean Moore  
Kemi Nakabayashi  
Nancy J. Robinson  
Annie Thompson  
Liesel van Cleeff  
Anonymous (2)

**PRESTO (\$250 to \$499)**  
Barbara & Thomas Anderson  
Linda I. Bell  
Paul Benningfield  
Cheryl Blackburn  
Cynthia M. Cole  
Stephen & Margeva Cole  
Lucy & Michael Copass  
Jan & Peter Dolf  
Dinah Duffy-Martini  
Stan Emert  
Phillip E. Gladfelter

Fay Griffin  
Susan Herring  
Rena Ilumin & Thomas Roth  
Helen M. Johansen  
Jessie & Joe Johanson  
Pam & Ted Kummert  
Francis J. Kwapil  
David Means & Jackie Kiser  
Laurie Medill & David Savage  
Rebecca Parker  
Gustav & Claire Raaum  
Hugh & Susan Reichenbach  
Elizabeth & Kenneth Robertson  
Nancy Shasteen  
Nedra Slauson  
Reid Spencer  
Jim & Cynthia van de Erve  
Pieter & Tjitske Van der Meulen  
Irene White  
Jerry & Nancy Worsham

### ALLEGRO (\$100 to \$249)

Randy Apsel  
Boone & Gayle Barker  
Diana & Michael Beaumont  
Andrew & Sally Bell  
Susan Box Bellevue  
Robert & Susan Betts  
Stephanie Bird  
Michael Blackwell  
Ted Bohn  
Mark Bolter  
Wendy & Richard Borton  
Kurt Brawand, MD  
Greg Canova & Barbara Linde  
Steve Carl  
Robert Carlson & Phyllis Ray  
Thomas & Theresa Carlson  
Karen Chapman  
Michael & Patricia Clarke  
Ralph & Sue Cobb  
Robert Cole & Jean MacGregor  
Clayton & Carol Cook  
Paul & Jane Crowder  
Helen S. Dahlberg  
Richard & Judy Dolf  
Daniel & Kathleen Dow  
John & Ruth Edwards  
Annie & Scott Engelhard  
The Fay Family  
David & Michelle Ferguson  
Cinda Freece  
Katie Frevert  
Deanna Fryhle  
Peter Garbes & Heather MacLaughlin  
Amy Gerard  
Richard & Becky Greaves  
Kristin Hansen  
H. Donald Hawkins  
David & Candace Holmes  
Neal & Clara Hulkower  
Marie & Marvin Hurd  
Sarah Jobs  
Alan Jones  
Kathy Kamel  
Olga Klein  
Lorelette & Walt Knowles  
Jill Kraakmo  
Dr. & Mrs. A. Wm. Kratzke  
James & Ellri Larsen  
Donald & Joyce Leak  
Alice Leighton  
Theodora Letz & Paul Blinzer

Nancy Lewis  
Hubert G. Locke  
Tim & Emily Lunde  
Eileen & Bob Lusk  
Julie Lutz  
Mark Lutz  
Megan MacPhee  
Avron Maletzky  
Sam Mann & Megan Lyden  
Adrienne McCoy  
H. Jo McKinley  
Carole Moranty  
Mami Morohoshi  
Howard & Audrey Morrill  
Christine Moss  
Charles Murphy  
Tom Nesbitt & Penny Nichols  
Stephen C. Nicholls, MD  
Lois H. North  
Allan & Inger Osberg  
Patrick & Lauren Patterson  
Barbara W. Patton  
ProACT Law Group  
Gretchen Reade  
Richard & Joan Reed  
Georgia Rohrbaugh  
Tom & Marcia Royal  
Jerry & Kia Sams  
Eckart & Hildegard Schmidt  
Joan Selvig  
Alan Sherbrooke  
Eric Shih  
Klaus & Janet Siebold  
Bernice Sienkiewich  
John & Candace Stenseth  
Peter Stewart  
Helen Stipcich  
William & Kathleen Trier  
Warren & Nancy Watson  
Peter Weiss & Bettina Indig  
Doug Welti  
Rob Weltzien  
Frederick & Beverly Wiggs  
Woody & Helen Wilson  
Elmer N. Witt  
Matthew Wyant & Bonnie Light  
Cathy & Glen Wyatt  
Richard V. Wyckoff & Carol Judge  
Anonymous (4)

### ANDANTE (\$50 to \$99)

Thomas & Wendy Allen  
Geraldine Allsopp  
Karen Anderson  
David Atcheson  
Reilly Atkinson  
Edwin Beatty  
Stephen Billester  
Melanie & Gren Bjork  
Andrew Blackwell  
Gary & Laurie Brooling  
Jordan Buck  
Peter Cannon  
Virginia Chapson  
Gregory & Anne Conklin  
Jennifer Crowder  
Kyla deRemer  
Walter & Joyce Derlacki  
Todor Fay & Melissa Gray  
John & Linda Filippi  
Richard Fincham  
Susan Finn  
Fred & Pat Frevert  
Phyllis Frol  
Anne Galt

Dr. & Mrs. Michael L. Gilbert  
Deborah Giles & Charles Simrell  
Maira Glaccum  
Kathy Gomer  
Carl Gonder  
Marijayne Gossard  
Frank Greenspan  
Mary & Clifford Grinnell  
N. Michael & Maureen Hansen  
Peter Henry  
Joyce Hopkins  
Ted Hurwitz  
Russell A. Johanson  
Robert Kechley & Elizabeth Kennedy  
Matt Lang  
Jack Love  
Marge Lueders  
Lewis & Ann MacFarlane  
Ken & Gigi Machtley  
Jeanette Matson  
Lisa McKay  
Rev. Ineke Mitchell & Don Mitchell  
Nancy L. Moores  
Jerry Nelson  
Maura O'Brien  
Mary Anne Osborn  
Mr. & Mrs. Chad B. Pierce  
Roberta R. Post  
Stephen Poteet & Anne Kao  
Dickson H. & Dierdre Preston  
Joan Rasken  
Margaret Ridgeway  
Elizabeth & Jonathan Roberts  
David Ross  
Frank & Elena Savage  
Barbara Schaad-Lamphere & Theo Schaad  
Bev Schaaf  
F. W. Scholz  
Ellen Smith  
Eric T. Spandl  
Betty Szeden  
Helen Taverniti  
Valerie Ann Taylor  
Richard & Heather Ullmann  
Gertrud Volke  
Frances Waibler  
Lorraine Weltzien  
Stephen Wilen  
Stuart Williams  
Ed & Cindy Wischmeyer  
Margery Wright  
Barbara & Wilson Wyant  
Penny Zega  
Anonymous (2)

### MATCHING FUNDS

Bank of America Foundation  
The Boeing Company  
Bullitt Foundation  
Microsoft Foundation

### IN-KIND CONTRIBUTIONS

Sharon & André Agnew  
Bank of America  
Douglas Anderson,  
Anderson Corporate  
Finance & Investments  
Leo Melina Restaurant  
Classical KING FM 98.1  
Kim Cooney dba Byzintek  
Dr. Richard L. Lyman  
Silver Cloud Inn - University  
UNICO Properties