

CHOIR OF THE SOUND

Choir of the Sound, under the direction of Robert L. Metzger, was founded in 1977 as the Shoreline Community College Chorale. The choir's objective is to provide an outlet for musical expression, to be educationally stimulating, and to enhance the cultural enrichment of the community. Last summer, a portion of the Choir toured Europe, performing concerts in several countries. The Choir, a nonprofit organization, is affiliated with Shoreline Community College where it rehearses on Monday evenings. The Choir has performed such major works as Ralph Vaughn Williams *Hodie*, the Verdi *Requiem*, Brahms *Requiem*, Honegger's *King David*, Beethoven's *Missa Solemnis*, and Mozart's *Mass in C Minor*.

Conductor

Robert L. Metzger, Conductor, is director of choral music at Shoreline College; a position he has held since 1969. He has been the musical director of Choir of the Sound since it was founded in the fall of 1977. Mr. Metzger has been active in the Northwest as an adjudicator, clinician, and guest conductor. He is past President of the State ACDA, and WCCMA, and former officer of PSCCG. As a baritone soloist, he has been featured with the Seattle Chorale, Allied Arts, Saskatoon Symphony and area community orchestras and chorales.

CHOIR
OF THE SOUND



COMMUNITY CHORALE

"NEXT CONCERT"

HANDEL'S DETTINGEN TE DEUM
and

HAYDN'S MISSA SOLEMNIS

Sunday, April 8, 1984 at 3:00 p.m.

Blessed Sacrament Church

CARMINA BURANA

PROGRAM NOTES

Come back with us to the twelfth century! Travel along with the high-spirited wanderers of the time — the “vagantes,” the itinerant scholars, unfrocked monks and priests enthralled with the earthy pleasures of life.

What these Middle Ages roisterers left us is a legacy of marvelously lyrical poetry, which lay hidden away for nearly 700 years in the Benedictine monastery of Beuren, in Upper Bavaria, some forty miles from where Carl Orff was born.

Orff was well-schooled in the musical styles of his time. But in the 1930's, he turned away from the complex serial writing of Webern and Schoenberg, stripping his compositions down to the basic rhythms. He remained an independent voice until the time of his death in 1982 at the age of 87.

In 1936, Orff turned to the Codex of twelfth century verses and selected twenty-five — lyrics bubbling with an honest lust for life expressed in equally honest terms, and set them as a series of strongly rhythmical portraits and paradises. He intended them to be performed with scenery, and with movement pantomiming the words. He built on the heavily accented metres a musical structure in which rhythmic drive is more important than melody or harmony. (In fact, composer John Verrall has pointed out that the entire first part uses only two chords, and, furthermore, the second part uses the same two chords! Orff's marvelous skill as a composer is demonstrated by his avoidance of monotony through the use of differing figuration and orchestral colors.)

Carmina Burana — Songs of Beuren — is divided into three sections: “In Springtime” “In the Tavern,” and “Court of Love.” This tri-part edifice is flanked by a prelude, repeated at the end as a Postlude, which laments the fickleness of man's fate — “Fortune, Empress of the World.” The various languages employed include medieval Latin, middle high German as well as some foreign tongues, Latin-French, and Latin-German! But the underlying effect is one of sounds used for the sheer joy of their rhythms.

Carl Orff's uncomplicated, rhythmic writing, possibly influenced by his deep interest in educational music for children, has a primitive solidity unencumbered by canon or counterpoint. He loved movement, dance and pulse, and employed voices in a variety of percussive and tone-color experiments. His solo passages in *Carmina Burana* are real tests of technic for the singers! The soprano must make acrobatic leaps to the D above high C, the baritone must sing in a tenor-like falsetto to a high A and then plunge to a chesty low B, and the poor tenor must emulate a roasted swan in an exaggerated falsetto!

Carmina Burana is the first, and the most successful, of a trilogy — a “scenic triptych” — which includes *Catulli Carmina* (1943) based on Latin poems of Catullus, and “Trionfo di Afrodite” (1953) based on Greek poems of Sappho. Orff also wrote eight operas on a variety of subjects. But none of these has achieved quite the impact or popularity of his first major work — his masterpiece, *Carmina Burana*, possibly because it is such great fun for both singers and audience!

— Frances Jones

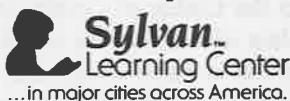
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PROGRAM

FORTUNA IMPERATRIX MUNDI

O Fortuna Coro
Fortune planto vulnera Coro

I

PRIMO VERE

Veris leta facies Coro piccolo
Omnia Sol temperat Solo per Baritono
Ecce gratum Coro

UF DEM ANGER

Tanz
Floret silva Coro
Chramer, gip die varwe mir Soli (Soprani) e Coro
Reie
Swaz hie gat umbe Coro
Chume, chum geselle min Coro piccolo
Swaz hie gat umbe Coro
Were diu werlt alle min Coro

II

IN TABERNA

Estunas interius Solo per Baritono
Olim lacus colueram Solo per Tenore e Coro
(Tenori e Bassi)
Ego sum abbas Solo per Baritono e Coro
(Tenori e Bassi)
In taberna quando sumas Coro (Tenori e Bassi)

See enclosure for full English text

CARMINA BURANA

FORTUNE, EMPRESS OF THE WORLD

1. Chorus

O Fortune, variable as the moon, always dost thou wax and wane

Detestable life, first dost thou mistreat us, and then, whimsically, thou heedest our desires.

As the sun melts the ice, so dost thou dissolve both poverty and power.

Monstrous and empty fate, thou, turning wheel, art mean, voiding good health at thy will.

Veiled in obscurity, thou dost attack me also. To thy cruel pleasure I bare my back.

Thou dost withdraw my health and virtue, thou dost threaten my emotion and weakness with torture.

At this hour, therefore, let us pluck the strings without delay.

Let us mourn together, for fate crushes the brave.

2. Chorus

I lament Fortune's blows with weeping eyes, for she extorts from me her gifts, now pregnant and prodigal, now lean and sear.

At the turn of Fortune's wheel, one is deposed, another is lifted on high to enjoy a brief felicity.

Uneasy sits the king — let him beware his ruin, for beneath the axle of the wheel we read the name of Hecuba.

IN SPRINGTIME

3. Small Chorus

The bright face of spring shows itself to the world, driving away the cold of winter.

Flora reigns in her colorful robes, praised in the canticle of sweet-sounding woods.

The sweet nightingale begins her song, the bright meadows laugh with flowers.

Birds flit about the pleasant woods, the maidens' chorus brings a thousand joys.

4. Baritone Solo

The sun, pure and fine, tempers ail; a new world is opened by the face of April.

The heart of man rushes to love, and over all the boyish God rules.

The power of Nature's renovation in the glorious spring commands us to be joyful.

Spring evokes the wanted ways of love.

Hold fast thy lover!

Love me faithfully, feel the constant adoration of my heart and mind

I am with you even when apart,

Whosoever shares my feeling knows the torture of love.

5 Chorus

Behold the spring, welcome and long awaited, which brings back the pleasures of life.

The meadow with purple flowers is a-bloom, the sun brightens all things.

Now put all sadness aside, for summer returns, and winter's cold withdraws.

Ice and snow melt away, the frost flees, and spring sucks the breast of summer

Miserable is he who neither loves nor frolics under summer's spell.

Those who vie for Cupid's prize taste the sweetness of honey.

Let us, proud and joyful, be ruled by Venus.

Let us emulate Paris.

ON THE LAWN

6 Orchestra

7. Chorus and Small Chorus

Everywhere the forest is in bloom;

I am longing for my lover.

If the wood is green all over, why does my lover not return?

He has hidden away.

Woe is me, who will love me?

8. Soli (Sopranos) and Chorus

Shopkeeper, give me color to paint my cheeks, that young men may not resist my graces.

Young men, look here, do I not charm you?

Hail, o world so rich in joys.

I will obey you always, and accept your bountiful gifts.

Young men, look here, do I not charm you?

9. Orchestra (Round Dance)

Chorus

Here are maidens in a circle, they'd like to be without a lover all the summer through.

Small Chorus

Come, come, my pretty maid, I wait for thee.

I wait for thee, Come, come, my pretty maid.

Sweet rosy mouth, come and heal my longing.

Come and heal my longing, sweet rosy mouth.

Chorus

Here are maidens, etc.

10. Chorus

Were the world all mine, from the sea to the Rhine, I should gladly forsake it for the Queen of England in my arms.

IN THE TAVERN

11. Baritone Solo

In rage and bitterness I talk to myself, made of matter, ash of the elements,
I am like a leaf which the wind plays with.

If a wise man builds his house upon a rock, I fool, am like a gliding river which follows no straight path

I am swept away like a pilotless ship, like a bird floating airlessly through the air.
No fetters, no locks hold me, I am looking for my like, and I join the depraved.

The burdens of the heart weigh too heavily on me
Jesting is lovely and sweeter than the honey-comb

What Venus commands is suave labor, love never dwells in cowardly hearts.

On the broad road I move along as youth is wont to do

I am entangled in vice, and unmindful of virtue.

Greedy more for lust than for welfare, dead in soul, I care only for my body.

12. Tenor Solo and Male Chorus

The roasted cygnet sings:

Once I dwell in the lakes, once I was a beautiful swan

O miserable me!

Now I am roasted black!

The cook turns me on the spit, the fire roasts me through, and I am prepared for the feast.

I am borne upon a platter and can no longer fly

I catch sight of gnashing teeth.

13. Baritone Solo and Male Chorus

I am the Abbot of Cucany, and I meet with my fellow-drinkers and belong to the sect of Decius

Whosoever meets me in the tavern over dice loses his garments by the end of the day, and, thus denuded, he cries:

Wafna, wafna!

what hast thou done, o infamous fate!

Thou hast taken away
all the pleasures of this life.

14. Male Chorus

When we are in the tavern, unmindful of the grave, we rush to the gaming tables over which we sweat.

If you want to know what happens in the tavern (where money gets you wine), then listen to my tale.

Some men gamble, others drink, others shamelessly indulge themselves, and of those who stay to gamble, some lose their garments, and others are in sackcloth.

There no one is in fear of death, throwing dice for Bacchus:

First, the dice are thrown for wine, which the libertines drink.

Then they toast the prisoners twice, then they toast the living thrice.

Four times wine is drunk for Christians, five times for the faithful departed, six times for the boastful sisters, seven times for the forest soldiers.

Eight times for the sinful brethren, nine times for the dispersed monks, ten times for the navigators, eleven times for men at odds, twelve times for the penitent, thirteen for the travelers.

We drink for Pope and King alike, and then we drink, we drink.

The mistress drinks, the master drinks, the soldier and the clergyman.

This man drinks, that woman drinks the servant and the maid.

The quick man drinks, the lazy drink, the white man and the black.

The Sedentary drinks, the wanderer drinks, the ignorant and the learned.

The poor man drinks, the sick man drinks, the exiled and the unknown.

The youngster drinks, the oldster drinks, the Bishop and the Deacon.

The sister drinks, the brother drinks, the old woman and the mother.

Women drink and men drink by the hundreds and the thousands.

Six hundred coins are not enough for this aimless and intemperate drinking.

Though our drink is always gay, there are ever those who nag, and we shall be indigent.

May they who nag us be confounded, and never be inscribed among the just.

THE COURT OF LOVE

15. Soprano Solo and Boys' Chorus

The God of Love flies everywhere and is seized by desire

Young men and young women are rightly joined together.

If a girl lacks a man she misses all delight, darkest night is at the bottom of her heart:

This is bitterest fate

16. Baritone Solo

Day and night and all the world are opposed to me, and the sound of maidens' voices makes me weep.

Alas, I am filled with sighing and fear.

O friends, amuse yourselves and speak as you please.

Spare me, a sad man, for great is my grief. Counsel me, by your honor.

Thy lovely face makes me weep a thousand tears because thy heart is made of ice.

Thy single kiss would bring me back to life.

17. Soprano Solo

There stood a maid in a red tunic, when it was touched the tunic rustled.

Eia!

There stood a girl, like a rose, her face was radiant, her mouth bloomed.

Eia!

18. Baritone Solo and Chorus

My heart is filled with sighing.

I am longing for thy beauty. My misery is great.

Manda liet, manda liet, my sweetheart does not come.

May the Gods look with favor on my desire to undo the bonds of her virginity.

19. Soli (3 Tenors, Baritone, 2 Basses)

When a boy and a maiden are alone together, 'happy is their union.

Their passions mount, and modesty disappears.

An ineffable pleasure pours through their limbs, their arms, their lips

20. Double Chorus

Come, come, do not let me die.

Hyrca, hyrce, nazaza, trillirivos . . .

Pretty is thy face, the look of thine eyes, the braids of thy hair, o how beautiful thou art!

Redder than the rose, whiter than the lily,

more beautiful than all the rest; always I shall glory in thee.

21. Soprano Solo

I am suspended between love and chastity, but I choose what is before me and take upon myself the sweet yoke.

22. Soli (Soprano and Baritone), Chorus, and Boys' Chorus

Pleasant is the season, o maidens; now rejoice, ye lads.

Oh, oh, oh, with love

I bloom for a maiden, my new, new love, of which I perish.

Yielding gratifies me; refusing makes me grieve.

In winter man's desires are passive; the breath of spring makes him lascivious.

My maidenhood excites me, but my innocence keeps me apart.

Come, my mistress, come with joy, come, my beauty, for I die.

23. Soprano Solo

Sweetest boy, I give my all to you!

24. Chorus

Hail to thee, most beautiful, most precious gem, hail, pride of virgins, most glorious virgin.

Hail, light of the world, hail, rose of the world.

Blanziflor and Helena, Venus generosa!

FORTUNE, EMPRESS OF THE WORLD

25. Chorus

Hail to thee, most beautiful, most precious gem, hail, pride of virgins, most glorious virgin.

Hail, light of the world, hail, rose of the world.

Blanziflor and Helena, Venus generosa!



LAURIE MAGEE received her B.M. degree in Music Education in 1979 from Central Washington University, and the Masters of Music in Vocal Performance in 1982 from University of Southern California. Recently, she has appeared with the Los Angeles Philharmonic New Music Group, Monday Evening Concerts, Pasadena Symphony, COTA Orchestra, USC Contemporary Music Ensemble, as well as many recitals and oratorios in the Los Angeles area. She has studied voice with Charles Roe, and song interpretation with Gwendolyn Koldofsky. In 1983 Miss Magee received the USC Opera Award for Outstanding Achievement and is currently studying opera and stage training with Henry Holt (formerly of Seattle opera) and Frans Boerlage.



TENOR SOLOIST Gregory Wait is a Lecturer in Voice and Choral Conducting at Stanford University, a position he assumed in 1979. A native Californian, Mr. Wait graduated from Chapman College, with graduate study at California State University, Fullerton. While in Southern California, he was a winner in the Metropolitan Opera regional auditions, taught at his alma mater, and appeared as soloist with the Los Angeles Master Chorale, Los Angeles Bach Festival, and the Camerata of Los Angeles, with whom he is featured on the Crystal album, "American Contemporary Sacred Music".

Since joining the Stanford faculty Wait has co-conducted two series of Bach cantatas for worship services at Stanford Memorial Church, sung with the Oakland, Marin, Monterey, and Modesto symphonies, and with the Schola Cantorum, California Bach Society, Masterworks Chorus, the San Diego Symphony and Master Chorale, and recently, his thirteenth Carmel Bach Festival.

Other recent engagements have included performances of Brahms' "Magelone Lieder" at Stanford and California State University, Fullerton, the world premiere of "The Ancient Ones" by Alva Henderson with the Schola Cantorum, and two evenings of "Sing-it-Yourself" Messiah at Davies Symphony Hall, televised nationally on the Public Broadcasting System. In the spring of 1984 Mr. Wait will be heard in Seattle and Tacoma, as guest artist at Shoreline Community College; in San Antonio, Texas, with the Texas Bach Choir; plus concert appearances with the Santa Rosa, Modesto, and Santa Cruz symphonies.



BARITONE SOLOIST. A former first place winner of both the Metropolitan Opera and the San Francisco Opera auditions, baritone Erich Parce has already proved that "It's all there, a voice that is glorious... this young man has a fine future in front of him." (Edmonton Journal) He is very much at home not only in opera, but also in oratorio, concert recitals, and musical comedy. Mr. Parce has been a resident artist for four seasons with the Seattle Opera Company, and has sung with many of the major opera companies and symphonies in the United States.

Since his operatic debut at the Banff Festival in 1975 as Dr. Malatesta in *Don Pasquale*, Mr. Parce has sung over twenty-five leading baritone roles including Figaro in *Il Barbiere di Siviglia*, Marcello in *La Boheme*, Escamillo in *Carmen*, Germont in *La Traviata* and Enrico in *Lucia*. His varied repertoire includes the West Coast premier of Thea Musgrave's *The Voice of Ariadne*, Faninal in *Der Rosenkavalier*, and Papageno in *Die Zauberflote*, with Arizona Opera, which was praised as "truly a delight". The past three seasons he has appeared with Seattle Opera as Figaro in *Il Barbiere di Siviglia*, *Valentin in Faust*, Dr. Malatesta in *Don Pasquale*, Lescaut in *Manon Lescaut*, Silvio in *Pagliacci*, and Ned Keene in *Peter Grimes* with Jon Vickers. Mr. Parce has been a repeated guest of the Banff Festival, singing Sid in *Albert Herring*, and Schicci in *Gianni Schicci*. He has sung Dr. Fale in *Die Fledermaus* with Anchorage Civic Opera, Enrico in *Lucia* with Boise Opera, and Schaunard in Denver Opera's inaugural season *La Boheme*. Upcoming seasons include such new roles as Ping in *Turandot* with Eva Marton, Belcore, Lescaut in *Manon*, and Billy Budd.

CHOIR OF THE SOUND

Robert Metzger, *conductor*

Sopranos

Acker, Joyce
Autio, Laura
Baker-Zander, Sharon
Baltrusis, Julie
Bebee, Debra
Bennett, Mary Ellen
Cable, Sandra
Cole, Deborah
Diel, Sharon
Ewbank, Melissa Nell
Ewen, Patricia
Fiscus, Annette
Glastra, Virginia
Hammond, Kathryn
Hatch, Mary
Henning, Joan
Hessemer, Kay
Hinman, Gratia
Hoff, Dorothy
Jones, Brenna
Kneifel, Ilse
Kraakmo, Jill
Lattimore, Melissa
Leavens, Jean
Linn, Nikko
Machlis, Shelley
Mansfield, Ann
Mansfield, Janet
Morris-Lent, Valerie
Mungerson, Barbara
Newman, Judy
Paige, Marlene
Pritzos, Sylvia
Shaw, Marilyn
Soine, Teri
Stephens, Barbara
Sweet, Kathy
Vanek, Susan
Vining, Ann
Woodard, Rosalie
Yunker, Rosalie

Tenors

Adrian, Mark
Appline, Ron
Autio, Steven
Bohan, Norma
Casey, Reginald
Corbus, Eleanor
Cruss, Ed
Diel, Doug
Gleason, Pat
Honeycutt, Jeff
Jones, Raymond
Kellogg, Steve
Leavens, Robert
McGuire, Wayne
Nesbitt, Tom
Plancich, John
Steen, Robert
Stern, Dale
Vogeler, Otto
Williams, Dennis
Wott, John

Basses

Bellows, Greg
Bennett, Daniel
Bourlier, Doug
Campbell, Tom
Carlson, Stan
Chambelain, Richard
Chapman, James
Clauson, Mike
Cook, Jay
Curran, Dick
Davis, Joe Leonard
Evans, Peter
Feldman, Michael
Glastra, Jon
Jesselbarth, Rob
Hopkins, Edd
Johnson, Lloyd
Larson, Erling
Main, Carl
Mathisen, Steve
Miller, Kenneth
Miller, Phil
Paggeot, Don
Platt, Robert
Sisk, Gaylord
Stecker, Scott
Thompson, Dennis
Tibert, Walt
Weaver, Wallace
Wiger, Joel
Woodard, Lavert

Altos

Ault, Gehla
Boelman, Dorothy
Brown, Ann
Byrd, Pat
Conrad, Suzanne
Coolbaugh-Ronning, Jann
Cotton, Barbara
Cuffel, Marcia
Curran, Ellen
Dehn, Mardi
Davin, Lisa
Fairchild, Sandra
Frank, Shirley
Gardner, Olivia
Gauvreau, Jean Marie
Hansen, Jean E.
Jones, Frances George
Kreps, Kathy
Kuchera, Cyndi
Laush, Betsy
Lee, Susan M.
Main, Barbara
McNamee, Patci
Metzger, Arlene
Milton, Marijane
Moss, Dayle
Moss, Diane
Murphy-Fenske, Carle
Nelson, Carole
Nyman, Antoinette
Ott, J'nell
Peterson, Suzanne
Phillips, Jane
Robb Janice
Scheirman, Betty
Schick, Harriet
Sharp, Helene
Sinclair, Carol
Tomminger, Helen
Vosk, Jane
Weaver, Elsie
Weeks, Susan
Wimberger, Irmgard

The Broadway Symphony

George Shangrow, *conductor*

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

Violin I

Judith Beatie

Eric Frankenfelt

Fritz Klein, *concert master*

Eileen Lusk

Avron Maletsky

Carol North

Terri Rogovy

Phyllis Rowe

Elizabeth Schmidt

Kenna Smith

Rebecca Soukup

Violin II

Karen Beemster

Jacqueline Cedarholm

Dean Drescher

Marcia McElvain

Marianne Michael, *principal*

Linda Nygren

Sandra Sinner

Myrnie Van Kempen

Ellen Ziontz

Viola

Stan Dittmar

Beatrice Dolf

Katherine McWilliams

Shari Peterson

Stephanie Read

Robert Shangrow

Jane Simonson

Sam Williams, *principal*

Cello

Gary Anderson

Joyce Barnum

Rosemary Berner

Rebecca Parker

Maryann Tapiro

Lauren Ulatosky-Root

Sasha von Dassow, *principal*

Ronald Welch

Bass

David Couch

Allan Goldman, *principal*

Christine Howell

Connie van Winkle

Flute

Erin Adair, *co-principal*

Sharon Frandsen

Janeen Shigley, *co-principal*

Oboe

Huntley Beyer, *co-principal*

Shannon Hill, *co-principal*

Clarinet

John Mettler, *co-principal*

Gary Oules, *co-principal*

Bassoon

Daniel Hershman, *co-principal*

Francine Peterson, *co-principal*

Horn

Maurice Cary, *principal*

Nancy Foss

MaryRuth Helppie

Anita Stokes

Trombone

Charles Arndt

James Hattori, *principal*

Bass Trombone

William Irving

Percussion

Ian Alvarez, *principal*

Julie Martinez-Arndt

Chris Bard

Maureen Pollack

Phil Onishi

Piano

Betty Hedge

Robert Schilperoort

English Horn

Gail Coughran

Bass Clarinet

Ray Grafton

Contra Bassoon

Herb Hamilton, Sr.

Trumpet

William Berry

Tuba

David Brewer

Tympani

Ian Alvarez

Celeste

Robert Kechley

French Horn

Laurie Heidt

CITY CANTABILE CHOIR

The choir has grown tremendously in 3 years attracting a wide range of people with a common love for singing. We invite new members. Call 323-2170 for audition information.

First Sopranos

Jill Boyd
Nancy Cooper
Barbara Schummer
Nancy Sain
Diana Leber
Janet Stecher
Suzanne Fischer

Second Sopranos

Joy Erickson
Doreen Fitzgerald
Laurie Gogic
Mary Hanneman
Kathy Hightower
Yukiko McWilliams

First Altos

Debby Langstaff
Susan Bengston
Maggie Webster
Carol McCandless
Jaime Norwood
Barbara Kennedy
Leigh Klein
Betty Davisson
Liz Gamberg
Lauren Lind
Kathleen Webb

Second Altos

Lydia Mason
Terry Smith
Jo Finley
Jane Klassen
Nancy Miller
Gretchen Dingman
Marcia Oberg
Janet DeWolf
Robin Wallace
Esti Weiland

First Tenors

David Gants
Julie Cisco
Aleksandar Gogic
Sam Shimabukuro
Wendy Warman
Carla Ginnis
Julia Smith

Second Tenors

Myles Bradley
Bill Tschumy
John Cambarieri
David Monaghan
Glenn Buschmann

Basses

Courtney Hashimoto
David Clees
Ross Henderson
Robert Burns
David Kraufer
Ray Schneider

Baritones

Paul Litz
Tom Cross
Bruce MacDonald
Tom Hendrix
Jeff Panciera

Director The City Cantabile Choir

Director Fred West, City Cantabile Choir, is a highly diverse Seattle-based composer/performer who has combined his musical talents with modern dance, photography, video and pantomime. He has worked with numerous dance companies including Bill Evans, Washington Hall Performance Gallery and Danceworks Northwest. He studied conducting under Dr. Robert Scandrett and holds a degree in composition from W.W.U. He has founded and directed the City Cantabile Choir performing over the past 3 years such works as Vivaldis' Gloria, Ceremony of Carols by Benjamin Britten, and Handel's Messiah. This spring the choir will sing choral arrangements of Balkan/Gaelic and American Folk music at the Folk Life Festival.

WHISTLESTOP DANCE COMPANY and GUEST ARTISTS

Dancers

Meta Chessin-Yudin
Debbie Gilbert
Cal Kinnear
Stanley Knaub
Steven Mann
Joanne Petroff

Choreographers

Meta Chessin-Yudin
Debbie Gilbert
Krista Gemmell Harris
Jesse Jaramillo
Stanley Knaub
Joanne Petroff

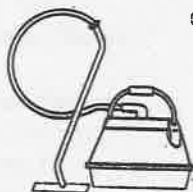


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Acknowledgements:

Rehearsal Accompanist — Betty Hedge

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