

# HANDEL'S MESSIAH

SUNDAY, DECEMBER 15, 2002 – 3:00 PM  
MONDAY, DECEMBER 16, 2002 – 7:30 PM  
MEANY HALL – UNIVERSITY OF WASHINGTON

Patrice Michaels, soprano  
Emily Lunde, mezzo-soprano  
Stephen Wall, tenor  
Brian Box, baritone  
ORCHESTRA SEATTLE  
SEATTLE CHAMBER SINGERS  
George Shangrow, conductor

GEORGE FRIDERIC HANDEL (1685-1759)  
*Messiah*

## Symphony

Accompagnato: "Comfort ye"  
Air: "Every valley shall be exalted"  
Chorus: "And the Glory of the Lord"  
Accompagnato: "Thus saith the Lord of hosts"  
Air: "But who may abide"  
Chorus: "And He shall purify"  
Recitative: "Behold, a Virgin shall conceive"  
Air and Chorus: "O thou, that tellest"  
Accompagnato: "For, behold, darkness"  
Air: "The people that walked in darkness"

## Chorus: "For unto us a child is born"

Pastoral Symphony  
Recitative: "There were shepherds"  
Accompagnato: "And, lo, the angel"  
Recitative: "And the angel said unto them"  
Accompagnato: "And suddenly there was with the angel"  
Chorus: "Glory to God in the highest"  
Air: "Rejoice greatly"  
Recitative: "Then shall the eyes of the blind be opened"  
Air: "He shall feed His flock"  
Chorus: "His yoke is easy"

## – Intermission –

Chorus: "Behold the Lamb of God"  
Air: "He was despised"  
Chorus: "Surely He hath borne our griefs"  
Chorus: "And with His stripes"  
Chorus: "All we like sheep"  
Accompagnato: "All they that see Him"  
Chorus: "He trusted in God"  
Accompagnato: "Thy rebuke hath broken His heart"  
Arioso: "Behold, and see if there be any sorrow"  
Accompagnato: "He was cut off"  
Air: "But Thou didst not leave"

Recitative: "Unto which of the angels"  
Chorus: "Let all the angels"  
Air: "Thou art gone up on high"  
Chorus: "The Lord gave the word"  
Air: "How beautiful are the feet"  
Chorus: "Their sound is gone out"  
Air: "Why do the nations"  
Chorus: "Let us break their bonds asunder"  
Recitative: "He that dwelleth"  
Air: "Thou shalt break them"  
Chorus: "Hallelujah"

## – Intermission –

Air: "I know that my Redeemer liveth"  
Chorus: "Since by man came death"  
Accompagnato: "Behold, I tell you a mystery"  
Air: "The trumpet shall sound"  
Recitative: "Then shall be brought to pass"

Duet: "O death, where is thy sting?"  
Chorus: "But thanks be to God"  
Air: "If God be for us, who can be against us?"  
Chorus: "Worthy is the Lamb"

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

GEORG FRIDERIC HANDEL  
*Messiah*

*Handel was born in Halle, Germany, on February 23, 1685, and died in London on April 14, 1759. He composed Messiah between August 22 and September 14 of 1741. The oratorio was first performed in Dublin on April 13, 1742, under the direction of the composer. In addition to a quartet of vocal soloists and choir, the work is scored for 2 oboes, bassoon, 2 trumpets, timpani, harpsichord and strings.*

Dr. Charles Burney, an 18th-century English music historian, wrote that Handel's oratorio, *Messiah*, "has been heard in all parts of the kingdom with increasing reverence and delight; it has fed the hungry, clothed the naked, fostered the orphan and enriched succeeding managers of Oratorios more than any single musical production in this or any other country." We believe that your musical experience will be enriched, and that you will hear with special delight our unique interpretation of one of the most famous of all musical compositions.

George Frideric Handel, renowned in his day as an organist and as a highly prolific writer of Italian operas and English oratorios, was born in Germany in 1685 about a month before J.S. Bach. He received his musical training in Italy, and later became 18th-century England's "national composer." Between February and November 1741, Handel, suffering at the age of 56 from various ailments, both financial and physical, withdrew increasingly from public life. At some point that year, the composer received from the Lord Lieutenant of Ireland and the governors of Dublin's three major charitable institutions an invitation to travel to that city to aid the charities through the performance of his music. Handel was well known in Dublin as a church-music composer, and his works were often played there to benefit charities. It may thus have been this invitation that provided the incentive for Handel to compose "a new sacred Oratorio." In July of 1741, Charles Jennens, who was responsible for the texts of Handel's oratorios *Israel in Egypt* and *Saul*, gave the struggling Handel the libretto of *Messiah*, a compilation of biblical texts from both the Old and New Testaments.

On the 22nd of August, Handel began to set Jennens' text to music. He finished the first part of his new oratorio (which deals with the prophecy of Christ's coming and his nativity) in six days, the second part (which describes Jesus' suffering, death, resurrection, and ascension, the spread of his gospel, the resistance of the heathen, and the vision of the ultimate triumph of the gospel in the establishment of God's kingdom) in nine days, and the third part (which celebrates the gift of resurrection and eternal life offered to all through Christ's victory over death) in six more days, with two or three additional days for completing the orchestration. Regarding Handel's state of mind during *Messiah's* composition, biographer Jonathan Keates observes in his 1992 book, *Handel: The Man and Music*, that "etherealized visions of the elderly master refusing food, weeping into the semiquavers and having angelic hallucinations are mostly moonshine."

Musician and writer Christopher Hogwood admits that "The turbulent state of Handel's manuscript, the blots, erasures and emendations that litter the page right to the final bars give enough evidence of tempestuous creation to tempt any romantic biographer." But there is little doubt, in any event, that this enduring masterpiece, completed in 24 days on September 14, 1741, will remain among the greatest compositional feats in the history of music.

In the autumn of 1741, Handel accepted the invitation to visit Dublin, arriving there on November 18 with the completed score of *Messiah* in his traveling bags, but it was not until April 13, 1742, that the oratorio was premiered. Seven hundred people were able to squeeze into Dublin's Musick Hall in Fishamble-street to hear the work performed by the choirs of Dublin's two cathedrals (totaling fewer than forty men and boys) and the string band (reinforced occasionally by trumpets and timpani — oboe and bassoon parts were written later), all directed from the keyboard by Mr. Handel himself. The work created a sensation: "Words are wanting to express the exquisite Delight it afforded to the admiring crouded Audience," exulted *Faulkner's Journal*. "The Sublime, the Grand, and the Tender, adapted to the most elevated, majestick and moving Words, conspired to transport and charm the ravished Heart and Ear." Handel divided his share of the proceeds (about £400), as did the other performers, among Dublin's three most important charities.

*Messiah* is unique among Handel's works, being his only biblical oratorio using texts from the New Testament, and his only "Christian-contemplative" oratorio. Although the text is not a dramatic narrative but an epic-lyric poem celebrating Christian redemption, Handel's musical approach in setting Jennens' libretto was decidedly dramatic. The work's three parts recall the three acts of Italian operas, and the oratorio is indeed a piece designed by a seasoned operatic professional to "entertain," in the best sense of the word, listeners in a concert room, not chiefly to instruct or edify a congregation or to be used in any sort of worship setting. Handel synthesizes the best elements of the three musical traditions in which he was steeped: the Italian, the German, and the English. He makes use of Italian forms of musical expression, borrowing, rearranging, and transforming into "duet-choruses" (such as "And he shall purify") some passages from his own Italian love duets. In the "Pastoral Symphony" (entitled *Pifa*) that introduces the shepherds, Handel alludes to the music of the *pifferari*, the country bagpipers who descend the Italian mountains during the Christmas season to play in village streets. Handel employs German musical ideas, particularly in the music describing Jesus' suffering and death, where the jagged dotted rhythms and forceful harmonies have a particularly German expressive quality. In that great "coronation march," the "Hallelujah Chorus," melodic fragments echoing the German chorale "Wachet auf" may be heard in "The kingdom of this world" and in "And he shall reign for ever and ever." Handel's melodic shapes, vocal treatment, grand anthem-like choruses, and text-setting display the

"English character" that has ensured *Messiah's* unchallenged supremacy in the English choral repertoire: in such arias as "He was despised" and "I know that my Redeemer liveth," the rhythms of the music grow out of the natural speech rhythms of the words, so that the music expresses the text directly and powerfully, and then illustrates it almost visually (e.g., "Every valley shall be exalted," "The people that walked in darkness," and "All we like sheep").

The easy accessibility and glorious variety of the music that results from the confluence of these elements (and which

Soprano PATRICE MICHAELS concertizes extensively, appearing with noted ensembles including the St. Louis, Atlanta, Milwaukee, San Antonio, Phoenix, Czech National, and Shanghai Symphonies; Minnesota Orchestra; Chicago's Grant Park Orchestra and Music of the Baroque; Maryland Handel Festival; Dallas Bach Society; Los Angeles Master Chorale; Chicago Baroque Ensemble and Boston Baroque. Conductors with whom she has collaborated include Robert Shaw, Stanislaw Skrowaczewski, Nicolas McGegan, Joseph Silverstein, Anne Manson, Andrew Parrott, Zdenek Macal, Joanne Falletta and Andreas Delfs. Ms. Michaels has sung with opera companies throughout North America including Lyric Opera of Chicago, Cleveland Opera, Milwaukee's Florentine Opera, Tacoma Opera, Colorado's Central City Opera, Chicago Opera Theater and The Banff Centre, Canada. She has appeared as recitalist in Japan, Cuba, Belize, Mexico, Venezuela, Barbados and throughout North America. Ms. Michaels has made eleven recordings for Chicago-based Cedille Records, including *Songs of the Classical Age*, *The Virtuoso Handel* and *The Divas of Mozart's Day*. Her recordings for other labels include Bach's *St. Matthew Passion* with Sir Georg Solti and the Chicago Symphony for London Records, Mozart's *Requiem* on the Amadis label, and Mozart's C Minor Mass with Chicago's Music of the Baroque. Patrice Michaels is Associate Professor of Opera Theater and Studio Voice at Lawrence University's Conservatory of Music in Appleton, Wisconsin.

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. In March of 2002 she appeared with the Choir of the Sound on their 25th Anniversary Concert, in April she sang Bach's

often conceals the exalted art underlying it) has helped to guarantee *Messiah's* survival, through a seeming infinitude of "arrangements," versions, and types of presentation, as one of the most popular pieces ever composed. As biographer R. A. Streatfeild observes, "*Messiah*, if not Handel's greatest work, is undoubtedly the most universal in its appeal" because it continues to sing to "high and low, rich and poor, wise and foolish alike" a magnificent song of salvation, fresh, vital, and full of aesthetic and spiritual grace.

— Lorelette Knowles

Mass in B minor in a period-instrument performance with the Northwest Chamber Chorus, and in May she performed Beethoven's *Missa solemnis* with OSSCS at Benaroya Hall. Earlier this season she sang Prokofiev's *Alexander Nevsky* with OSSCS at Meany Hall.

Tenor STEPHEN WALL has appeared frequently with Orchestra Seattle and the Seattle Chamber Singers since 1985. He has been featured in leading and supporting roles with Seattle Opera, Portland Opera, Utah Festival Opera, and Tacoma Opera, and has soloed with the symphonies of Seattle, Vancouver, Spokane, Everett, Bellevue, Yakima, Pendleton, Great Falls and Sapporo (Japan). Mr. Wall appears on the OSSCS recording of Handel's *Messiah* and performs that work once again later this month. He was recently featured in a supporting role in Seattle Opera's performances of Verdi's *Un ballo in maschera*. Earlier this month he sang Respighi's *Lauda per la Natività del Signore* with OSSCS at Town Hall.

A native of Washington, baritone BRIAN BOX received his Master's degree in vocal performance from Western Washington University in 1985. Mr. Box performs frequently with many Northwest ensembles, including OSSCS, Seattle Choral Company, Seattle Pro Musica, Bellevue Chamber Chorus, and Choir of the Sound, and has performed with Rudolf Nureyev, singing Mahler's *Songs of a Wayfarer* to Mr. Nureyev's dance. He has collaborated with OSSCS in such works as Bach's *St. Matthew Passion*, *St. John Passion*, and *Christmas Oratorio*, the world premieres of Huntley Beyer's *St. Mark Passion* and *The Mass of Life and Death*, and is featured on the OSSCS recording of Handel's *Messiah*. The regional winner of San Francisco Opera's 1988 Merola Opera Program, he made his Seattle Opera debut as the Corporal in Donizetti's *Daughter of the Regiment*. For Tacoma Opera, Mr. Box created the role of Franz in Carol Sams' *The Pied Piper of Hamelin*. He has also performed extensively with Seattle Opera's Education Program and Northwest Operas in the Schools. Last season Mr. Box joined OSSCS for performances of Francis Poulenc's *Le bal masqué*, Stravinsky's *Pulcinella*, Handel's *Messiah*, Robert Kechley's *Frail Deeds*, Handel's *Israel in Egypt* and Beethoven's *Missa solemnis*. Later this season he joins OSSCS for William Walton's *Belshazzar's Feast*.

## PART I

## Symphony

## Accompagnato

Comfort ye, comfort ye my people, saith your God.

Speak ye comfortably to Jerusalem, and cry unto her, that her warfare is accomplished, that her iniquity is pardoned.

The voice of him that crieth in the wilderness: Prepare ye the way of the Lord, make straight in the desert a highway for our God.

*Isaiah 40:1-3*

## Air

Every valley shall be exalted, and every mountain and hill made low: the crooked straight, and the rough places plain:

*Isaiah 40:4*

## Chorus

And the glory of the Lord shall be revealed, and all flesh shall see it together: for the mouth of the Lord hath spoken it.

*Isaiah 40:5*

## Accompagnato

Thus saith the Lord of hosts; Yet once, a little while, and I will shake the heavens and the earth, the sea, and the dry land;

And I will shake all nations, and the desire of all nations shall come.

*Haggai 2:6-7*

The Lord, whom ye seek, shall suddenly come to His temple, even the messenger of the covenant, whom ye delight in: behold, He shall come, saith the Lord of hosts.

*Malachi 3:1*

## Air

But who may abide the day of His coming, and who shall stand when He appeareth?

For He is like a refiner's fire.

*Malachi 3:2*

## Chorus

And He shall purify the sons of Levi, that they may offer unto the Lord an offering in righteousness.

*Malachi 3:3*

## Recitative

Behold, a virgin shall conceive, and bear a son, and shall call his name Emmanuel, "God with us".

*Isaiah 7:14*

## Air and Chorus

O thou, that tellest good tidings to Zion, get thee up into the high mountain; O thou, that tellest good tidings to Jerusalem, lift up thy voice with strength; lift it up, be not afraid; say unto the cities of Judah, Behold your God!

*Isaiah 40:9*

Arise, shine; for thy light is come, and the glory of the Lord is risen upon thee.

*Isaiah 60:1*

## Accompagnato

For, behold, darkness shall cover the earth, and gross darkness the people: but the Lord shall arise upon thee, and His glory shall be seen upon thee.

And the Gentiles shall come to thy light, and kings to the brightness of thy rising.

*Isaiah 60:2-3*

## Air

The people that walked in darkness have seen a great light: they that dwell in the land of the shadow of death, upon them hath the light shined.

*Isaiah 9:2*

## Chorus

For unto us a child is born, unto us a son is given: and the government shall be upon His shoulder: and His name shall be called Wonderful, Counsellor, The mighty God, The everlasting Father, The Prince of Peace.

*Isaiah 9:6*

## Pifa (Pastoral Symphony)

## Recitative - Accompagnato

There were shepherds abiding in the field, keeping watch over their flock by night.

And, lo, the angel of the Lord came upon them, and the glory of the Lord shone round about them: and they were sore afraid.

*Luke 2:8-9*

## Recitative

And the angel said unto them, Fear not: for, behold, I bring you good tidings of great joy, which shall be to all people.

For unto you is born this day in the city of David a Savior, which is Christ the Lord.

*Luke 2:10-11*

## Accompagnato

And suddenly there was with the angel a multitude of the heavenly host, praising God, and saying:

*Luke 2:13*

## Chorus

Glory to God in the highest, and peace on earth, good will toward men!

*Luke 2:14*

## Air

Rejoice greatly, O daughter of Zion; shout, O daughter of Jerusalem: behold, thy King cometh unto thee.

He is the righteous Savior and He shall speak peace unto the heathen.

*Zechariah 9:9-10*

## Recitative

Then shall the eyes of the blind be opened, and the ears of the deaf be unstopped.

Then shall the lame man leap as an hart, and the tongue of the dumb shall sing.

*Isaiah 35:5-6*

## Air

He shall feed His flock like a shepherd: He shall gather the lambs with His arm, and carry them in His bosom, and shall gently lead those that are with young.

*Isaiah 40:11*

Come unto Him, all ye that labor and are heavy laden, and He will give you rest.

Take His yoke upon you, and learn of Him; for He is meek and lowly of heart: and ye shall find rest unto your souls.

*Matthew 11:28-29*

## Chorus

His yoke is easy, His burthen is light.

*Matthew 11:30*

## PART II

## Chorus

Behold the Lamb of God, that taketh away the sin of the world.

*John 1:29*

## Air

He was despised and rejected of men; a man of sorrows, and acquainted with grief.

*Isaiah 53:3*

He gave His back to the smiters, and His cheeks to them that plucked off the hair: He hid not His face from shame and spitting.

*Isaiah 50:6*

<p><b>Chorus</b> Surely He hath borne our griefs, and carried our sorrows; He was wounded for our transgressions, He was bruised for our iniquities: the chastisement of our peace was upon Him.</p>	<p><i>Isaiah 53:4-5</i></p>	<p><b>Chorus</b> Let us break their bonds asunder, and cast away their yokes from us.</p>	<p><i>Psalms 2:3</i></p>
<p><b>Chorus</b> And with His stripes we are healed.</p>	<p><i>Isaiah 53:5</i></p>	<p><b>Recitative</b> He that dwelleth in heaven shall laugh them to scorn: the Lord shall have them in derision.</p>	<p><i>Psalms 2:4</i></p>
<p><b>Chorus</b> All we like sheep have gone astray; we have turned every one to his own way; and the Lord hath laid on Him the iniquity of us all.</p>	<p><i>Isaiah 53:6</i></p>	<p><b>Air</b> Thou shalt break them with a rod of iron; Thou shalt dash them in pieces like a potter's vessel.</p>	<p><i>Psalms 2:9</i></p>
<p><b>Accompagnato</b> All they that see Him, laugh Him to scorn: they shoot out their lips, and shake their heads, saying,</p>	<p><i>Psalms 22:7</i></p>	<p><b>Chorus</b> Hallelujah, for the Lord God Omnipotent reigneth, Hallelujah!</p>	<p><i>Revelation 19:6</i></p>
<p><b>Chorus</b> He trusted in God that He would deliver Him: let Him deliver Him, if He delight in Him.</p>	<p><i>Psalms 22:8</i></p>	<p>The Kingdom of this world is become the Kingdom of our Lord, and of His Christ; and He shall reign for ever and ever, Hallelujah!</p>	<p><i>Revelation 11:15</i></p>
<p><b>Accompagnato</b> Thy rebuke hath broken His heart; He is full of heaviness: He looked for some to have pity on Him, but there was no man; neither found He any to comfort Him.</p>	<p><i>Psalms 69:20</i></p>	<p>King of Kings, and Lord of Lords, and He shall reign for ever and ever, Hallelujah!</p>	<p><i>Revelation 19:16</i></p>
<p><b>Arioso</b> Behold, and see if there be any sorrow like unto His sorrow.</p>	<p><i>Lamentations 1:12</i></p>	<p><b>PART III</b></p>	
<p><b>Accompagnato</b> He was cut off out of the land of the living: for the transgressions of Thy people was He stricken.</p>	<p><i>Isaiah 53:8</i></p>	<p><b>Air</b> I know that my Redeemer liveth, and that He shall stand at the latter day upon the earth: And though worms destroy this body, yet in my flesh shall I see God.</p>	<p><i>Job 19:25-26</i></p>
<p><b>Air</b> But Thou didst not leave His soul in hell; nor didst Thou suffer Thy Holy One to see corruption.</p>	<p><i>Psalms 16:10</i></p>	<p>For now is Christ risen from the dead, the first fruits of them that sleep.</p>	<p><i>1 Corinthians 15:20</i></p>
<p><b>Recitative</b> Unto which of the angels said He at any time, Thou art My Son, this day have I begotten Thee?</p>	<p><i>Hebrews 1:5</i></p>	<p><b>Chorus</b> Since by man came death, by man came also the resurrection of the dead. For as in Adam all die, even so in Christ shall all be made alive.</p>	<p><i>1 Corinthians 15:21-22</i></p>
<p><b>Chorus</b> Let all the angels of God worship Him.</p>	<p><i>Hebrews 1:6</i></p>	<p><b>Accompagnato</b> Behold, I tell you a mystery; We shall not all sleep, but we shall all be changed, In a moment, in the twinkling of an eye, at the last trumpet.</p>	<p><i>1 Corinthians 15:51-52</i></p>
<p><b>Air</b> Thou art gone up on high, Thou hast led captivity captive, and received gifts for men; yea, even for Thine enemies, that the Lord God might dwell among them.</p>	<p><i>Psalms 68:18</i></p>	<p><b>Air</b> The trumpet shall sound, and the dead shall be raised incorruptible, and we shall be changed.</p>	
<p><b>Chorus</b> The Lord gave the word: great was the company of the preachers.</p>	<p><i>Psalms 68:11</i></p>	<p>For this corruptible must put on incorruption, and this mortal must put on immortality.</p>	<p><i>1 Corinthians 15:52-53</i></p>
<p><b>Air</b> How beautiful are the feet of them that preach the gospel of peace, and bring glad tidings of good things!</p>	<p><i>Romans 10:15</i></p>	<p><b>Recitative</b> Then shall be brought to pass the saying that is written, Death is swallowed up in victory.</p>	<p><i>1 Corinthians 15:54</i></p>
<p><b>Chorus</b> Their sound is gone out into all lands, and their words unto the ends of the world.</p>	<p><i>Romans 10:18</i></p>	<p><b>Duet</b> O death, where is thy sting? O grave, where is thy victory? The sting of death is sin; and the strength of sin is the law.</p>	<p><i>1 Corinthians 15:55-56</i></p>
<p><b>Air</b> Why do the nations so furiously rage together: why do the people imagine a vain thing? The kings of the earth rise up, and the rulers take counsel together against the Lord, and against His anointed.</p>	<p><i>Psalms 2:1-2</i></p>	<p><b>Chorus</b> But thanks be to God, who giveth us the victory through our Lord Jesus Christ.</p>	<p><i>1 Corinthians 15:57</i></p>

Air  
If God be for us, who can be against us?

*Romans 8:31*

Who shall lay anything to the charge of God's elect?  
It is God that justifieth.

Who is he that condemneth? It is Christ that died,  
yea rather, that is risen again, who is at the right hand of God, who  
makes intercession for us.

*Romans 8:33-34*

Chorus

Worthy is the Lamb that was slain, and hath redeemed us  
to God by His blood, to receive power, and riches,  
and wisdom, and strength, and honor, and glory, and blessing.

Blessing, and honor, glory and power, be unto Him that sitteth  
upon the throne, and unto the Lamb for ever and ever.

Amen.

*Revelation 5:12-14*

ORCHESTRA SEATTLE

VIOLIN

Susan Carpenter  
Lauren Daugherty  
Rachel Fisher  
Jason Hershey  
Maria Hunt  
Fritz Klein\*\*  
Avron Maletzky  
Gregor Nitsche  
Leif-Ivar Pedersen\*  
Stephen Provine  
Theo Schaad  
Kenna Smith-Shangrow

VIOLA

Owen Allen  
Dawn Juliano  
Jim Lurie  
Katherine McWilliams\*  
Parikhit Sinha

CELLO

Julie Reed\*  
Valerie Ross  
Katie Sauter  
Matthew Wyant

BASS

Jo Hansen\*  
Chris Simison

OBOE

Amy Duerr-Day  
Shannon Hill\*

BASSOON

Judith Lawrence

TRUMPET

David Cole\*  
Gordon Ullmann

TIMPANI

Daniel Oie

HARPSICORD

Robert Kechley  
George Shangrow

\* *principal*

\*\* *concertmaster*

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Laurel Beachler  
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Crissa Cugini  
Kyla Deremer  
Dana Durasoff  
Ann Erickson  
Cinda Freece  
Amy Gerard  
Lorette Knowles  
Jill Kraakmo  
Peggy Kurtz  
Linda Mendez  
Nancy Shasteen  
Liesel van Cleeff  
Pat Vetterlein

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Carolyn Avery  
Cheryl Blackburn  
Jane Blackwell  
Penny Deputy  
Lori Johnston  
Ellen Kaisse  
Theodora Letz  
Suzi Means  
Laurie Medill  
Kristin O'Donnell  
Christine Rickert  
Debra Schilling  
Julia Akoury Thiel  
Annie Thompson

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Ronald Carson  
Peter Garbes  
Dustin Kaspar  
Alvin Kroon  
Jon Lange  
Dan Lee  
Timothy Lunde  
David Means  
Thomas Nesbitt  
Vic Royer  
Jerry Sams  
James Wyatt  
David Zapolsky

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Greg Canova  
Steve Carl  
Andrew Danilchik  
Douglas Durasoff  
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Paul Frost  
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