

# CREATION

THURSDAY, SEPTEMBER 25, 2003 – 7:30 PM  
MEANY HALL – UNIVERSITY OF WASHINGTON

Catherine Haight, soprano  
Howard Fankhauser, tenor  
Brian Box, baritone  
ORCHESTRA SEATTLE  
SEATTLE CHAMBER SINGERS  
George Shangrow, conductor

FRANZ JOSEPH HAYDN (1732-1809)  
*Die Schöpfung*

Part One

Part Two

– Intermission –

Part Three

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

A recording of this concert will be broadcast on Classical KING-FM 98.1 at 3:00 PM  
on Sunday, September 28.

**FRANZ JOSEPH HAYDN**  
*Die Schöpfung (The Creation)*

Haydn was born in Rohrau, Lower Austria, on March 31, 1732 and died in Vienna on May 31, 1809. He began work on his oratorio *Die Schöpfung* in the autumn of 1796, completing it a year later, but continued to make alterations through March of 1798. The work was premiered under the direction of the composer at the Palais Schwarzenberg in Vienna on April 30, 1798. In addition to three vocal soloists (a soprano as Gabriel and Eve, a tenor as Uriel, and a bass as Raphael and Adam) and four-part chorus, the oratorio calls for an orchestra consisting of 3 flutes, 2 oboes, 2 clarinets, 2 bassoons, contrabassoon, 2 horns, 2 trumpets, 3 trombones, timpani, keyboard and strings.

"Often when contending with obstacles of every sort that interfered with my work, often when my powers both of body and mind were failing and I felt it a hard matter to persevere on the course I had entered on, a secret feeling within me whispered: 'There are but few contented and happy men here below; grief and care prevail everywhere; perhaps your labors may one day be the source from which the weary and worn, or the man burdened with affairs, may derive a few moments' rest and refreshment.' What a powerful motive for pressing onward!" Thus spoke Joseph Haydn, one of the most independent spirits in the history of music, in whom unusual musical gifts were combined with a sanguine soul: "When I think upon my God, my heart is so full of joy that the notes dance and leap from my pen; and since God has given me a cheerful heart, it will be pardoned me that I serve him with a cheerful spirit." Haydn employed these characteristics to carry out during his lifetime a single-handed and tremendous conquest of all of musical Europe such as had never before occurred in the history of music.

Late in 1790, Haydn was visited by a well-known violinist and London concert promoter, Johann Peter Salomon, who proposed to take Haydn to London with him to conduct twenty concerts, and offered him £2160 for a new opera, six symphonies, and several other works. The composer, who could not speak a single word of English, accepted Salomon's offer, and left Vienna for London on December 15, 1790. His London advent created a sensation; he was treated like royalty, his new pieces received rave reviews, and in July 1791, he was invited to Oxford, where the honorary degree of Doctor of Music was conferred upon the 59-year-old musical master.

Haydn was in the audience during the great 1791 Handel Festival at London's Westminster Abbey. The power and splendor of the music stirred in him a desire, in his own words, to "write a work that will give permanent fame to my name in the world," a large-scale work meant not simply for the pleasure of select private audiences but for the uplifting of an entire nation. Haydn had written operas, but felt that he could not produce his finest music in this chiefly dramatic form. He found particularly attractive the type of Handelian oratorio exemplified by *Messiah* and especially by *Israel in Egypt*, with its preponderance of grand, hymn-like choruses and its colorful and evocative

depictions of the forces of Nature. Haydn therefore decided to try to revive this kind of Baroque oratorio through the use of the new style of orchestration that he had helped to create and to popularize. Just before leaving England in 1795, after his second visit to that country, he was given by his friend Salomon a handwritten libretto by an unknown author entitled *The Creation*. Supposedly meant for Handel but not set to music by him, it was a compilation of texts from the first chapter of the Book of Genesis and the seventh and eighth books of Milton's *Paradise Lost*. Its theme being the manifestation of God's glory in the created world, it provided the perfect point of contact for Haydn's deep personal devoutness and the prevailing spirit of his age that glorified reason, morality, and Nature.

When Haydn returned to Vienna, the director of the imperial library, Baron Gottfried van Swieten, a wealthy Dutch diplomat and amateur composer who deeply admired the oratorios of Handel, remodeled and translated this libretto into German, adding verses from the Psalms for many of the most significant choruses. The baron also assembled a group of music-loving noblemen who guaranteed sufficient funds to cover the costs of performance and to provide Haydn with an honorarium. Thus sometime late in 1796, the 64-year-old Haydn, freed from financial concerns, began with both joy and painstaking care to set to music both the English and the German *Creation* texts in parallel. "I was never so devout as when I was at work on *The Creation*," he said. "I fell on my knees each day and begged God to give me the strength to accomplish the work successfully." The completion of the oratorio was announced on April 6, 1798, and it was first performed at the palace of Prince Schwarzenberg in the Mehlmarkt late that month, with the composer conducting. "One moment," Haydn later recalled, "I was cold as ice, the next I seemed on fire; more than once I was afraid I should have a stroke." This performance, and the first public one nearly a year later, were immensely successful, and over time the work rose to a pinnacle of popularity in the oratorio literature second only to Handel's *Messiah*. It was as if *The Creation*, through its perfect blend of the pastoral and the devotional, expressed humanity's hope for a peaceful future (as tenuous in 1799 as it is today) and brought to its audiences a measure of comfort in a chaotic present, blessing thousands of Viennese and other Europeans with joy and consolation as well as raising substantial sums for charity.

In keeping with the temperament of its creator, this marvelous oratorio sustains an overarching mood of happiness, hope, and delight, its darker moments only adding depth to its artistic form. Throughout the work Haydn is a wizard who waves the magic wand of his music and conjures up onto the stage of the listener's imagination the text's rich visual images to which he proceeds to impart vibrant life. The orchestra and the solo archangels Gabriel, Uriel, and Raphael, tell by turns the story of the universe's creation. Chorus and soloists are sometimes deployed together and at other times sing in rapid alternation. The forms of the arias alter from number to number, but are

always dependent on the texts. The recitatives are often given by their nature-loving composer the form of memorable accompanied melodies (ariosos) that are especially notable for their colorful tone-painting.

The oratorio opens with an orchestral prelude entitled "Representation of Chaos," a "musical depiction of a beauty almost frightening in its chromatic and dissonant texture—something outside of Time, one of the supreme musical dramatizations of all time," according to Leonard Bernstein. Throughout Parts I and II, a recitative based on a text from Genesis 1 announces the beginning of each new creation day, an arioso and/or aria based on a text from Milton describe the most picturesque events, and at the end of each day, the chorus, representing the angelic hosts, praises the handiwork of God in a joyful hymn. After the opening recitative, a whisper of choral sound drifts over a pulsing orchestral accompaniment, depicting the Spirit of God moving over the face of the primal waters. The C major sonic explosion with which the word "light" soon bursts upon the audience is one of the most dazzling moments in all of music! The composer then proceeds to cover his musical canvas with a succession of paintings, bringing before our aural eyes all the Creator's wonders: storm (complete with wind, lightning, thunder, rain, hail, and snow); surging sea billows; rugged rocks and majestic mountains; wide meadows and verdant valleys through which serpentine streams wind and bright brooks flow; fields filled with fragrant flowers, fruits, and pungent herbs; wooded slopes; splendid sun, mild moon, and sparkling stars. The majestic hymn, "The heavens are telling the glory of God," for chorus and a trio of soloists, ends this part with some of the finest choral writing in the entire composition.

The second part of the oratorio describes the fifth and sixth creation days, when God fills the Earth with creatures of all kinds, including humans. Here again Haydn indulges in delightful displays of imaginative and humorous word-

painting, as each of the creatures is brought to life by the soloists: eagle, lark, dove, nightingale, fish, sea monster, lion, tiger, stag, horse, cattle, sheep, insects and, at last, the worm. Uriel now describes with contrasting sonorities the creation of man and woman. This part ends with two mighty choruses of praise in the same key, based partly on identical music and text ("Achieved is the glorious work"), that surround a trio for the archangels. The concluding chorus contains a complex double fugue (one based on two subjects) celebrating the creation's completion.

The contrasting third part of the oratorio deals with the seventh day, when God rested from His creative efforts, and depicts, by means of solos, lovers' duets, and choruses, that blissful paradise enjoyed by the first humans. The bass and soprano now sing the parts of Adam and Eve. They are given music that is increasingly sensual and operatic in nature, in which they praise the magnificence of God's creation and express their mutual love. The duet and chorus, "Earth and heaven, O Lord and God, are full of thy bounty," is one of the longest and most powerful pieces in the entire oratorio. The last number is a hymn of thanksgiving for soloists and chorus that closes the composition with another splendid double fugue.

Princess Eleonore Liechtenstein wrote to her daughter about her response to *The Creation*: "One has to shed tender tears about the greatness, the majesty, the goodness of God. The soul is uplifted. One cannot but love and admire." When the oratorio's first public performance ended, there were calls of "Father Haydn to the front! Father Haydn to the front!" according to the Swedish child prodigy, Johan Frederik Berwald. Just as Haydn praised the Creator and His handiwork in this music, and Haydn's audience praised the composer as he took his bow, we hope that you will join that exuberant audience as they cried in response to Haydn's paean: "Long live Father Haydn! Long live music!"

— Lorelette Knowles

#### VIOLIN

Susan Carpenter  
Lauren Daugherty  
Stacey Dye  
Stephen Hegg  
Sue Herring  
Jason Hershey  
Fritz Klein\*\*  
Natasha Lewis  
Eileen Lusk  
Avron Maletzky  
Gregor Nitsche  
Leif-Ivar Pedersen\*  
Stephen Provine  
Theo Schaad  
Nicola Shangrow  
Janet Showalter

#### VIOLA

Deborah Daoust  
Beatrice Dolf  
Audrey Don  
Jim Lurie  
Katherine McWilliams\*  
Timothy Prior  
Parikhit Sinha  
  
CELLO  
Pat Lyon  
Katie Sauter Messick  
Julie Reed  
Amanda Sinha  
Lindsay Smith  
Karen Thomson  
Matthew Wyant\*

#### BASS

Jo Hansen\*  
Steve Messick  
Chris Simison

#### FLUTE

Leslie Laibman  
Shari Müller-Ho\*  
Melissa Underhill-Lee

#### OBOE

Brent Hages  
Patrick Kane

#### CLARINET

Alan Lawrence  
Gary Oules\*

#### BASSOON

Jeff Eldridge  
Judith Lawrence\*

#### CONTRABASSOON

Max Pipinich

#### HORN

Jim Hendrickson\*  
Michael Tisocco

#### TRUMPET

David Cole\*  
Daniel Harrington

#### TROMBONE

Paul Bogataj  
Moc Escobedo\*  
David Holmes

#### TIMPANI

Daniel Oie

#### HARPSICHORD

George Shangrow

\* *principal*

\*\* *concertmaster*

## INTRODUCTION: REPRESENTATION OF CHAOS

RAPHAEL

*Recitative*

Im Anfange schuf Gott Himmel und Erde;  
und die Erde war ohne Form und leer;  
und Finsternis war auf der Fläche der Tiefe.

In the beginning God created the heaven and the earth.  
And the earth was without form, and void;  
and darkness was upon the face of the deep.

CHORUS

Und der Geist Gottes schwebte auf der Fläche der Wasser;  
Und Gott sprach: Es werde Licht, und es ward Licht.

And the spirit of God moved upon the face of the waters.  
And God said, Let there be light: and there was light.

URIEL

*Recitative*

Und Gott sah das Licht, dass es gut war;  
und Gott schied das Licht von der Finsternis.

And God saw the light, that it was good:  
and God divided the light from the darkness.

*Aria*

Nun schwanden vor dem heiligen Strahle  
Des schwarzen Dunkels gräuliche Schatten;  
Der erste Tag entstand.  
Verwirrung weicht, und Ordnung keimt empor.  
Erstarrt entzieht der Hölle geister Schar,  
In des Abgrunds Tiefen hinab zur ewigen Nacht.

Now before the divine rays  
the gloomy shades of black darkness vanish.  
The first day begins.  
Chaos yields, and order is established.  
The ghastly hosts of hell flee in terror  
down into the deep abyss to endless night.

CHORUS

Verzweiflung, Wut und Schrecken begleiten ihren Sturz.  
Und eine neue Welt entspringt auf Gottes Wort.

Despair, rage and terror attend their fall.  
And a new world springs up at God's behest.

RAPHAEL

*Recitative*

Und Gott machte das Firmament, und teilte die Wasser, die  
unter dem Firmament waren, von den Gewässern, die ober  
dem Firmament waren; und es ward so.

And God made the firmament, and divided the waters which  
were under the firmament from the waters which were above  
the firmament: and it was so.

*Recitative*

Da tobten brausend heftige Stürme; wie Spreu vor dem  
Winde, so zogen die Wolken; die Luft durchschnitten feurige  
Blitze, und schrecklich rollten die Donner umher. Der Flut  
entstieg auf sein Geheiss der allquickende Regen, der  
allverheerende Schauer, der leichte, flockige Schnee.

Now violent storms rage in tumult; the clouds scud like chaff  
before the wind; fiery lightnings rend the air, and fearful  
thunder rolls around. At his command, floods ascend in  
clouds to make reviving rain, ravaging hail, and light  
snowflakes.

GABRIEL

*Aria*

Mit Staunen sieht das Wunderwerk  
Der Himmelsbürger frohe Schar,  
Und laut ertönt aus ihren Kehlen  
Des Schöpfers Lob, das Lob des zweiten Tags.

In amazement the joyous multitude of the heavenly host  
behold the wondrous work,  
and loud from their throats resounds  
praise of the Creator, and of the second day.

CHORUS

Und laut ertönt aus ihren Kehlen  
Des Schöpfers Lob, das Lob des zweiten Tags.

And loud from their throats resounds  
praise of the Creator, and of the second day.

RAPHAEL

*Recitative*

Und Gott sprach: Es sammle sich das Wasser unter dem  
Himmel zusammen an einem Platz, und es erscheine das  
trockne Land; und es ward so. Und Gott nannte das trockne  
Land: Erde, und die Sammlung der Wasser nannte er Meer;  
und Gott sah, dass es gut war.

And God said, Let the waters under the heaven  
be gathered together unto one place, and let the  
dry land appear: and it was so. And God called the  
dry land Earth; and the gathering together of waters  
called he Seas: and God saw that it was good.

*Aria*

Rollend in schäumenden Wellen  
Bewegt sich ungestüm das Meer.  
Hügel und Felsen erscheinen,  
Der Berge Gipfel steigt empor.  
Die Fläche, weit gedehnt,  
Durchläuft der breite Strom in mancher Krümme.  
Leise rauschend gleitet fort  
Im stillen Tal der helle Bach.

Rolling in foaming waves,  
the sea is thrown into wild agitation.  
Hills and rocks emerge,  
mountain tops arise.  
Through the plains, stretching wide,  
broad rivers wend their devious course.  
Softly murmuring, the limpid brook  
glides on through the quiet valley.

GABRIEL

*Recitative*

Und Gott sprach: Es bringe die Erde Gras hervor, Kräuter, die Samen geben, und Obstbäume, die Früchte bringen ihrer Art gemäss, die ihren Samen in sich selbst haben auf der Erde, und es ward so.

*Aria*

Nun beut die Flur das frische Grün  
Dem Auge zur Ergötzung dar;  
Den anmutsvollen Blick  
Erhöht der Blumen sanfter Schmuck.  
Hier duften Kräuter Balsam aus:  
Hier sprosst den Wunden Heil.  
Die Zweige krümmt der goldnen Früchte Last,  
Hier wölbt der Hain zum kühlen Schirme sich;  
Den steilen Berg bekrönt ein dichter Wald.

URIEL

*Recitative*

Und die himmlischen Heerscharen verkündigten den dritten Tag, Gott preisend und sprechend:

CHORUS

Stimmt an die Saiten, ergreift die Leier!  
Lasst euren Lobgesang erschallen!  
Frohlocket dem Herrn, dem mächtigen Gott!  
Denn er hat Himmel und Erde  
Bekleidet in herrlicher Pracht.

URIEL

*Recitative*

Und Gott sprach: Es sei'n Lichter an der Feste des Himmels, um den Tag von der Nacht zu scheiden, und Licht auf der Erde zu geben, und es sei'n diese für Zeichen und für Zeiten, und für Tage, und für Jahre. Er machte die Sterne gleichfalls.

*Recitative*

In vollem Glanze steigt jetzt die Sonne strahlend auf; ein wonnevoller Bräutigam, ein Riese, stolz und froh, zu rennen seine Bahn. Mit leisem Gang und sanftem Schimmer schleicht der Mond die stille Nacht hindurch. Den ausgedehnten Himmelsraum ziert, ohne Zahl, der hellen Sterne Gold, und die Söhne Gottes verkündigten den vierten Tag mit himmlischem Gesang, seine Macht ausrufend, also:

CHORUS

Die Himmel erzählen die Ehre Gottes,  
Und seiner Hände Werk zeigt an das Firmament.

TRIO

Dem kommenden Tage sagt es der Tag;  
Die Nacht, die verschwand, der folgenden Nacht.

CHORUS: Die Himmel erzählen die Ehre Gottes...

TRIO

In alle Welt ergeht das Wort,  
Jedem Ohre klingend, keiner Zunge fremd.

CHORUS: Die Himmel erzählen die Ehre Gottes...

GABRIEL

*Recitative*

Und Gott sprach: Es bringe das Wasser in der Fülle hervor webende Geschöpfe, die Leben haben, und Vögel, die über der Erde fliegen mögen in dem offenen Firmamente des Himmels.

And God said, Let the earth bring forth grass, the herb yielding seed, and the fruit tree yielding fruit after his kind, whose seed is in itself, upon the earth: and it was so.

Now fresh green in the fields  
offers delight to the eye;  
the sweet adornment of flowers  
enhances the charming sight.  
Here herbs spread their fragrant odors,  
here healing plants spring up.  
The bough bends with the weight of the golden fruits;  
here the bushes arch into a cool shade;  
a dense forest crowns the steep mountain.

And the heavenly host proclaimed the third day, praising God, and saying:

Sound the harp, strike the lyre,  
let your song of praise resound!  
Rejoice in the Lord, the mighty God,  
for he hath clothed heaven and earth  
in magnificence and splendor.

And God said, Let there be lights in the firmament of the heaven to divide the day from the night; and to give light upon the earth; and let them be for signs, and for seasons, and for days, and for years. He made the stars also.

In full splendor the sun now rises in radiance, a joyful bridegroom, a proud and glad giant, to run his course. With soft motion and mild light, the moon steals through the silent night. The gold of countless bright stars adorns the immense vault of heaven; and the sons of God announced the fourth day in divine song, thus proclaiming his might:

The heavens declare the glory of God,  
and the firmament shows his handiwork.

The day declares it to the following day;  
the night that is passing to the coming night.

The word goes out through all the lands,  
sounding to every ear, stranger to no tongue.

And God said, Let the waters bring forth abundantly the moving creature that hath life, and fowl that may fly above the earth in the open firmament of heaven.

*Please turn page quietly...*

**Aria**

Auf starkem Fittiche schwinget sich  
Der Adler stolz, und teilet die Luft  
Im schnellsten Fluge zur Sonne hin.  
Den Morgen grüsst der Lerche frohes Lied,  
Und Liebe girt das zarte Taubenpaar.

Aus jedem Busch und Hain erschallt  
Der Nachtigallen süsse Kehle.  
Noch drückte Gram nicht ihre Brust,  
Noch war zur Klage nicht gestimmt  
Ihr reizender Gesang.

**RAPHAEL**

*Recitative*

Und Gott schuf grosse Walfische, und ein jedes lebende  
Geschöpf, das sich bewegt, und Gott segnete sie,  
sprechend: Seid fruchtbar alle, mehret euch!

Bewohner der Luft, vermehret euch, und singt auf jedem  
Aste! Mehret euch, ihr Flutenbewohner, und füllet jede Tiefe!  
Seid fruchtbar, wachset, mehret euch! Erfreuet euch in  
eurem Gott!

Und die Engel rührten ihr' unsterblichen Harfen, und sangen  
die Wunder des fünften Tags.

**GABRIEL**

In holder Anmut stehn, mit jungem Grün geschmückt, Die  
wogigten Hügel da. Aus ihren Adern quillt, In fliessendem  
Kristall, der kühlende Bach hervor.

**URIEL**

In frohen Kreisen schwebt, sich wiegend in der Luft,  
Der munteren Vögel Schar. Den bunten Federglanz  
Erhöht im Wechselflug das goldene Sonnenlicht.

**RAPHAEL**

Das helle Nass durchblitzt der Fisch, Und windet sich in  
stetem Gewühl umher. Vom tiefsten Meeresgrund wälzet  
sich Leviathan Auf schäumender Well' empor.

**GABRIEL, URIEL & RAPHAEL**

Wie viel sind deiner Werk', o Gott! Wer fasset ihre Zahl?

**TRIO & CHORUS**

Der Herr ist gross in seiner Macht, Und ewig bleibt sein Ruhm.

**RAPHAEL**

*Recitative*

Und Gott sprach: Es bringe die Erde hervor lebende  
Geschöpfe nach ihrer Art; Vieh und kriechendes Gewürm,  
und Tiere der Erde nach ihren Gattungen.

Gleich öffnet sich der Erde Schoss,  
Und sie gebiert auf Gottes Wort  
Geschöpfe jeder Art, in vollem  
Wuchs und ohne Zahl.

Vor Freude brüllend steht der Löwe da.  
Hier schießt der gelenkige Tiger empor.  
Das zack'ge Haupt erhebt der schnelle Hirsch.  
Mit fliegender Mähne springt und wieh'rt  
Voll Mut und Kraft das edle Ross.

Auf grünen Matten weidet schon  
Das Rind, in Herden abgeteilt.  
Die Triften deckt, als wie gesät,  
Das wollenreiche, sanfte Schaf.

On powerful pinions the proud eagle  
soars and cleaves the air  
in swiftest flight to the sun.  
The lark's joyous song greets the morning,  
and tender pairs of doves coo their love.

From every bush and grove  
the nightingale's sweet notes resound;  
no grief has yet afflicted her breast;  
her enchanting lay is not yet  
turned to lament.

And God created great whales, and every living  
creature that moveth. And God blessed them, saying,  
Be fruitful all, and multiply.

Inhabitants of the air, be multiplied, and sing on every  
bough! Multiply, denizens of the waters, and fill all the  
depths! Be fruitful, grow and multiply!  
Rejoice in your God!

And the angels struck their immortal harps, and sang  
the wonders of the fifth day.

In lovely grace the rising hills now stand, decked in fresh  
verdure. From their veins cooling brooks spring forth in  
flowing crystal.

The merry swarms of birds wheel in joyous circles and hover  
in the air. The golden sunlight heightens the joyous glitter of  
their feathers in their shimmering flight.

Fish flash through the clear waters and wriggle in endless  
shoals. From the depths of the sea bed Leviathan heaves  
himself up into the foaming waves.

How many are thy works, O God! Who may their number tell?

The Lord is great in his might, and his glory remains for ever.

And God said, Let the earth bring forth the living creature  
after his kind, cattle, and creeping thing, and beast of the  
earth after his kind.

At once earth opens her womb  
and at God's command brings  
forth numberless creatures  
of all kinds, fully grown.  
There stands the lion, roaring for joy;  
there the supple tiger leaps out;  
the swift stag raises his antlered head.  
With flying mane, the noble steed,  
full of spirit and strength, rears and neighs.

Cattle, gathered into herds,  
already graze on green meadows.  
The fleecy, gentle sheep cover  
the pastureland as though they had been planted.

Wie Staub verbreitet sich in Schwarm und Wirbel  
Das Heer der Insekten.  
In langen Zügen  
Kriecht am Boden das Gewürm.

*Aria*

Nun scheint in vollem Glanze der Himmel.  
Nun prangt in ihrem Schmucke die Erde.  
Die Luft erfüllt das leichte Gefieder,  
Die Wasser schwellt der Fische Gewimmel;  
Den Boden drückt der Tiere Last.  
Doch war noch alles nicht vollbracht,  
Dem Ganzen fehlte das Geschöpf,  
Das Gottes Werke dankbar seh'n,  
Des Herren Güte preisen soll.

URIEL

*Recitative*

Und Gott schuf den Menschen nach seinem Ebenbilde, nach dem Ebenbilde Gottes schuf er ihn. Mann und Weib erschuf er sie. Den Atem des Lebens hauchte er in sein Angesicht, und der Mensch wurde zur lebendigen Seele.

*Aria*

Mit Würd' und Hoheit angetan,  
Mit Schönheit, Stärk' und Mut begabt,  
Gen Himmel aufgerichtet, steht der Mensch,  
ein Mann, und König der Natur.

Die breit gewölbt', erhab'ne Stirn  
Verkünd't der Weisheit tiefen Sinn,  
Und aus dem hellen Blicke strahlt  
Der Geist, des Schöpfers Hauch und Ebenbild.

An seinen Busen schmieget sich,  
Für ihn, aus ihm geformt,  
Die Gattin hold und anmutsvoll.

In froher Unschuld lächelt sie,  
Des Frühlings reizend Bild,  
Ihm Liebe, Glück und Wonne zu.

RAPHAEL

*Recitative*

Und Gott sah jedes Ding, was er gemacht hatte; und es war sehr gut; und der himmlische Chor feierte das Ende des sechsten Tages mit lautem Gesang.

CHORUS

Vollendet ist das grosse Werk;  
Der Schöpfer sieht's und freuet sich.  
Auch unsre Freud' erschalle laut!  
Des Herren Lob sei unser Lied!

GABRIEL & URIEL

Zu dir, o Herr, blickt alles auf,  
Um Speise fleht dich alles an.  
Du öffnest deine Hand,  
Gesättigt werden sie.

RAPHAEL

Du wendest ab dein Angesicht,  
Da bebet alles und erstarrt.  
Du nimmst den Odem weg,  
In Staub zerfallen sie.

GABRIEL, URIEL & RAPHAEL

Den Odem hauchst du wieder aus,  
Und neues Leben sprosst hervor.  
Verjüngt ist die Gestalt  
Der Erd' an Reiz und Kraft.

Myriads of insects spread,  
whirling and swarming, like dust.  
Creeping things drag  
their long trail along the ground.

Now heaven shines in full glory;  
earth is resplendent in her attire.  
Light feathered creatures fill the air;  
shoals of fish swell the waters;  
the weight of beasts presses upon the ground.  
But all was not yet achieved.  
The whole lacked that being  
who should gratefully behold God's work  
and praise the Lord's goodness.

So God created man in his own image, in the image of God created he him; male and female created he them. He breathed into his nostrils the breath of life; and man became a living soul.

Clad in dignity and grandeur,  
endowed with beauty, strength and courage,  
erect to heaven stands man,  
man, the king of Nature.

His broad, arched, lofty brow  
proclaims his deep sense of wisdom,  
and from clear eyes shines  
the soul, the breath and image of his maker.

Upon his breast nestles  
the fair and graceful partner  
formed for him from his flesh.

She smiles in happy innocence,  
the charming mirror of Spring,  
pledging him love, happiness and bliss.

And God saw every thing that He had made, and behold, it was very good. And the heavenly choir, singing aloud, acclaimed the end of the sixth day.

Completed is the glorious work;  
the Creator beholds it and is well pleased.  
Let our joy too resound!  
Let our song be the praise of the Lord!

To thee, O Lord, all lift their eyes;  
from thee all implore their food.  
Thou openest thy hand,  
and their needs are satisfied.

But if thou dost turn away thy face,  
then all tremble in terror.  
If thou dost withhold thy breath,  
they crumble into dust.

Thou dost send forth thy breath again,  
and new life springs up.  
The face of the earth  
is restored to charm and strength.

*Please turn page quietly...*

## CHORUS

Vollendet ist das grosse Werk.  
Des Herren Lob sei unser Lied.  
Alles lobe seinen Namen;  
Denn er allein ist hoch erhaben, alleluja.

Completed is the glorious work.  
Let our song be the praise of the Lord.  
Let all praise his name,  
for he alone is exalted on high, hallelujah.

## URIEL

*Recitative*

Aus Rosenwolken bricht, geweckt durch süssen Klang, der  
Morgen jung und schön. Vom himmlischen Gewölbe strömt  
reine Harmonie zur Erde hinab. Seht das beglückte Paar,  
wie Hand in Hand es geht! Aus ihren Blicken strahlt des  
heissen Danks Gefühl. Bald singt in lautem Ton ihr Mund  
des Schöpfers Lob. Lasst unsre Stimme dann sich mengen  
in ihr Lied!

Awakened by sweet sounds, the young, fair morning  
breaks from its rosy clouds. From the vaults of heaven pure  
harmony flows down to earth. Behold the happy pair,  
as they go hand in hand! In their looks shine feelings of  
ardent thanks. Soon their lips will sing aloud a hymn  
in praise of their Creator. Then let our voices join with  
them in song!

## ADAM &amp; EVE

Von deiner Güt', o Herr und Gott,  
Ist Erd' und Himmel voll.  
Die Welt, so gross, so wunderbar,  
Ist deiner Hände Werk.

Earth and heaven, O Lord and God,  
are full of thy bounty.  
The world, so great and wonderful,  
is the work of thy hands.

## CHORUS

Gesegnet sei des Herren Macht!  
Sein Lob erschall' in Ewigkeit!

Blessed be the might of the Lord!  
May His praise resound for ever!

## ADAM

Der Sterne hellster,  
O wie schön verkündest du den Tag!  
Wie schmückst du ihn, o Sonne, du,  
Des Weltalls Seel' und Aug'!

Brightest of stars,  
O how fair dost thou herald the day!  
How dost thou adorn it, O sun,  
thou soul and eye of the universe!

## CHORUS

Macht kund auf eurer weiten Bahn,  
Des Herren Macht und seinen Ruhm!

Proclaim in your vast course  
the might of the Lord and His glory!

## EVE

Und du, der Nächte Zierd' und Trost',  
Und all' das strahlend Heer,  
Verbreitet überall sein Lob  
In eurem Chorgesang!

And thou, the ornament and comfort of night,  
and all ye starry hosts,  
spread everywhere His praise  
in your choruses!

## ADAM

Ihr Elemente, deren Kraft  
Stets neue Formen zeugt,  
Ihr Dünst' und Nebel,  
Die der Wind versammelt und vertreibt,

Ye elements, by whose power  
new forms ceaselessly appear,  
ye mists and clouds,  
which the wind assembles and disperses,

## CHORUS

Lobsinget alle Gott dem Herrn!  
Gross, wie sein Nam', ist seine Macht.

Extol ye all God our Lord!  
Great is His name, and great His might.

## EVE

Sanft rauschend lobt, o Quellen, ihn!  
Den Wipfel neigt, ihr Bäum'!  
Ihr Pflanzen, duftet, Blumen, haucht  
Ihm euren Wohlgeruch!

Praise Him, O gently murmuring springs!  
Bow your heads, ye trees!  
Ye plants, waft your scent, ye flowers,  
breathe to Him your fragrance!

## ADAM

Ihr, deren Pfad die Höh'n erklimmt,  
Und ihr, die niedrig kriecht,  
Ihr, deren Flug die Luft durchschneid't  
Und ihr, im tiefen Nass;

Ye whose path ascends the heights,  
and ye who creep low,  
ye whose flight cleaves the air  
and ye in the waters' depths,

## EVE &amp; ADAM

Ihr Tiere, preiset alle Gott!

Ye creatures all, extol the Lord!

## CHORUS

Ihr Tiere, preiset alle Gott!  
Ihn lobe, was nur Odem hat!

Ye creatures all, extol the Lord!  
Praise Him, all that hath breath!



EVE & ADAM

Ihr dunk'len Hain', ihr Berg' und Tal',  
Ihr Zeugen unsres Danks,  
Ertönen sollt ihr früh und spät  
Von unserm Lobgesang.

CHORUS

Heil dir, o Gott! O Schöpfer, Heil!  
Aus deinem Wort entstand die Welt.  
Dich beten Erd' und Himmel an,  
Wir preisen dich in Ewigkeit.

ADAM

*Recitative*

Nun ist die erste Pflicht erfüllt; dem Schöpfer haben wir  
gedankt. Nun folge mir, Gefährtin meines Lebens! Ich leite  
dich, und jeder Schritt weckt neue Freud' in uns'rer Brust,  
Zeigt Wunder überall. Erkennen sollst du dann,  
welch' unaussprechlich Glück der Herr uns zugedacht,  
Ihn preisen immerdar, ihm weihen Herz und Sinn.  
Komm, folge mir, ich leite dich!

EVE

O du, für den ich ward! Mein Schirm, mein Schild, mein all!  
Dein Will ist mir Gesetz. So hat's der Herr bestimmt, und dir  
gehorschen, bringt mir Freude, Glück und Ruhm.

ADAM

Holde Gattin! Dir zur Seite  
Fliessen sanft die Stunden hin:  
Jeder Augenblick ist Wonne;  
Keine Sorge trübet sie.

EVE

Teurer Gatte! Dir zur Seite  
Schwimmt in Freuden mir das Herz.  
Dir gewidmet ist mein Leben,  
Deine Liebe sei mein Lohn.

ADAM & EVE

Holde Gattin!/Teurer Gatte! Dir zur Seite...  
Der tauende Morgen, o wie ermuntert er!  
Die Kühle des Abends, o wie erquicket sie!  
Wie labend ist der runden Früchte Saft!  
Wie reizend ist der Blumen süs'ser Duft!  
Doch ohne dich, was wäre mir  
Der Morgentau, der Abendhauch,  
Der Früchte Saft, der Blumen Duft?  
Mit dir erhöht sich jede Freude,  
Mit dir geniess' ich doppelt sie,  
Mit dir ist Seligkeit das Leben;  
Dir sei es ganz geweiht!

URIEL

*Recitative*

O glücklich Paar, und glücklich immerfort,  
Wenn falscher Wahn euch nicht verführt,  
Noch mehr zu wünschen, als ihr habt,  
Und mehr zu wissen, als ihr sollt.

CHORUS, SOLOISTS

Singt dem Herren, alle Stimmen!  
Dankt ihm, alle seine Werke!  
Lasst zu Ehren seines Namens  
Lob in Wettgesang erschallen!  
Des Herren Ruhm, er bleibt in Ewigkeit.  
Amen.

Ye shady groves, ye hills and valleys,  
witnesses of our thanks,  
from morn till eve shall you re-echo  
our hymns of praise.

Hail to thee, O God! Creator, hail!  
By thy word was the world begun.  
Earth and heaven adore thee;  
we praise thee for evermore.

Now our first duty is fulfilled; we have thanked our maker.  
Now follow me, my life companion! I will be thy guide,  
and every step wakes new joy within our breasts,  
and reveals wonders everywhere. Then shalt thou perceive  
what unspeakable bliss the Lord has destined for us,  
to praise Him evermore, to dedicate heart and soul to Him.  
Come, follow me, I will be thy guide.

O thou for whom I was made! My help, my shield, my all!  
Thy will is law to me. Thus the Lord hath ordained; and  
obeying thee shall bring me joy, happiness and honor.

Fair wife, at thy side  
the hours glide past gently.  
Every moment is rapture,  
no care troubles it.

Dear husband, at thy side  
my heart over flows with joy.  
My life is devoted to thee;  
let thy love be my reward.

Fair wife/Dear husband, at thy side....  
O how invigorating is the dewy morn!  
O how refreshing is the cool of the evening!  
How reviving is the juice of ripe fruits!  
How charming is the fragrant scent of flowers!  
But without thee what would be to me  
the morning dew, the evening breeze,  
the juice of fruits, the scent of flowers?  
With thee every joy is enhanced,  
with thee all my delight is doubled,  
with thee life is bliss;  
may it be wholly dedicated to thee!

O happy pair, and happy evermore  
if vain folly lead you not astray  
to desire more than you have  
and to know more than you should.

Sing to the Lord, all ye voices!  
Give Him thanks, all His works!  
Let praise in honour of His name  
resound in united song!  
The Lord's praise shall endure for ever.  
Amen.

## CREATION

THURSDAY, SEPTEMBER 25, 2003 – 7:30 PM  
MEANY HALL

Catherine Haight, soprano  
Howard Fankhauser, tenor  
Brian Box, baritone

FRANZ JOSEPH HAYDN  
*Die Schöpfung (The Creation)*

## BEETHOVEN VIOLIN CONCERTO

SUNDAY, NOVEMBER 16, 2003 – 3:00 PM  
MEANY HALL

Marjorie Kransberg-Talvi, violin

FRANZ JOSEPH HAYDN  
Symphony No. 70 in D major

MAURICE RAVEL  
*Boléro*

LUDWIG VAN BEETHOVEN  
Violin Concerto in D major, Op. 61

## CHRISTMAS ORATORIO

SUNDAY, DECEMBER 21, 2003 – 3:00 PM  
MEANY HALL

Jennifer Driscoll-Holmes, soprano  
Kathryn Weld, mezzo-soprano  
Stephen Wall, tenor  
Brian Box, baritone

JOHANN SEBASTIAN BACH  
*Christmas Oratorio*, BWV 248

## WINTER BAROQUE

SUNDAY, JANUARY 18, 2004 – 3:00 PM  
TOWN HALL

GEORG FRIDERIC HANDEL  
Concerto Grosso in D major, Op. 6 No. 5

IGOR STRAVINSKY  
*Dances concertantes*

JOHANN SEBASTIAN BACH  
*Am Abend aber desselbigen Sabbats*, BWV 42

## EARTHMAKERS

SUNDAY, FEBRUARY 15, 2004 – 3:00 PM  
MEANY HALL

CAROL SAMS  
*The Earthmakers*

## BEETHOVEN<sup>3</sup>

SUNDAY, MARCH 14, 2004 – 3:00 PM  
MEANY HALL

Povilas Stravinsky, piano

LUDWIG VAN BEETHOVEN  
*Consecration of the House Overture*, Op. 124

LUDWIG VAN BEETHOVEN  
Piano Concerto No. 3 in C minor, Op. 37

LUDWIG VAN BEETHOVEN  
Symphony No. 3 in E-flat major (*Eroica*), Op. 55

## ST. MATTHEW PASSION

GOOD FRIDAY, APRIL 9, 2004 – 7:30 PM  
BENAROYA HALL

Alan Bennett, Evangelist – Michael Delos, Jesus  
Anne Carolyn Bird, soprano – Kathryn Weld, mezzo-soprano  
Stephen Wall, tenor – Brian Box, baritone

JOHANN SEBASTIAN BACH  
*St. Matthew Passion*, BWV 244

## SEASON FINALE

SUNDAY, MAY 16, 2004 – 3:00 PM  
TOWN HALL

Michael Partington, guitar  
Brian Chin, trumpet

AARON COPLAND  
*In the Beginning*

JOAQUÍN RODRIGO  
*Concierto de Aranjuez*

ROBERT KECHLEY  
Trumpet Concerto – WORLD PREMIERE

WOLFGANG AMADÉ MOZART  
Symphony No. 40 in G minor, K. 550

Full- and half-season subscriptions are still available.  
Please visit [www.ossacs.org](http://www.ossacs.org) or call 206-682-5208 for tickets.

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.

Tenor **HOWARD FANKHAUSER** is a frequent soloist with ensembles throughout the Northwest, including OSSCS, Northwest Sinfonietta, Northwest Chamber Orchestra, Seattle Youth Symphony, Early Music Guild, Lake Chelan Bach Feste, Tacoma Symphony, Bremerton Symphony, Everett Symphony, Opus 7, Choral Arts Northwest, Tacoma City Ballet, Everett Chorale and Cascadian Chorale. During the past several seasons he has been heard in a number of performances with Orchestra Seattle and Seattle Chamber Singers, including Handel's *Hercules*, *Theodora*, *Israel in Egypt* and *Messiah*, Mozart's *Requiem* and Bach's Mass in B minor. Mr. Fankhauser's other recent performances have included the world premiere of Jackson Berkey's *L'Ultima Amor*, the critically acclaimed North American premiere of Shigeaki Saegusa's *Requiem* at St. James Cathedral and Orff's *Carmina Burana* with the Tacoma Symphony. Upcoming performances this season include Britten's *Abraham and Isaac* and *St. Nicolas*; he will also be heard with OSSCS singing Bach on January 18. His solo CD, *The Cathedral Tenor*, has been reviewed by the *Seattle Times*, who noted that "Fankhauser's beautiful, unforced sound and his superb sense of musical style make his singing a consistent pleasure." Mr. Fankhauser is Cathedral Soloist at St. James Cathedral.

Soprano **CATHERINE HAIGHT** is well known to Seattle audiences for her performances of Baroque music. She is an accomplished performer of the oratorio repertoire, including all of the major works of Handel and Bach, as well as music by Vivaldi, Purcell, Mozart, Haydn, Beethoven, Brahms and others. Ms. Haight has been a guest soloist with the Pacific Northwest Ballet in their acclaimed production of *Carmina Burana*, traveling with them to Australia to perform as part of the Melbourne Festival in 1995, and to the Kennedy Center for three performances in 1996. Her recent recordings include: Mendelssohn's *Lobgesang* with Philharmonia Northwest; Orff's *Carmina Burana* with Seattle Choral Company; and Handel's *Messiah* with OSSCS under the direction of George Shangrow. She is currently a member of the voice faculty at Seattle Pacific University.

Conductor and Music Director **GEORGE SHANGROW** founded the Seattle Chamber Singers in 1969 and Orchestra Seattle (formerly the Broadway Symphony) in 1979. A musician with a broad range of skills, Mr. Shangrow studied conducting, Baroque performance practice, harpsichord, and composition at the University of Washington. He began his professional conducting career at age 18 and has since concentrated his musical efforts with OSSCS. He has appeared as guest conductor with the Seattle Symphony, Northwest Chamber Orchestra, Tacoma Opera, Rudolf Nureyev and Friends, East Texas University Opera, Oregon Symphony and the Sapporo (Japan) Symphony. He has conducted world premieres of six operas and numerous other orchestral and choral works. Mr. Shangrow is a frequent lecturer throughout the Northwest and is currently on the faculty of the Seattle Conservatory of Music, where he teaches Music History, Conducting, and Literature. He concertizes frequently as part of the Cohan-Shangrow Duo with flutist Jeffrey Cohan. Having toured Europe several times as keyboardist and conductor, he is a sought-after accompanist and has appeared in concert on the piano and harpsichord with many noted soloists and ensembles such as El Trio Grande, the Kronos Quartet, Northwest Chamber Orchestra, and the Seattle Symphony. Seattle music lovers also know him as a regular announcer on Classical KING-FM and host of *Live By George*, a nightly radio program featuring live, in-studio classical music performances.

**SOPRANO**

Barbara Anderson  
Laurel Beachler  
Sue Cobb  
Crissa Cugini  
Kyla Deremer  
Susan Dier  
Dana Durasoff  
Ann Erickson  
Cinda Freece  
Heather Garbes  
Amy Gerard  
Katy Henshaw  
Kiki Hood

Lorelette Knowles

Peggy Kurtz  
Linda Mendez  
Paula Rimmer  
Nancy Shasteen  
Liesel van Cleeff  
Pat Vetterlein  
Carrie Wright

**ALTO**

Sharon Agnew  
Carolyn Avery  
Jane Blackwell  
Lori Johnston

Ellen Kaisse

Theodora Letz  
Kimberley Osberg  
Lippman  
Suzi Means  
Laurie Medill  
Christine Rickert  
Bridget Savage  
Debra Schilling  
Nedra Slauson  
Annie Thompson  
Kristin Zimmerman

**TENOR**

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

**BASS**

Stephen Brady  
Greg Canova  
Steve Carl  
Andrew Danilchik  
Douglas Durasoff  
Paul Frost  
Rob Kline  
Patrick McDonald  
Dennis Moore  
John Stenseth  
Richard Wyckoff

**MAESTRO CIRCLE [\$10,000 or more]**  
Barbara & Eugene Kidder

**COMPOSER CIRCLE [\$5,000-\$9,999]**  
Cultural Development Authority  
of King County

**CONCERTO CIRCLE [\$2,500-\$4,999]**  
The Boeing Company  
Dr. Cathryn L. Booth  
Lindsay Brown & David Zapolsky  
City of Seattle Mayor's  
Office of Arts & Cultural Affairs  
Gerald & Betty Kechley  
Osberg Family Trust

**CADENZA CIRCLE [\$1,000-\$2,499]**  
Sharon & André Agnew  
ArtsFund  
Construction Dispute Resolution  
Alex & Norma Cugini  
Dean Drugge  
Dinah Duffy-Martini  
& Peter Martini  
Terri Fincham  
Microsoft Foundation  
Gregor & Kathy Nitsche  
Gary Oules  
Peter & Elva Schmidt  
Liesel van Cleeff  
Anonymous (2)

**VIVACE [\$500-\$999]**  
Nola & Marybeth Austin  
Boone & Gayle Barker  
Paul Benningfield  
Jane Blackwell  
Greg Canova & Barbara Linde  
Susan Carpenter  
& Hallock W. Beals  
Justin Cole  
Michael & Lucy Copass  
Bill & Dena Cumming  
Davis Wright Tremaine LLP  
Beatrice Dolf  
Douglas & Dana Durasoff  
Phillip E. Gladfelter

Sue Herring  
Fritz Klein  
Dan Lee  
Kimberley Osberg Lippman  
& Alan Lippman  
H. J. Lurie, MD  
David Means  
Tom Nesbitt & Penny Nichols  
Northwest Hydronic Heating  
Ivar & Tordis Pedersen  
Hugh & Susan Reichenbach  
Nancy Shasteen  
Richard & Nancy Taw  
Julia Akoury Thiel  
& Art Thiel  
Annie Thompson  
George Wallerstein  
& Julie Lutz  
Anonymous

**PRESTO [\$250-\$499]**  
Barbara & Thomas Anderson  
Herbert & Phyllis Anderson  
Cynthia M. Cole  
Nancy Ellison  
Ann Erickson  
Cinda Freece  
Peter Garbes  
& Heather MacLaughlin  
Fay Griffin  
Michael Grummett  
David & Candace Holmes  
Jessie & Joe Johanson  
Sylvia Johnson  
Lorelette & Walt Knowles  
Jill & Arnold Kraakmo  
James & Elhri Larsen  
Judith & Alan Lawrence  
Theodora Letz  
& Paul Blinzer  
Timothy & Emily Lunde  
Mark Lutz  
Laurie Medill & David Savage  
Dennis & Jean Moore  
Howard & Audrey Morrill  
Royal & Barbara Moses  
Andrew Murphy  
Kemi Nakabayashi  
Elizabeth & Kenneth Robertson

Barbara Schaad-Lamphere  
& Theo Schaad  
Chris Simison  
Patricia & David Vetterlein  
Young Sook Yoon  
Anonymous (2)

**ALLEGRO [\$100-\$249]**  
Randy Apsel  
& Deborah Daoust  
Catherine Bailey  
Andrew & Sally Bell  
Robin Boyer  
& Topper Jackson  
David & Julia Brewer  
Steve & Petra Carl  
Michael & Patricia Clarke  
Judith Cohen  
& Stephen Brady  
Stephen & Margeva Cole  
Carol & Clayton Cook  
Helen S. Dahlberg  
Russell M. & Penny Deputy  
Kyla DeRemer  
Jan & Peter Dolf  
Richard & Judy Dolf  
Drs. John Edwards  
& Ruth Nederlander-Edwards  
Diane Ellingson  
Sue Ferguson  
William Fitzhugh  
Katie Frévert  
Paul Frost  
Josefina Garbes  
Amy Gerard  
Donald & Rebecca Gurka  
N. Michael & Morreen Hansen  
Jo Hansen & Brenda Hogarth  
H. Donald Hawkins  
Neal & Clara Hulkower  
Rena Ilumin & Thomas Roth  
Olga Klein  
Pam & Ted Kummert  
Peggy Kurtz  
Frances J. Kwapil  
Craig Kyte  
Eileen & Bob Lusk  
Avron Maetzky  
Jeff & Kris Matson  
Shawn Matthee  
Pamela McPeek  
& Dr. Wm K. Halligan

Steven Messick  
& Katie Sauter Messick  
Mission Vet Clinic  
Christine Moss  
Shari Müller-Ho  
& Man Chung Ho  
Linda & Jerry Paros  
Dickson H. & Deirdre Preston  
Stephen Provine  
Gustav & Claire Raaum  
Richard & Joan Reed  
Allen & Christine Rickert  
Eckart & Hildegard Schmidt  
Drs. Paul & Ellen Schreiber  
Joan & David Selvig  
Bernice Sienkiewich  
Nedra Slauson  
A.R. & Jane Stevens  
Helen Stipcich  
William F. Super  
Valerie Ann Taylor  
Kathryn Weld  
& Steven Tachell  
William & Kathleen Trier  
Pieter & Tjitske Van der Meulen  
Doug Welti  
Lorraine Weltzien  
Rob Weltzien  
Woody & Helen Wilson  
Jerry & Nancy Worsham  
Matthew Wyant  
& Bonnie Light  
Richard V. Wyckoff  
& Carol Judge  
Anonymous

**IN MEMORIAM**  
Diane Anderson  
Rev. Julie Diersen Koch  
Bill Scott

**IN-KIND CONTRIBUTIONS**  
Bank of America  
The Brooklyn  
Classical KING FM 98.1  
Columbia Winery  
Gerard & Dominique Seafood