

ORCHESTRA SEATTLE ■ SEATTLE CHAMBER SINGERS
GEORGE SHANGROW, MUSIC DIRECTOR
2008-2009 SEASON

Serenity

Sunday, March 15, 2009 ■ 3:00 PM
First Free Methodist Church

Orchestra Seattle
Seattle Chamber Singers
George Shangrow, *conductor*

LUDWIG VAN BEETHOVEN
1770-1827

Symphony No. 6 in F Major, Opus 68
"Pastoral"

Allegro non troppo

"Awakening of joyful feelings on arrival in the country"

Andante molto moto

"Scene at the brook"

Allegro

"Merrymaking of the country folk"

Allegro

"Thunderstorm"

Allegretto

"Pastoral song. Feelings of happiness and gratitude after the storm."

INTERMISSION

IGOR STRAVINSKY
1882-1971

Suite from *The Kiss of the Fairy*
Le Baiser de la Fée

Sinfonia

Danses Suisses (Swiss Dances)

Scherzo

Pas de Deux

RALPH VAUGHAN WILLIAMS
1872-1958

Serenade to Music

Eleanor Stallcop-Horrox, soprano

Melissa Plagemann, mezzo-soprano

Stephen P. Wall, tenor

Michael Dunlap, baritone

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Use of cameras and recording equipment is not permitted in the concert hall.

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“MUSIC FOR A WHILE”

Sunday afternoon, May 31st

-and-

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Palm Sunday, April 5, 2009 – 3:00 p.m.

Johann Sebastian Bach
THE SAINT JOHN PASSION

Sunday, May 3, 2009 – 3:00 p.m.

HANDEL & HAYDN

Handel: Concerto a Due Cori
Haydn: Symphony No. 87
Music of Johann Sebastian Bach

Sunday, June 7, 2009 – 3:00 p.m.

SLAVIC MELODIES

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Rachmaninoff: Piano Concerto No. 2 with Mark Salman
Robert Kechley: Folk Song Suite for Chorus and Orchestra

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PROGRAM NOTES

Ludwig van Beethoven (b. Bonn, baptized December 17, 1770; d. Vienna, March 26, 1827)

Symphony No. 6 in F major, Opus 68, *Pastoral*

Among the many controversies surrounding the life and music of Ludwig van Beethoven is the question of whether he is a "Classical" or "Romantic" composer. Attempting to fit Beethoven into narrow and imposed categories, however, is an oversimplification of this complex musical figure, especially as the term "Classical" was not even coined until after his death. Beethoven undeniably worked within the forms he had inherited from Mozart and Haydn, but he also stretched and molded these traditional paradigms in remarkable new ways. Beethoven's influence reverberated throughout nineteenth century European music. Composers were divided over the new direction that music should take but they almost universally agreed on Beethoven's importance, and opposing factions reverentially invoked Beethoven to bolster their respective claims. Among Beethoven's most important achievements are his nine symphonies, which so impressed Johannes Brahms that he, afraid of standing in the Master's shadow, did not complete his own First Symphony until the age of forty-three.

Beethoven's Sixth Symphony in F major, Opus 68, completed in 1808, may not appear to be one of his more ground-breaking works at first glance, but it is notably one of his few programmatic compositions (along with the "Farewell" Piano Sonata, Opus 81a, of 1810 and the amusingly vulgar "Wellington's Victory," Opus 91, of 1813). It is also one of the few works for which he sanctioned a nickname, "Pastoral," appending the description "Recollections of Country Life." In his essay "Absolute Music," Sir Donald Francis Tovey writes that the Sixth Symphony "does commit a certain amount of sound-painting, and does effectively remind the listener of the things that Beethoven mentions by title," but that even so "[a]ccording to Beethoven [it] is intended rather to express feelings than to paint pictures in sound." Nonetheless, this early use of a "program" cleared the path for Hector Berlioz's *Symphony Fantastique*, Opus 14, of 1830 and for the elaborately pictorial tone poems of Richard Strauss.

Beethoven's affection for the outdoors can be heard in works both previous and subsequent to the Sixth Symphony: the String Trio Opus 9 No. 1, the Violin and Piano Sonata Opus 24 (popularly called the "Spring"), and the Piano Sonatas Opus 28 and Opus 79 (the former of which a publisher took the liberty to nickname the "Pastoral Sonata," while the latter features cuckoo calls). It is, however, in the Sixth Symphony that Beethoven memorialized his love of nature. The first movement is entitled *Erwachen heiterer Empfindungen bei der Ankunft auf dem Lande* ("Cheerful Feelings Awaken at the Arrival in the Country"). Rather than the standard *Allegro*, Beethoven marks this movement *Allegro ma non troppo* ("fast, but not too much so"), and even if taken at a brisker tempo this music does not feel like the kind of fast movement that typically opens Beethoven's large-scale compositions. In contrast to the forward momentum and thematic development that characterize Beethoven's music of this period, this

movement is relaxed and at times almost stationary. The agreeable tranquility of the music belies the fact that it is boldly innovative for its time.

The first movement is in sonata form and scored for pairs of flutes, oboes, clarinets, bassoons, and horns and a standard string section. Unlike in Beethoven's previous Symphonies, this movement lacks the characteristic two trumpets and timpani (the latter of which are given a prominent role in many others of the composer's works), as these sounds do not belong in the gentle country setting. The piece begins with a quiet fifth in the violas and cellos, establishing a rustic sense of openness and calm, after which the first violins present the lilting primary theme. The repeat of the exposition (the first section in a sonata-form movement) contributes to the expansiveness Beethoven has created. The development section sets out to explore the country scene and temporarily finds itself in somewhat troubled territory. Eventually the music works its way back, apparently unscathed, and after one of Beethoven's less dramatic codas the movement comes to a pleasant end.

The second movement, in B-flat major, is titled *Scene am Bach* ("Scene at the Brook"), and marked *Andante molto mosso* (that is, *Andante* with "much movement"). The pulse of the river flows throughout this movement, alternately in groups of steady eighth notes (in which the accent is shifted to the pick-up notes) or in bubbling sixteenth notes, although in a few spots the music briefly stands still for reflection. Unusually, the score also calls for two solo muted celli, which play with the second violins and violas as they depict the brook's flowing waters. Beethoven beautifully exploits the timbres of the different woodwind instruments and the two horns, which are colored by intermittent trills in the first violins. The occasional dark cloud passes over the riparian scene, but these soon enough subside. Near the end of the movement the music stops altogether for the famous birdcalls, each of which Beethoven indicates in the score: the flute imitates the nightingale, the oboe imitates the quail, and the two unison clarinets imitate the cuckoo. Not only is this episode a surprising disruption in the structure of the movement, but it is also one of the first times in a symphony that a composer specifically assigns a particular image to the notes on the page.

The Scherzo, titled *Lustiges Zusammensein der Landleute* ("Happy Gathering of Country People"), is in the home key of F major and marked *Allegro*. The music exudes the good-natured simplicity that the notoriously disgruntled Beethoven seems to have salvaged from country villages. Beethoven once again evokes the sound of nature in the woodwind section, this time with some genial echoing. The movement begins in the expected triple meter but switches into the duple time of a peasant dance, replete with drones, in the contrasting Trio section. Two trumpets, silent up until this point in the Symphony, add their voices to the merriment. As in others of his works from this period, Beethoven augments the movement by calling for the Scherzo and Trio to be played an additional time. Whereas elsewhere this extension contributes to the scope and grandeur of Beethoven's large-scale compositions, here it prolongs the festivity.

The rural assemblage is dispersed as the music is cut off on a dominant chord by the abrupt advent of the fourth movement, *Gewitter. Sturm* ("Thunder. Storm"). The

movement is marked *Allegro*, and the key darkens from F major to F minor, a key which Beethoven tended to reserve for his more turbulent music. The ominous rumbling of the low strings, whose line gradually rises up by half step to the tonic, is juxtaposed with nervous scampering figures in the violins, as though the villagers are scurrying to take cover from the elements. In the traditional scheme of a Classical symphony, the Scherzo is followed immediately by the Finale, and so the *Sturm* is an extra addition. This marks the only time in his nine symphonies that Beethoven departs from the traditional four-movement scheme, and it is one of the few times that any symphonist had so deviated to date. As in the Fifth and Ninth Symphonies, Beethoven here adds instruments not yet part of the standard symphony orchestra: the shrill sound of a piccolo rises above the scene like an alarm while two trombones, together with the trumpets from the previous movement, contribute their stentorian sound. The timpani finally enter, their prominent thunder complementing the rapid lightning figures that dash upwards in the violins. The storm clouds subside, and the music flows into the finale without interruption.

While Beethoven already had used such elisions in previous compositions, it is nonetheless unusual for compositions from this time. The menacing piccolo and timpani are once again silent, and the trumpets and trombones, no longer strident, now ennoble the orchestral texture. The final movement, a Rondo with elements of sonata form, is entitled *Hirtengesang. Frohe und dankbare Gefühle nach dem Sturm*, ("Shepherd's Song. Joyful and Thankful Feelings after the Storm"). As in the first movement, the pace is relaxed (Beethoven's tempo marking is *Allegretto*, which is slower than the standard *Allegro*). The clarinet repeats a three-note figure that is reminiscent of birdcalls, which grows into the lyrical and dignified principal theme. This movement is at once bucolic and reverential, as its name suggests. Throughout, Beethoven makes frequent use of shimmering string tremolos, which seem to evoke the sun emerging from the rainclouds. After an apotheosis of the principal theme, Beethoven appends a quiet and hymn-like passage as a final veneration of nature's beauty. The movement closes with two loud chords that break the reverie, and as Beethoven's countryside sojourn comes to an end one cannot help but feel that we all would be better off if we made it to the countryside more often ourselves.

Igor Stravinsky (b. June 17, 1882, Oranienbaum, Russia; d. April 6, 1971, New York City)

Le Baiser de la Fée ("The Kiss of the Fairy"), Divertimento after the ballet

Few composers of the twentieth century had as great an impact on subsequent music history as Igor Stravinsky. In his nearly eighty-nine year life, he produced an impressive body of work that includes chamber music, songs, stage works, choral music, concerti, and orchestral compositions. Stravinsky's output is remarkable in its versatility. While his earlier works—such as *Le Sacre du printemps* (*The Rite of Spring*) and *Les Noces*—are influenced by Russian folk song, he later turned to neoclassicism and then to serialism. Stravinsky's inventive orchestral writing exhibits fine attention to orchestral detail,

and his innovations in rhythm and harmony are among the most important of his time.

Stravinsky's ballet *Le Baiser de la Fée* ("The Kiss of the Fairy") was commissioned in 1928 by the Russian dancer Ida Rubinstein, who needed a new piece for her recently formed ballet troupe. The ballet was choreographed by Bronislava Nijinska, whose brother, the famed Vaslav Nijinsky, had choreographed the notorious premiere of *Le Sacre du printemps* in 1913. Unlike *Le Sacre du printemps* and the other two "Russian" ballets—*L'Oiseau de feu* (*The Firebird*) and *Petrushka*, *Le Baiser de la Fée* is one of Stravinsky's neoclassical stage works. Neoclassicism, a movement that became especially popular after World War I, involved returning to, and engaging with, older music. This may take a number of forms, including literal quotation and stylistic reference. *Le Baiser de la Fée* is based on themes of Pyotr Ilyich Tchaikovsky, many taken from his piano music, and some which were suggested by Alexandre Nikolayevich Benois, the production designer with whom Stravinsky had previously worked as early as *Petrushka* in 1911. Stravinsky describes Tchaikovsky's influence in the dedication: *Je dédie ce ballet à la mémoire de Pierre Tchaïkovsky en apparentant sa Muse à cette fée et c'est en cela qu'il devient une allégorie. Cette muse l'a également marquée de son baiser fatal dont la mystérieuse empreinte se fait ressentir sur tout l'œuvre du grand artiste.* ("I dedicate this ballet to the memory of Pyotr Tchaikovsky, through connecting his muse and this fairy, and it is thus that it becomes an allegory. This muse equally has the mark of its fatal kiss, whose mysterious imprint is stamped on all the work of a great artist.") As in Tchaikovsky, Stravinsky's music has a strong emphasis on melody, and its dissonances are not as harsh as in some of his earlier works.

As with many of Stravinsky's compositions, *Le Baiser de la Fée* exists in several versions. In 1950 Stravinsky reworked his ballet for George Balanchine. The Divertimento was arranged in 1934, and revised in 1949. Both the ballet and divertimento are scored for the same standard large orchestra, consisting of two flutes and piccolo (alternating third flute), two oboes and English horn, two clarinets and bass-clarinet (alternating third clarinet), two bassoons and contrabassoon, four horns, three trumpets, three trombones, tuba, timpani, bass drum, harp, and strings.

The story of the ballet is based on Hans Christian Andersen's *Snedronninge* ("The Snow Queen"). The titular Snow Queen becomes the Fairy in Stravinsky's ballet, in which supernatural forces intervene in the lives of mortals not to offer benevolent assistance, as in the story of Cinderella, nor is there a conflict between good and evil magic as in many other fairytales. In this case, the supernatural is antagonistic to humans. The ballet's first scene, *Berceuse de la Tempête* ("Lullaby in the Storm"), opens with a woman walking through the forest with her young son. The mother is accosted by sprites, who separate her from her child, whom the Fairy affectionately kisses on the head before leaving him alone in the woods. The boy is found by a group of passing townspeople who, unable to find his mother, take him into their care. In the second scene, *Une Fête au Village* ("A Village Fete"), the boy has grown into a young man, who is at a country dance with his fiancée. When he is left alone the fairy approaches him, disguised as a fortune-teller, tells him his fortune, and dances

with him. Despite her profession of love and tempting promises, the young man asks to be taken back to his fiancée, whom he finds in the third scene, *Au Moulin* ("At the Mill"), dancing with her friends. The Fairy leaves and he joins in the dancing, before his bride-to-be goes to put on her wedding veil. The Fairy then enters, veiled, for the *Pas de Deux*. The young man is deceived into thinking that the Fairy is his fiancée, and realizes his mistake too late. He tries to escape but falls under her spell, and she takes him to the Land of Eternity and kisses him once more, on the sole of his foot. In the final scene, *Berceuse des Demeures Eternelles* ("Lullaby in the Land of Eternity"), the sprites return, and the Fairy kisses the young man once more to the lullaby of the first scene. Her entrapment has come full circle.

For the Divertimento, Stravinsky wrote no new music aside from the last fifteen measures of the final movement. Rather, he selected music from the ballet to be presented in concert form. In all, the Divertimento is about half the length of the original ballet. The Divertimento's opening Sinfonia is identical to the first scene of the ballet, although a section in the middle is omitted. The piece opens with two almost unaccompanied flutes playing two octaves apart, with the second playing in the hollow low register. Through this unusual sound, Stravinsky straightaway indicates that his subject matter is out of the ordinary. The music soon becomes quicker and agitated. Rapid notes in the string section evoke the storm, as woodwind instruments, nervously trying to give comfort, reiterate the opening lullaby. During one of the lullaby's statements the storm seems to have subsided, perhaps as the Fairy approaches the young boy, but soon the music darkens once more and becomes increasingly troubled until it arrives on the dominant of the second movement, *Dances Suisses*, which follows without interruption. The transition is identical to that between the first two scenes in the original ballet. The *Dances Suisses* changes the mood abruptly, as the storm is dispelled by the villagers' dance (quite the opposite of Beethoven's Sixth Symphony!). The music is largely in duple-time, as is typical for brusque country dances such as this. Stravinsky introduces the bass drum, and near the beginning features a rustic solo string quartet. The villagers eventually begin a more graceful waltz, during which the woodwinds and horns of the orchestra have a prominent role, before returning to the peasant music.

Stravinsky ends the *Dances Suisses* quietly, omitting the last sections of the original ballet's second scene. He opens the Scherzo with the same material that was used in the third scene of his ballet, though he omits the rest of the opening section. After the shimmering string tremolos and woodwind chords of the introduction, Stravinsky includes the dances in the mill almost in their entirety (with one small cut). The new title "Scherzo" certainly befits these lively and humorous dances, which feature frisky scales in the high woodwinds and strings. The *Pas de Deux* between the Fairy and the young man follows (once again, a transitional passage and the introductory section from the original are omitted).

The *Pas de Deux* of the Divertimento is divided into three sections: Adagio, Variation, and Coda. The orchestra is reduced for the Adagio, in which a solo cello and the harp are used prominently, supported by individual wind instruments. The tempo picks up in the middle but returns to the beginning Adagio, this time with the added richness of the full string

section. In the brief Variation, the three flutes are given a sectional solo (an instrumentation reminiscent of Tchaikovsky), to the accompaniment of pizzicato strings. The melody is marked *scherzando*, or playful. The Coda, marked *Presto*, is more playful still. The section is heralded by solo timpani, which have an important role throughout, and the music features several bouncy off-beat accents. Stravinsky demonstrates his orchestral innovations by at one point giving the melody to the piccolo and first horn, which play two octaves apart. The music builds to an abrupt diminished-seventh chord, followed by a measure of rest before a passage marked *Tranquillo*. In the ballet, this passage serves as a transition to the final two scenes, in which the Fairy brings the young man to the land of eternity. Here, however, Stravinsky offers a lighter ending. The final fifteen measures, which are the new material written for the Divertimento, alternate between abrupt *tutti* chords and a lyrical trio for oboe, flute, and bassoon. The diminished-seventh chord is heard once again, immediately before the final tonic chords: even though the ending is vigorous, the disconcerting final harmonies remind the listener of the Fairy's dark magic.

-notes by Andrew Kohler

Ralph Vaughan Williams

(Born October 12, 1872, in Down Ampney, England; died August 26, 1958, in London)

Serenade to Music

The *Serenade to Music*, written in 1938, is a setting of a text derived from Act V, Scene 1 of William Shakespeare's play, *The Merchant of Venice*, for 16 vocal soloists and an orchestra of two flutes (second doubling piccolo), oboe, English horn, two clarinets, two bassoons, four horns, two trumpets, three trombones, tuba, timpani, percussion, harp, and strings. The serenade was later arranged by the composer into several other versions, including the one for four soloists, choir, and orchestra that you will hear today. Sir Henry Wood, for whom the work was composed as a tribute, conducted the BBC Symphony Orchestra and soloists in the work's premiere at his jubilee concert at London's Royal Albert Hall on October 5, 1938

His grandmother taught Ralph Vaughn Williams to read using the same book with which she had tutored her younger brother, Charles Darwin, born 200 years ago last month. The publication of *The Origin of Species* created quite a commotion among the members of the family, as it did everywhere else, and Ralph, at about age seven, inquired about it. His eminently sensible mother said to her son: "The Bible tells us that God made the world in six days. Great-uncle Charles thinks it took rather longer. But we needn't worry—it is equally wonderful either way." Vaughan Williams' music springs from and expresses his deep wonder at and appreciation of the beauties of things terrestrial and celestial, and this love is perhaps best exemplified by the ravishing *Serenade to Music*.

A first-rank composer, conductor, teacher, writer, lecturer, and mentor to many younger musicians, Vaughan Williams was born at Down Ampney, where his father was rector. The youngest of three children and a descendant of eminent lawyers on his father's side and of the pottery

manufacturer, Josiah Wedgwood, and the 18th-century intellectual, Erasmus Darwin, on his mother's side, the three-year-old Ralph was taken by his mother to live with her family at the Wedgwood home after his father's early death. The boy began to learn the violin at the age of seven, and also studied the piano and organ and played the viola. He studied at Trinity College, Cambridge, and at the Royal College of Music in London, where his teachers included two influential British composers, C. Hubert H. Parry and Sir Charles Stanford. Vaughan Williams also studied in Berlin with the German composer Max Bruch and in Paris with the famous Impressionist composer, Maurice Ravel. He began to collect English folk songs around 1903, making arrangements of them and incorporating their rhythms, scales, and melodic shapes into his own music. English music of the 17th century (he edited the works of Henry Purcell) and English hymnody also exercised powerful influences on his musical language. He was a president of the English Folk Dance and Song Society, served as music editor for several collections of hymns and carols, and wrote a number of hymn tunes of his own. After medical and then artillery service in World War I, he became professor of composition at the Royal College of Music. He was always deeply interested in the English choral tradition, conducting local choruses at the Leith Hill Music Festival from 1909 to 1953 and composing choral works for such festivals. In 1951, he lost his wife of 54 years, and two years later he married the poet Ursula Wood, nearly 40 years his junior, whom he had met in 1938 and with whom he collaborated on a number of vocal works (in 1964 she published the standard work on her husband's life). The composer died in his sleep in London two months before his 86th birthday, leaving the world a wealth of wonderful compositions that somehow not only exude the essence of "Englishness," but also exhibit a timeless, visionary quality that uplifts the hearts of their hearers everywhere.

Vaughan Williams' many and varied works include nine symphonies, five operas, film, ballet and stage music, several song cycles, church music, works for chorus and orchestra, and even a tuba concerto and a romance for harmonica and strings! His finest and most famous compositions include his symphonies, the *Fantasia on a Theme of Thomas Tallis* for double string orchestra, *The Lark Ascending* for solo violin and orchestra, and such stage works as the ballad opera *Hugh the Drover*, and the operas *The Pilgrim's Progress* and *Sir John in Love*. Em Marshall, Managing and Artistic Director of the English Music Festival, describes Vaughan Williams as "one of the truly outstanding composers of his or any age; one who had all the techniques one could wish for; who could experiment with the best of them; who rejuvenated a nation's musical life; who preserved its musical heritage; and who remained modest and unassuming throughout. This, of course, was part of his greatness."

Vaughan Williams wrote the *Serenade to Music* to celebrate the 50th anniversary of Sir Henry Wood's conductorial debut, "in grateful recognition of his services to music," and composed the solo parts specifically for the voices of sixteen prominent British singers, identified by their initials in the score, who had been associated with Sir Henry during his brilliant career. The work opens with a bewitching orchestral introduction that draws aside Night's misty veil to reveal two lovers sitting in a garden, gazing in awe at the star-strewn sky,

and contemplating the nature of music, earthly and heavenly. Nothing could be more entrancing than the entrance of the singers, who sometimes sing together as a "choir" in as many as twelve parts, and who at other times sing alone. The famous Russian Romantic composer Sergei Rachmaninoff, a guest of Sir Henry's at the work's premiere, was so overwhelmed by the sublimely sweet and sensuous beauty of the *Serenade* that tears filled his eyes, and he declared that he had never been so moved by a piece of music. May you also find yourself shivering in rapture as you listen to one of the most magical of all musical settings of Shakespeare that is also one of the most exquisite and completely enchanting short works ever written!

-notes by Lorelette Knowles

Serenade to Music

Lorenzo

How sweet the moonlight sleeps upon this bank!
Here will we sit, and let the sounds of music
Creep in our ears:

soft stillness and the night
Become the touches of sweet harmony.
Look, how the floor of heaven
Is thick inlaid with patines of bright gold:
There's not the smallest orb that thou behold'st
But in his motion like an angel sings,
Still quiring to the young-eyed cherubins;
Such harmony is in immortal souls;
But, whilst this muddy vesture of decay
Doth grossly close it in, we cannot hear it.
Come, ho! and wake Diana with a hymn:
With sweetest touches pierce your mistress' ear,
And draw her home with music.

Jessica

I am never merry when I hear sweet music.

Lorenzo

The reason is, your spirits are attentive:
The man that hath no music in himself,
Nor is not mov'd with concord of sweet sounds,
Is fit for treason, stratagems and spoils;
The motions of his spirit are as dull as night,
And his affections dark as Erebus:
Let no such man be trusted!

Music! Hark!

Nerissa

It is your music of the house.

Portia

Methinks it sounds much sweeter than by day.

Nerissa

Silence bestows that virtue on it.

Portia

How many things by season season'd are
To their right praise and true perfection!
Peace, ho! The moon sleeps with Endymion,
And would not be awak'd.
(Soft stillness and the night
Become the touches of sweet harmony.)

- William Shakespeare

The Merchant of Venice, Act V, Scene I

Soprano **Eleanor Stallcop-Horrox** studied at Central Washington State College and at the Curtis Institute of Music in Philadelphia. A 1989 winner of the Bel Canto competition, she performed and pursued advanced studies in Siena, Italy with Maestro Walter Baracchi of La Scala. She has been a soloist with the Colorado Opera Festival, the Colorado Springs Chorale and Soli Deo Gloria, Orchestra Seattle, the Philadelphia Singers, Bel Canto Northwest in Portland, Oregon, and Seattle Opera. Her recent appearances on the concert stage include a performance as soprano soloist in Verdi's *Requiem* with Choir of the Sound.

Melissa Plagemann, Mezzo-soprano, has appeared with some of the area's finest ensembles, including the Seattle Symphony, Orchestra Seattle, Seattle Opera Guild and NOISE. She has performed in recent productions of Mozart's *Requiem*, Copland's *In the Beginning*, and Saint-Saëns' *Christmas Oratorio*. Ms. Plagemann has a special interest in music of the Baroque, performing several masterpieces of J.S. Bach, including the Passions, the B Minor Mass, and Magnificat in D, and several of the Cantatas. Other Baroque oratorio repertoire includes Vivaldi's *Gloria* and *Magnificat*, and the *1610 Vespers* by Monteverdi.

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 has performed solo in many of the televised concerts of last season. He will be the tenor soloist for the *St. John Passion* in April.

Michael Dunlap, Bass, is originally from Pasadena, California where he began his musical studies with the viola. He studied composition at Western Washington University with Roger Briggs where he focused mainly on instrumental music. After college he began performing in musical theater and singing in choirs. Michael now performs regularly with Seattle Opera and has appeared with other local companies, most notably as Dr. Bartolo in *The Barber of Seville* for Tacoma Opera and Colline in *La Bohème* for Kitsap Opera. He recently premiered his own setting of Psalm 8 for chorus and piano at West Seattle Peace Lutheran Church in February 2009.

ORCHESTRA SEATTLE

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|----------------------|-----------------------|-------------------|----------------------|---------------------------|
| Violin | Viola | Bass | Clarinet | Trumpet |
| Lauren Daugherty | Deborah Daoust | Jo Hansen* | Alan Lawrence* | Dan Harrington |
| Dean Drescher | Audrey Don | Ericka Kendall | Stephen Noffsinger* | Gary Roberts |
| Sue Herring | Katherine McWilliams* | Kevin McCarthy | | Janet Young* |
| Jason Hershey | Andrew Schirmer | Steven Messick | English Horn | |
| Manchung Ho | Robert Shangrow | | John Dimond | Trombone |
| Fritz Klein* | Karoline Vass | Flute | | Paul Bogataj* |
| Pam Kummert | | Jenna Calixto | Bass Clarinet | Moc Escobedo |
| Gregor Nitsche | Cello | Shari Müller-Ho* | Mary Kantor | David Holmes |
| Stephen Province** | Zon Eastes | Melissa Underhill | | |
| Tyler Reilly | Erica Klein | Piccolo | Bassoon | Tuba |
| Elizabeth Robertson | Katie Sauter Messick | Melissa Underhill | Jeff Eldridge* | David Brewer |
| Janet Showalter | Annie Roberts | | Judith Lawrence* | |
| Kenna Smith-Shangrow | Valerie Ross | Oboe | Horn | Timpani/Percussion |
| Peggy Spencer | Matthew Wyant* | David Barnes* | Don Crevie* | Daniel Oie |
| | | John Dimond* | Jim Henderson* | |
| | | Alicia Fisher | Matthew Kruse | Harp |
| | | | Michael Tisocco | Melissa Shaw |

** concertmaster

* principal

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|---------------------|---------------------|----------------|-----------------|
| Soprano | Alto | Tenor | Bass |
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| Hillary Anderson | Jane Blackwell | Jon Lange | Andrew Danilcik |
| Erika Chang | Brooke Cassell | Timothy Lunde | Dennis Moore |
| Crissa Cugini | Ann Erickson | Thomas Nesbitt | Jeff Thirloway |
| Kyla Deremer | Courtney Juhl | Vic Royer | Richard Wyckoff |
| Cinda Freece | Ellen Kaisse | Jerry Sams | |
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