

ORCHESTRA SEATTLE ■ SEATTLE CHAMBER SINGERS
GEORGE SHANGROW, MUSIC DIRECTOR
1999-2000 SEASON

B minor Mass

Friday, March 24, 2000 ■ 8:00 PM
S. Mark Taper Foundation Auditorium
Benaroya Hall

Terri Richter, *soprano*
Melina Pyron, *mezzo-soprano*
Howard Fankhauser, *tenor*
Brian Box, *baritone*

Orchestra Seattle
Seattle Chamber Singers
George Shangrow, *conductor*

JOHANN SEBASTIAN BACH
1685-1750

Mass in b minor, BWV 232

MISSA

Kyrie

Kyrie eleison ■ Christe eleison ■ Kyrie eleison

Gloria

Gloria in excelsis ■ Et in terra pax ■ Laudamus te
Gratias agimus tibi ■ Domine Deus

Qui tollis peccata mundi ■ Qui sedes ad dextram Patris
Quoniam tu solus sanctus ■ Cum Sancto Spiritu

INTERMISSION

SYMBOLUM NICENUM

Credo in unum Deum ■ Patrem omnipotentem

Et in unum Dominum ■ Et incarnatus est

Crucifixus etiam pro nobis ■ Et resurrexit

Et in Spiritum sanctum ■ Confiteor unum baptisma

Et exspecto resurrectionem mortuorum

SANCTUS

OSANNA, BENEDICTUS, AGNUS DEI
ET DONA NOBIS PACEM

Osanna in excelsis ■ Benedictus ■ Osanna repetatur
Agnus Dei ■ Dona nobis pacem

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

KYRIE

Kyrie eleison.

Chorus

Lord, have mercy.

Christe eleison.

Duet*soprano, alto*

Christ, have mercy.

Kyrie eleison.

Chorus

Lord, have mercy.

GLORIA

Gloria in excelsis Deo,

Chorus

Glory be to God on high,

Et in terra pax hominibus bonae voluntatis.

Chorus

And on earth peace to men of good will.

Laudamus te,
benedicimus te,
adoramus te,
glorificamus te.**Aria***alto*We praise thee,
we bless thee,
we worship thee,
we glorify thee.

Gratias agimus tibi propter magnam gloriam tuam.

Chorus

We give thanks to thee for thy great glory.

Domine Deus, Rex coelestis,

Duet*soprano, tenor*

Deus Pater omnipotens,

O Lord God, heavenly King,

Domine Fili unigenite,

God the Father Almighty,

Jesu Christe altissime,

O Lord, the only-begotten Son,

Domine Deus, Agnus Dei, Filius Patris,

Jesus Christ, the Most High,

O Lord God, Lamb of God, Son of the Father,

Qui tollis peccata mundi,
miserere nobis.**Chorus**Thou that takest away the sins of the world,
have mercy upon us.Qui tollis peccata mundi,
suscipe deprecationem nostram.Thou that takest away the sins of the world,
receive our prayer.Qui sedes ad dextram Patris,
miserere nobis.**Aria***alto*Thou that sittest at the right hand of the Father,
have mercy upon us.Quoniam tu solus sanctus,
tu solus Dominus,
tu solus altissimus Jesu Christe,**Aria***bass*For thou only art holy;
thou only art the Lord;
thou only, O Jesus Christ, art most high,Cum Sancto Spiritu in gloria Dei Patris,
Amen.**Chorus**With the Holy Ghost in the glory of God the Father,
Amen.

INTERMISSION

CREDO (SYMBOLUM NICENUM)

Credo in unum Deum.

Chorus

I believe in one God.

Credo in unum Deum,
Patrem omnipotentem,
factorem coeli et terrae,
visibilium omnium et invisibilium;**Chorus**I believe in one God,
the Father Almighty,
maker of heaven and earth,
of all things visible and invisible;Et in unum Dominum Jesum Christum,
Filius Dei unigenitum
et ex Patre natum ante omnia secula;
Deum de Deo,
lumen de lumine,
Deum verum de Deo vero,
genitum, non factum consubstantialem Patri,
per quem omnia facta sunt;
Qui propter nos homines
et propter nostram salutem descendit de coelis.**Duet***soprano, alto*And in one Lord Jesus Christ,
the only begotten Son of God,
and born of the Father before all worlds;
God of God,
light of light,
very God of very God,
begotten, not made, of one substance with the Father,
by whom all things were made;
Who for us men
and for our salvation came down from heaven.Et incarnatus est
de Spiritu Sancto ex Maria virgine,
et homo factus est.**Chorus**And was incarnate
by the Holy Ghost of the Virgin Mary,
and was made man.Crucifixus etiam pro nobis
sub Pontio Pilato,
passus et sepultus est.**Chorus**And was crucified also for us
under Pontius Pilate,
suffered and was buried.

Et resurrexit tertia die
secundum scripturas,
et ascendit in coelum,
sedet ad dexteram Dei Patris,
et iterum venturus est
cum gloria judicare vivos et mortuos,
cuius regni non erit finis;

Et in Spiritum Sanctum Dominum et vivificantem,
qui ex Patre Filioque procedit;
qui cum Patre et Filio simul adoratur et conglorificatur;
qui locutus est per Prophetas;
Et unam sanctam catholicam et apostolicam ecclesiam.

Confiteor unum baptisma in remissionem peccatorum.

Et exspecto resurrectionem mortuorum
et vitam venturi saeculi,
Amen.

Chorus

And the third day he rose again
according to the Scriptures,
and ascended into heaven,
sitteth at the right hand of the Father,
and shall come again
with glory to judge the quick and the dead;
whose kingdom shall have no end;

Aria

bass

And in the Holy Ghost, the Lord and giver of life,
who proceedeth from the Father and the Son;
who with the Father and the Son together is worshipped and glorified;
who spake by the prophets;
And in one holy catholic and apostolic Church.

Chorus

I acknowledge one baptism for the remission of sins.

Chorus

And I look for the resurrection of the dead
and the life of the world to come,
Amen.

SANCTUS

Sanctus, sanctus, sanctus,
Dominus Deus Sabaoth.
Pleni sunt coeli et terra gloria eius.

Chorus

Holy, holy, holy,
Lord God of hosts.
Heaven and earth are full of his glory.

OSANNA, BENEDICTUS, AGNUS DEI ET DONA NOBIS PACEM

Osanna in excelsis

Chorus

Hosanna in the highest.

Benedictus qui venit
in nomine Domini.

Aria

tenor

Blessed is he who cometh
in the name of the Lord.

Osanna in excelsis

Chorus

Hosanna in the highest.

Agnus Dei qui tollis peccata mundi,
miserere nobis.

Aria

alto

O Lamb of God, that takest away the sins of the world,
have mercy upon us.

Dona nobis pacem.

Chorus

Grant us peace.

Translation: © 1984 Z. Philip Ambrose

ORCHESTRA SEATTLE

Violin Dajana Akrapovic Sue Herring Maria Hunt Fritz Klein* Avron Maletzky Gregor Nitsche Leif-Ivar Pedersen** Susan Ovens Rob Rubin	Stephanie Ryder Theo Schaad Janet Showalter Viola Beatrice Dolf Saundrah Humphrey Jim Lurie Katherine McWilliams* Tim Prior	Cello Julie Reed* Valerie Ross Maryann Tapiro Matthew Wyant Bass Jo Hansen* Chris Simison	Flute Kate Johnson* Megan Lyden Oboe Tim Garrett Shannon Hill Janet Putnam* Oboe d'amore Tim Garrett Janet Putnam*	Bassoon Jeff Eldridge Judith Lawrence* Horn Don Crevie Trumpet David Cole Zachary Person Gordon Ullmann*	Timpani Daniel Oie Keyboard Robert Kechley Assistant Conductor Justin Cole * <i>principal</i> ** <i>concertmaster</i>
--	---	--	--	---	---

SEATTLE CHAMBER SINGERS

Soprano Barb Anderson Wendy Borton Kerstin Bruce Sue Cobb Crissa Cugini Kyla DeRemer Susan Dier Dana Durasoff Terri Fincham Cinda Freece Kiki Hood Daniella Kim Lorelette Knowles	Jill Kraakmo Nancy Lewis Nancy Shasteen Liesel Van Cleeff Alto Sharon Agnew Julia Akoury-Thiel Carolyn Cross Avery Cheryl Blackburn Jane Blackwell Shireen Deboo Penny Deputy Laura Dooley	Deanna Fryhle Christine Hackenberger Theodora Letz Emily Lunde Susan Maloff Adrienne McCoy Suzi Means Laurie Medill Patricia Rice Nancy Robinson Debra Schilling Nedra Slauson Annie Thompson Kristin Zimmerman	Tenor Alex Chun Ralph Cobb Steve Gorringer Alvin Kroon Jon Lange Dan Lee Timothy Lunde Thomas Nesbitt Vic Royer Jerry Sams David Zapolsky	Bass Andrew Danilchik Richard Doucette Douglas Durasoff Peter Henry Rob Kline Dennis Moore Gary Oules John Stenseth Richard Wyckoff Assistant Conductor Carol Sams
---	--	---	---	---

PROGRAM NOTES

JOHANN SEBASTIAN BACH

Mass in b minor, BWV 232

J. S. Bach was born in Eisenach, Germany, on March 21, 1685, and died in Leipzig on July 28, 1750. In addition to vocal soloists and chorus, his Mass in b minor is scored for 2 flutes, 3 oboes (two doubling oboes d'amore), 2 bassoons, horn, 3 trumpets, timpani, strings and continuo.

Johann Sebastian Bach was born into a family that had produced church and town-band musicians for over 150 years. Orphaned at ten, he was raised by an older brother who was an organist, and who taught young Sebastian music. The boy was endlessly curious about every aspect of the art: "I had to work hard," he said; "Anyone who works as hard will get just as far."

Bach began his professional career at 18, when he was appointed organist at a church in Arnstadt. At 23, he became court organist and chamber musician to the Duke of Weimar. During his nine years in this post (1708-1717), he gained fame as an organ virtuoso and composer. From 1717 to 1723, Bach served the Prince of Anhalt-Cöthen, producing suites, concertos, sonatas for various instruments, a great amount of keyboard music, and the six Brandenburg Concertos. In 1720, Bach's wife, Maria Barbara, the mother of his seven children, died. The composer soon married Anna Magdalena, a young singer who proved to be a loyal and understanding wife, and who provided her mate with thirteen more children.

When he was 38, Bach took the position of Cantor of St. Thomas' Church in Leipzig, one of the most important musical posts in Germany. He taught at the choir school, which trained the choristers of the city's chief churches (he had to teach non-musical subjects as well); he also served as music director, composer, choirmaster, and organist of St. Thomas'. In this post, Bach produced monumental musical masterworks, though he was occupied by the cares of his large family and circle of friends, and the tasks of a very busy professional life. He also suffered ongoing struggles with the officials of town, school, and church, who never recognized that they were dealing with perhaps the greatest musical genius ever born. The composer described himself as living "amidst continual vexation, envy, and persecution..." but he remained in Leipzig for 27 years. At last, his eyesight failed, and he suffered a stroke followed by a raging fever. He died July 28, 1750, leaving a small worldly estate, but bequeathing a stupendous wealth of musical treasures to succeeding generations.

In his later years, Bach appears to have planned a number of musical collections as summations for posterity of his compositional skills and his artistic development over some 30 years. Indeed, he produced superlative retrospective collections of keyboard works in various forms containing considerable quantities of earlier material carefully reworked with the wisdom of age and experience, including the *Klavierübung, Dritter Teil*, a collection of organ works to be played in conjunction with the German text of the Mass. Was the mighty Mass in b minor, whose movements constitute a veritable encyclopedia of styles, techniques, forms, and treatments, also intended as such a musical legacy, but for choral forces singing the Latin text of the Mass? Bach compiled the Mass in b minor from two main sources: a 1724 Sanctus, and a Kyrie and Gloria from 1733. He also adapted many other sections of the work from his other cantatas' arias and choruses. Only a few movements seem to have been written specifically for the Mass when Bach assembled it sometime between 1745 and 1750. There is no evidence that Bach intended this elaborate and complex work for performance on any specific occasion. A complete setting of the Latin text of the Mass had a place in the liturgy of Bach's Lutheran church, since St. Thomas' Church was the

"official chapel" of the local university (whose scholars routinely worked in Latin). However, a setting that was so long and that required such large musical forces would have had little prospect of performance, though such a grand work might conceivably have been performed on some highly significant occasion, such as the beginning of a university term. In any case, there is no evidence that the Mass in b minor was ever performed in its entirety in any context during Bach's lifetime. Although various portions of the Mass were performed over the next sixty years, it was not until 1859 (more than a century after Bach's death) that the entire Mass was heard in a single performance (in Leipzig, under the direction of Felix Mendelssohn). Bach seems to have viewed the mass as the most historically enduring of musical forms, and it may well have been that he invested so much care and energy in this great work precisely in order to leave this example of his finest writing as part of his "last musical will and testament" for the glory of God and the edification of future generations.

Bach created this masterpiece in such a way that both its anthologized nature and its sense of unity are evident. The original manuscript shows that Bach divided the work into four major sections, the first entitled *Missa* (the Kyrie and Gloria), the second called *Symbolum Nicenum* (or the Credo), the third being the *Sanctus*, and the fourth entitled *Osanna, Benedictus, Agnus Dei et Dona nobis pacem*. Each section is further divided to produce 27 independent movements. Of the 18 choruses in this Mass, nine are set in the Italian Baroque choral tradition for 5 voices (SSATB), six are set for 4 voices, one is written for 6 voices (SSAATB), and one (sung twice) is for two antiphonal 4-voice (SATB) choirs.

The powerful and funereal Kyrie I is followed in the *Christe* by a peaceful duet. The *Kyrie II* is a four-part fugal chorus in the "old style" of polyphony. One can hear anguished pleas for God's mercy in the fugue's chromatic subject and its syncopated entrances.

The *Gloria* is a joyous hymn of thanksgiving and praise. Its opening "Gloria" is a reworking of a lost instrumental concerto to which Bach later added the chorus. The "Et in terra pax" is a new composition joined seamlessly to the "Gloria;" its gently rocking eighth-notes set a mood of peace and comfort. In the "Laudamus te," the solo violin and solo soprano voice compete in soaring, angelic praise. The "Gratias agimus," "Qui tollis," and "Cum Sancto spiritu" are all adaptations of pieces from cantatas which, like all the reworkings in the Mass, have been chosen and rewritten with such care and skill that in most cases the new work surpasses the original. The two jubilant choruses, the opening "Gloria" and the glittering "Cum Sancto spiritu," both resplendent with clarino trumpets and timpani, frame the entire nine-section movement.

Like the *Gloria*, the *Credo* (or *Symbolum Nicenum*) has a self-contained musical architecture. Its nine sections are arranged in a symmetrical structure, with the Crucifixus at the core, and the other pieces framing it on either side corresponding to one another in form and weight in the following pattern: A ("Credo" and "Patrem") – B ("Et in unum") – C ("Et incarnatus est," "Crucifixus" and "Et resurrexit") – B ("Et in spiritum sanctum") – A ("Confiteor" and "Et expecto").

In the "Credo," the five-part chorus and the two violin parts develop the Gregorian chant melody associated with the text in the Roman Catholic liturgy in seven parts. The "Patrem" is an adaptation of a chorus from Cantata 171. The soprano-alto duet "Et in unum Dominum" is followed by the choral "Et incarnatus est," which features a descending line illustrating the concept of Christ's coming down from heaven to become human. The "Crucifixus," a grief-stricken lament constructed from another cantata chorus, is cast in the form of a *passacaglia*, a slow dance in triple meter that consists

of variations over a repeated, chromatically-descending bass line. The piece, in e minor, takes an unexpected harmonic turn six measures before the end, and the final cadence in G major allows the piece to conclude in hopeful expectation, reminding us that the crucifixion is actually Jesus' "victory dance" over Death! The exultant chorus, "Et resurrexit," declares the triumph of the resurrection with trumpets and kettledrums, and features a bass solo. In the aria, "Et in spiritum sanctum Dominum," the oboes d'amore join the bass voice as equal musical partners. The five-part choral "Confiteor" takes the form of a chorale fantasia. The closing outburst of choral and instrumental jubilation, "Et expecto," is a reshaping of another cantata chorus in concerto form. Bach uses three musical motifs to express expectation, rejoicing, and resurrection.

The glorious six-part Sanctus, festooned with trumpets, drums, and winds, features a swaying triplet rhythm. Its form is modeled on that

of the church sonata, with its slower opening section followed by a faster fugue. The *Osanna* is the only double chorus movement of the Mass, and is a reshaping of the opening chorus of Cantata 215. The solo instrument that accompanies the solo tenor in the *Benedictus* is not specified, but a flute works well. The *Agnus Dei* is an alto solo whose model is an aria from the Ascension Oratorio. The music of the final chorus, *Dona nobis pacem*, is identical with that of the "Gratias agimus" in the Gloria. The repetition suggests that this prayer for peace is truly Bach's own thanksgiving prayer for the peace he has found after a lifetime of writing music for God's glory. It forms a most fitting conclusion for this work, the ultimate example of Bach's genius (called "the perfect synthesis of music and theology,") and Bach's most powerful statement of his profound Christian faith.

— Lorelette Knowles

SOLO ARTISTS

Soprano Terri Richter came to the Northwest in 1995 from Tennessee, where she received her Master's degree from Middle Tennessee State University. Since her arrival in Seattle, she has become firmly established as an outstanding young opera and concert artist. In October of 1997, she made her debut with Seattle Opera as Barbarina in *The Marriage of Figaro*, returning this season to sing Papagena in *The Magic Flute* and Xenia in *Boris Godunov*. Last June she made her debut with the Pacific Northwest Ballet in *Romeo and Juliet*. One of twelve young singers to be chosen for Seattle Opera's first national Young Artist Program, Ms. Richter received critical acclaim and a scholarship award for her portrayal of Despina in *Così fan Tutte*. In September of 1999, the *Seattle Times* named Ms. Richter Seattle's "Rising Star." Ms. Richter is equally at home singing concert repertoire. Last season she was featured at Benaroya Hall with the Northwest Chamber Orchestra in Handel's *L'allegro, il penseroso, ed il moderato* and with the Seattle Symphony in a concert version of Deems Taylor's opera *Peter Ibbetson*. She has also appeared with the Spokane Symphony, Bellevue Philharmonic, Northwest Sinfonietta, and the Bremerton Symphony. With OSSCS, she has performed Handel's *Brookes Passion*, Bach's Christmas Oratorio and *St. Matthew Passion*, and Monteverdi's 1610 Vespers. This spring, she will be featured with the Fort Collins Symphony in a performance of the Poulenc *Gloria*, and with Opera Idaho in an original production. Next season brings debut appearances with the Walla Walla Symphony and Philharmonia Northwest, as well as a recital of French song at the Seattle Art Museum presented by the Northwest Chamber Orchestra.

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, Bremerton Symphony, Everett Symphony, Opus7, Choral Arts Northwest, Seattle Pro Musica, Tacoma City Ballet, Everett Chorale and Cascadian Chorale. During the past two seasons he has been heard in a number of performances with Orchestra Seattle and Seattle Chamber Singers, including Dvořák's *Stabat Mater* and Handel's oratorios *Hercules*, *Theodora*, and *Messiah*. Mr. Fankhauser's other recent performances have included the Mozart Requiem, Britten's *St. Nicolas* Cantata, and Mendelssohn's *St. Paul*. His upcoming engagements include Orff's *Carmina Burana* with the Tacoma City Ballet, and the Bach *Magnificat* with Opus7. In August he will be guest artist at the National Pastoral Musicians National Convention in Las Vegas, Nevada. His recently released recordings include Haydn's *Creation*, and *A Cathedral Christmas with the Schola Cantorum*. His solo CD *Cathedral Tenor* will be released later this spring. Mr. Fankhauser is Cathedral Soloist at St. James Cathedral.

Mezzo-soprano Melina Pyron enjoys a growing reputation as a wonderfully sensitive and exciting artist in both opera and concert venues. In October she appeared with Seattle Opera as Second Lady in *The Magic Flute*. With Sarasota Opera, Ms. Pyron has sung Mercedes in *Carmen*, Federica in *Luisa Miller*, and the role of L'Innocente in the American premiere of Cilea's *L'Arlesiana* to excellent reviews. Most recently, she repeated the role of L'Innocente at Alice Tully Hall with Teatro Grattacielo. With Tacoma Opera she has performed Rosina in *The Barber of Seville*, as well as Meg Page in *Falstaff* and Cherubino in *The Marriage of Figaro*. Next month marks an exciting new chapter in her career when she will become a member of the Lyric Opera of Chicago Center for American Artists. Equally at home on the concert stage, Ms. Pyron has sung works ranging from the Schubert Mass in E with the Brück an der Mur Orchestra in Austria to Mahler's Eighth Symphony with the Missoula Symphony Orchestra. She has appeared with several Northwest ensembles, including the Tacoma Master Chorale, Everett Symphony Orchestra, Northwest Sinfonietta, Spokane Opera, Washington East Opera, the Spokane Symphony and the Tacoma Chamber Opera Festival. Ms. Pyron has performed in the Ladies' Musical Club Recital Series in Western Washington and in 1997 was a guest soloist for the opening of the Exhibition of Catalan Masters at the Tacoma Art Museum. Last December she sang performances of *Messiah* with both the Bellevue Philharmonic Orchestra and the Northwest Sinfonietta. This evening's performance marks her debut with Orchestra Seattle and the Seattle Chamber Singers.

A native of Washington, baritone Brian Box received his Masters degree in vocal performance from Western Washington University in 1985. Mr. Box performs frequently with many Northwest ensembles, including Orchestra Seattle and the Seattle Chamber Singers, Seattle Choral Company, Seattle Pro Musica, Bellevue Chamber Chorus, and Choir of the Sound. He has performed with Rudolf Nureyev, singing Mahler's *Songs of a Wayfarer* to Mr. Nureyev's dance. Mr. Box has been a frequent featured soloist with OSSCS in such works as Bach's *St. Matthew Passion*, *St. John Passion*, and *Christmas Oratorio*, and appears on their new CD recording of Handel's *Messiah*, as well as on previous albums of music by Bach and Vaughan Williams. 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* and has subsequently performed the roles of Corphee in *Don Carlos*, the Shepherd in *Pelléas et Mélisande* and Lucas' friend in *The Passion of Jonathan Wade*. For Tacoma Opera, Mr. Box created the role of Franz in the world premiere of Carol Sams' *The Pied Piper of Hamelin*. He has also performed extensively with Seattle Opera's Education Program and Northwest Operas in the Schools.

PATRONS

MAESTRO

(\$5,000 or more)

Corporate Council for the Arts

COMPOSER

(\$2,000 to \$4,999)

Douglas Anderson,
Anderson Corporate
Finance & Investments
Leo Melina Restaurant
Alex & Norma Cugini
Leif-Ivar Pedersen & Janet Putnam
Visio Corporation
Anonymous

CONDUCTOR

(\$1,000 to \$1,999)

Construction Dispute Resolution
Douglas & Dana Durasoff
Barbara & Eugene Kidder
Carl Stegman
Young Sook Yoon
Anonymous

SUSTAINER

(\$500 to \$999)

Sharon & Andre Agnew
Jane Blackwell
Justin Cole
Bill & Dena Cumming
Beatrice Dolf
Richard Fincham
Susan Herring
Gerald & Betty Kechley
Fritz Klein
H. J. Lurie
Suzi Means
Kemi Nakabayashi
Elizabeth Robertson
Nancy J. Robinson
Jerry & Kia Sams
Terri Schoedel
Nancy Shasteen
Chris Simison
Richard & Nancy Tay
Liesel Van Cleeff
George Wallerstein
Elly Welt

BENEFACTOR

(\$250 to \$499)

Julia Akoury-Thiel
Barbara Anderson
Cheryl Blackburn
David Brewer
Robert Cole & Jean MacGregor
Sara Eichholz
Phillip E. Gladfelder
Michael Grummett
Rena Ilumin
Lorelette & Walt Knowles
Nancy Lewis
Laurie Medill
Gregor Nitsche
Gustav & Claire Raam
Annie Thompson
John P. Webber
Irene White
David Zapolsky

PATRON

(\$100 to \$249)

Evelyn Albrecht
Theodore & Ruth Beck
Shawn D. Bird
Bischofberger Violins
Richard Black & Renee Ries

Michael Blackwell
Paul Blinzer
Carol E. Box Living Trust
Alex Chun
Carol & Clay Cook
Lucy & Michael Copass
Paul & Jane Crowder
Elizabeth L. Detels
Susan Dier
Jan & Peter Dolf
Richard Dolf
Rebekkah Graves
Richard & Becky Greaves
Gary Frederickson
& Sharon Langs
Lucinda Freece
Kristin & Jo Hansen
Jane Hedberg
& Gary Schwartz
Edwin Hobson
Brenda Hogarth
David Holmes
Jerry Houston
Jessie & Joe Johanson
Alan Jones
Olga Klein
Jill Kraakmo
Dr. & Mrs. A. Wm. Kratzke
Alvin & Sherrill Kroon
Pamela Kummert
Francis J. Kwapil
Phyllis Lamphere
Elhri S. Larsen
Alan & Judy Lawrence
Hubert G. Locke
Eileen Lusk
Julie Lutz
Mark P. Lutz
Avron Maletzky
David Means & Jackie Kiser
Jonathan Meister
Alan & Cheryl Middleton
Dennis W. Moore
Christine Moss
Charles Murphy
Sondra Nelson
Thomas J. Nesbitt
Karen Petersen
Richard and Joan Reed
Hugh & Susan Reichenbach
Paula Rimmer
Adam Ringwood
Druska Salisbury-Milan
Barbara Schaad-Lamphere
& Theo Schaad
Alan Sherbrooke
F. W. Scholz
Nedra Slauson
Ellen M. Smith
John & Candace Stenseth
Richard & Heather Ullmann
Pieter & Tjitske Vander Meulen
Elmer N. Witt
Margery Wright
Matthew Wyant
Richard V. Wyckoff
Kristin Zimmerman
Anonymous

SPONSOR

(\$50 to \$99)

Jennifer Adams
Laila Adams
Herbert Anderson
Randy J. Apse
David Atcheson
Andrew & Sally Bell

Melanie Bjork
Wendy Borton
Elizabeth Boyle
Kurt Brawand
Robert Casper
Michael D. Clarke
Lyndsey Davis
Shireen Deboo
Dr. J. Diepenheim
Mary Virginia Dombrowski
Robert Donovan
Daniel & Kathleen Dow
George R. Downs
Dinah Duffy-Martini
John S. Edwards
Adina Gillett
Marijayne Gossard
Monday Halvorsen
& Debbie Steck
Helen A. Hammond
Peter Henry
H. Janette Hill
Mary Hobson
Neal Hulkower
C. H. James
Sue Johnson
Christopher Jones
& Janka Valekova
Sharon King
Barbara Krohn
Alice Leighton
Timothy Lunde
Megan Lyden
Cecile M. Maloff
Sally Mann
James R. McArthur
Paul Milan
Peter McTavish
Jean D. Moore
John Morgan
Andrew Neville
Lois H. North
Patrick & Lauren Patterson
Evelyn Peaslee
Larry Peters
Suzanne E. Peterson
Mr. & Mrs. Chad B. Pierce
Stephen Potect
Joan Rasken
Georgia Rohrbaugh
David Ross
Susan Seaton
Joan Selvig
Peter Stewart
Marilyn Swafford
Valerie Ann Taylor
Dr. Susan L. Vlasuk
Nancy & Warren Watson
Rob Weltzien
Susan S. White
Barbara & Wilson Wyant
Terry Zerngast
Anonymous (2)

FRIEND

(\$25 to \$49)

William Appel
Julie Back
Rob Balfour
Dr. Cathryn L. Booth
Stephen Bosetti
Geoff Brown
Café Allegro
Anke Capelle
Eugene Collias
Glenn & Vernie Combellick
Joanne Conner

M. Gail Crouch
Gloria M. DeGaetano
Russell Deputy
Kyla deRemer
Walter & Joyce Derlacki
Leslie DiMaio
Susan Dyer
Jim Fultz
Fay Griffin
C. W. Grinnell
Linda S. Hall
Barbara Hannah
Meredith Hansen
Shirley Horton
Ted Hurwitz
Lisa Johnson
Celeste Keaton
Dick Kuehn
Ken MacKenzie
Robin McCain
Hope W. McFadden
Pamela McPeck
David Morical
Howard & Audrey Morrill
Sheryl Nickelson
Barbara Osborne
June Peoples
Rhonda G. Peterson
Shari Peterson
Susan Peterson
Robert Poetschke
Dickson H. Preston
Lois M. Proctor
John Prumatico
Daniel B. Ritter
Valerie Ross
Vic Royer
Bev Schaaf
Debra Schilling
Mr. & Mrs. Floyd Schlaub
Mary Stephens
Pierre & Jean Sundborg
Richard G. Templeton
Annika Tetrault
Mary Anne Thorbeck
Gertrud Volke
Marianne Wall
Jody Warren
Lorraine Weltzien
Margaret Williams
Judith & Harry Worth
Anonymous

PAL

(to \$24)

Laurie Ames
Nelson Apostol
Louise Baldwin
Greg Bartell
Cheryl Bateman
Wendy Beckett
Michael & Julie Bittner
R. Mike Bloom
Jason M. Bloomquist
Dave Bockmann
Althea Brendible
Sandra Brooks
Mason Bryan
Carolyn Carlson
John Carver
Belle Chenault
Wayne Clark
Kevin Cook
Bryn Cope
Gene Counts
Pat & Patricia Daoust
Debra de Bryn

Brad Deputy
Greg Deputy
Ken Duniho
Marianne Eastham
Laura Engel
Rich & Jane Gallaher
Eloise Giblett
James Greer
Ruth Gunn
Claus Hackenberger
N. Michael Hansen
Mary Lou Harper
Patrick Higgins
Eugene Hill
Frank Huber
Ruth Illg
C. Jackson
Leslie Jouffas
Michael Kebre
Steve Klemmaier
Rick Kong
Bruce Lamka
Claudia Lamphere
Matthew Lang
May Leong
Jim LoGerfo
Carolyn Maia
Melody Marcelja
Elizabeth Marcoux
Pam McDonald
Kitty C. Mintz
Pat Morton
Marv Nelson
Garry Owens
Veronica Parnitski
Barbara Patton
Allen Rickert
Greg Robertson
Paul Rosillo
Allyn Ruth
Rebecca Sadinsky
Arlene Santos-George
Phyllis Snow
Renee Spoelhof
Jan Stary
Lisa Suppes
Cindy Taylor-Blakley
Rosemarie Voyles
Eliot Waron
Gertrude White
Mary Wilen
Peter Williamson
Linda & Phil Yates
Anonymous (2)

MATCHING FUNDS

Bank of America Foundation
Bullitt Foundation
Boeing Corporation
Danielson Harrigan
& Tollefson LLP
Graham & James LLP/
Riddell Williams PS
IBM Corporation
Kovalenko Architects
Microsoft Corporation
Safeco Foundation
US West Foundation

IN-KIND CONTRIBUTIONS

Sharon & Andre Agnew
Bank of America
Classical KING FM 98.1
Kim Cooney dba Byzintek
Davis Wright Tremaine LLP
Dr. Richard L. Lyman
UNICO Properties

Donations listed above include gifts received between January 1, 1999 and March 13, 2000. While every effort has been made to ensure a complete and accurate listing of our valued patrons, we apologize for any errors. To report an error or omission, please call 206-682-5208 or send an e-mail message to osscs@osscs.org.