

ORCHESTRA SEATTLE
SEATTLE CHAMBER SINGERS
George Shangrow, music director



Seattle Premiere of
Henryk Gorecki
**"Symphony No. 3, Opus 36 –
Symphony of Sorrowful Songs"**

World Premiere of
Frank Becker
"Five Canticles for Chorus & Orchestra"

Orchestra Seattle and Seattle Chamber Singers

This autumn, Orchestra Seattle and the Seattle Chamber Singers begin their next twenty-five years.

Led by founder and music director George Shangrow, OS/SCS is a 120 member semi-professional orchestra and chorus. The membership includes professional musicians, music teachers, composers, and highly skilled amateurs. Since its founding in 1969, OS/SCS has been at the center of Seattle musical life and has provided artistically challenging and rewarding opportunities for both Northwest audiences and artists. OS/SCS is distinguished by its reputation as one of Seattle's most

accomplished interpreters of the music of Handel and Bach and for championing the works of Northwest composers. The group has performed or premiered major orchestral works by Northwest composers during every concert season.

During the Holiday Season OS/SCS will present three performances of Handel's **Messiah**. Three Northwest pianists will join forces in January to present a concert of 3 piano concerti focusing on the music from Hollywood soundtracks. A Music of the Baroque Courts concert will be held February 3, 1995 at the Eastlake

Performing Arts, and again on February 5, 1995 at the McKay Chapel at Lakeside School. There is a birthday concert planned in honor of the Baroque master J.S. Bach which will feature the **b Minor Mass**. In April, OS/SCS will present two Passion settings – one by Heinrich Schutz and the other a world premiere performance by Seattle composer Huntley Beyer. The season will come to a fun and innovative close with the Cartoon Classics Concert featuring the music from the great Saturday morning pastime.

George Shangrow

George Shangrow, Conductor, is Music Director of Orchestra Seattle and the Seattle Chamber Singers, a position he has held since 1969 when he founded the organizations. His repertoire includes music of all eras with special emphasis on the Baroque and 20th Century literature. He has been featured guest conductor with the Sapporo (Japan) Symphony, Seattle Symphony, Oregon Symphony, Northwest Chamber Orchestra, and other

ensembles. He has conducted the world premieres of six operas in addition to the classical opera repertoire, primarily of Mozart. He was Music Director and Conductor of Pacific Chamber Opera from 1976 to 1978. As a professor, Mr. Shangrow has taught at Seattle University and Seattle Community College and is a frequent lecturer throughout the Northwest. With his ensembles he has toured Europe several times and has performed

throughout the United States as a chamber musician. As a keyboardist he is a sought after accompanist and has appeared in recital with many Northwest artists. He has performed extensively abroad with the Cohan-Shangrow Duo. Mr. Shangrow has recorded with Voyager Records, Edel Records, and Lyman Digital Recording. Northwest music lovers also know George as a broadcast host on Classic KING-FM.

Wish List

Orchestra Seattle and Seattle Chamber Singers needs office equipment donations to help reduce costs. Turn your unwanted office items into a tax deduction! Please call our office at (206) 682-5208 if you are interested in contributing any of the following items:

- Laser printer
- IBM (or compatible) system
- File cabinets

Orchestra Seattle Seattle Chamber Singers Board of Directors

Alan S. Middleton, President
Margaret Wright,
Vice-President
Robert J. Roche, Secretary
Sharon Agnew
Douglas Durasoff
Dr. Richard Lyman
Ray W. Peacoe

Orchestra Seattle Seattle Chamber Singers

George Shangrow, Music Director
Dan Petersen, Managing Director
Sandra Ruth, Office Manager
Suzanne Allee, Administrative Assistant
Jane Blackwell, Box Office
Andrew Danilchik, Librarian
Nancy Pascoe, Publications

1305 Fourth Avenue, Suite 402
Seattle, WA 98101
(206) 682-5208

Special Thanks to:
Dr. Richard Lyman,
Lyman Digital Recording

Present

Grand Choral & Orchestra Concert

November 11, 1994 • 8:00 pm
First United Methodist Church

Ludwig van Beethoven • The Consecration of the House

Frank Becker • Five Canticles for Chorus and Orchestra

Canticle I:	Kyrie
Canticle II:	Gloria
Canticle III:	Credo
Canticle IV:	Sanctus
Canticle V:	Agnus Dei

INTERMISSION

Henryk Mikolaj Gorecki • Symphony No. 3, Opus 36, Symphony of Sorrowful Songs

Movement I:	Lento
Movement II:	Lento e Largo
Movement III:	Lento

Catherine Haight • soprano

Special thanks to Classic KING-FM, The Consulate General of The Republic of Poland, The Trade Development Alliance of Greater Seattle, Western Pianos, Davis Wright Tremaine, Seafirst Bank, and The Boeing Company.

This program supported, in part, by a grant from the Washington State Arts Commission and a grant from the King County Arts Commission.

The Consecration of the House

The overture to "The Consecration of the House," by Ludwig van Beethoven, was written for the reopening of the Josephstadt Theater in Vienna on October 3, 1822. Another early performance of this work was during the famous concert of May 7, 1824, which opened with the overture and was followed by three hymns and the Kyrie from the "Missa Solemnis," and finished with the "Ninth Symphony!"

Beethoven did not have a lot of time to write this overture. He was given the commission in late September and the date of October 3, the birthday of Emperor Joseph II for whom the theater was named, had already been set. He was currently working on the "Missa Solemnis," and was about to begin the "Ninth Symphony." This was a period of great experimentation for Beethoven, so instead of peeling off a basic pomp and circumstance piece that the occasion called for, he achieved something much more. He

managed to politely thank and acknowledge his Baroque predecessors while imbuing the overture with his own intensity of counterpoint and scope of modulations.

Donald Tovey has ably described the construction of the overture. "It consists of a solemn slow march, followed by a passage of squarely rhythmic fanfares for trumpets, through which bassoons may be faintly heard in a sound suggestive of hurrying footsteps; then there is the tread of some concourse not less excited, but most certain of its goal; a moment of solemn calm, silence, and the first faint stirring of a movement impelled from some vast distance by mighty rushing wind, which then seized us in the career of a great orchestral fugue, rising from climax to climax in a world which is beyond that of action or drama because all that has been done and suffered is now accomplished and proved not in vain."

Five Canticles for Chorus and Orchestra

The "Five Canticles for Chorus and Orchestra" by Frank Becker was commissioned by Orchestra Seattle and the Seattle Chamber Singers and is dedicated to Dr. Mary Ditto. The text and the music are a celebration and a hymn of praise, consequently the title "Canticles." The composition is based on the Ordinary of the Mass and includes poems by Matthew Arnold, Thomas Moore and Robert Frost plus a setting of 1 Corinthians 13. The liturgical text of the Mass is sung in Latin and Greek and defines the structure of the individual movements as well as the entire composition. It represents the mystery and wonder of God and the universe. The English poems and the sermon by St. Paul are more personal and are meant as a simple offering of praise and thanksgiving.

The first movement, Canticle I, combines the "Kyrie" of the Mass with the poem "Longing" by Matthew Arnold. It asks for forgiveness in Greek while reaching out for the gift of healing by a "messenger from radiant climes." The music begins with the strings slowly playing a series of quarter notes that becomes the "cantus firmus" of the entire composition. Canticle II, the second movement, begins with the strings playing pizzicato in a fast, light contrapuntal style that is followed by the chorus singing "Gloria in Excelsis Deo." The poem, "Never Again Would Bird's Song Be The Same" moves homophonically in contrast to the polyphony of the "Gloria" that surrounds and encompasses it. It depicts the ability of "Eve" to

give a special life to the singing birds. "Never again would the birds' song be the same. And that is why she came." Canticle III: Credo begins with the tenors and basses singing "Credo in unum Deum" a capella. This is followed by the strings divided into softly-played massive chords that introduce the lesson by St. Paul on Faith, Hope and Love. The movement ends with a fast polyphonic "Alleluia." Canticle IV: Sanctus begins with a variation on the string passage introduced in the Kyrie. It is followed by the chorus singing first the quiet "Sanctus" followed by the energetic "Hosanna in excelsis." The poem "Echo" is included to reflect on innocence and first love, ("When roused by lute or horns she wakes, And far away o'er lawns and lakes, Goes answering light.") and the renewal of that spirit that is "...breathed back again." The Hosanna returns out of the echo of the poem and is followed by the "Benedictus" sung as chant that becomes the transition to the last Canticle. Canticle V begins and ends with the "Agnus Dei" of the Mass with Matthew Arnold's "Dover Beach" comprising the central focus of the movement.

The lovers sing of a "world, which seems to lie before us like a land of dreams" while reflecting on the harsh reality around them where "...ignorant armies clash by night." After the repeat of the "Lamb of God" prayer, the movement ends with a return of the "Alleluia" first heard in the third movement.

notes by Frank Becker

Text of Five Canticles for Chorus and Orchestra

Canticle I: Kyrie – Long (Matthew Arnold)

Kyrie eleison. Kyrie eleison. Kyrie eleison.
Christe eleison. Christe eleison. Christe eleison
Kyrie eleison. Kyrie eleison. Kyrie eleison.

Come to me in my dreams, and then
By day I shall be well again.
For then the night will more than pay
The hopeless longing of the day.

Come, as thou cam'st a thousand times,
A messenger from radiant climes,
And smile on thy new world, and be
As kind to others as to me.

Or, as thou never cam'st in sooth,
Come now, and let me dream it truth.
And part my hair, and kiss my brow,
And say – My love! why sufferest thou?

Come to me in my dreams, and then
By day I shall be well again.
For then the night will more than pay
The hopeless longing of the day.

Kyrie eleison. Kyrie eleison. Kyrie eleison.
Christe eleison. Christe eleison. Christe eleison
Kyrie eleison. Kyrie eleison. Kyrie eleison.

Canticle II: Gloria – Never Again Would Birds' Song Be The Same (Robert Frost)

He would declare and could himself believe
That the birds there in all the garden round
From having heard the daylong voice of Eve
Had added to their own an oversound,
Her tone of meaning but without the words.
Admittedly an eloquence so soft
Could only have had an influence on birds
When call or laughter carried it aloft.
Be that as it may, she was in their song
Moreover her voice upon their voices crossed
Had now persisted in the woods so long
That probably it never would be lost.
Never again would birds' song be the same.
And to do that to birds was why she came.

From The Poetry of Robert Frost, edited by Edward Connery Lathem;
copyright 1942 by Robert Frost; copyright 1969 by Henry Holt and Co.
Inc.; copyright 1970 by Lesley Frost Ballantine. Reprinted by permission
of Henry Holt and Co. Inc.

Canticle III: Credo – Corinthians 13 (Paul)

Credo in unum Deum.

Though I speak with the voices of men and angels but
have not love, my words are empty and lost in the
void.

Though I have the gift of prophecy and understand all
mysteries but have not love my knowledge and faith
are empty and without meaning.

Though I share all that I possess and sacrifice myself
to a greater cause but have not love then my gifts
have not profited my soul.

Love is patient and kind. It is neither jealous, con-
ceited nor proud. Love rejoices with the truth. It is
filled with faith, hope and trust. It endures all adversi-
ties.

Love is eternal. Prophecies will be brought to nothing.
Tongues will cease to speak. What is temporary will
pass with time while love will rejoice forever.

When I was a child I spoke and thought as a child.
When I became an adult I put aside my childish ways.

My thoughts are partial but will become complete as
my knowledge reflects God's understanding of me.

What I know today is that faith, hope and love endure
and grow forever. And the greatest gift of all is love.

Alleluia. Amen.

Canticle IV: Sanctus – Echo (Thomas Moore)

Sanctus, sanctus, sanctus Dominus Deus Sabaoth.
Pleni sunt coeli et terra gloria tua, Hosanna in
excelsis.

How sweet the answer Echo makes
To music at night
When, roused by lute or horns, she wakes,
And, far away, o'er lawns and lakes,
Goes answering light.

continued next page...

Yet Love hath echoes truer far,
And far more sweet,
Than e'er beneath the moonlight's star,
Or horn or lute, or soft guitar,
The songs repeat.
'Tis when the sigh, in youth sincere,
And only then,-
The sigh that's breathed for one to hear,
Is by that one, that only dear,
Breathed back again.

Benedictus qui venit in nomine Domini. Hosanna in excelsis.

Canticle V: Agnus Dei – Dover Beach (Matthew Arnold)

Agnus Dei, qui tollis peccata mundi, miserere nobis.
Agnus Dei, qui tollis peccata mundi, miserere nobis.
Agnus Dei, qui tollis peccata mundi, dona nobis pacem.

The sea is calm tonight.
The tide is full, the moon lies fair
Upon the straits; on the French coast the light
Gleams and is gone; the cliffs of England stand,
Glimmering and vast, out in the tranquil bay.
Come to the window, sweet is the night-air!
Only, from the long line of spray
Where the sea meets the moon-blanch'd land,
Listen! you hear the grating roar
Of pebbles which the waves draw back, and fling,
At their return, up the high strand,
Begin, and cease, and then again begin,

With tremulous cadence slow, and bring
The eternal note of sadness in.
Sophocles long ago
Heard it on the Aegean, and brought
Into his mind the turbid ebb and flow
Of human misery; we
Find also in the sound a thought,
Hearing it by this distant northern sea.

The Sea of Faith
Was once, too, at the full, and round earth's shore
Lay like the folds of a bright girdle furled.
But now I only hear
Its melancholy, long, withdrawing roar,
Retreating, to the breath
Of the night-wind down the vast edges drear
And naked shingles of the world.

Ah, love, let us be true
To one another! for the world, which seems
To lie before us like a land of dreams,
So various, so beautiful, so new,
Hath really neither joy, nor love, nor light,
Nor certitude, nor peace, nor help for pain;
And we are here as on a darkling plain
Swept with confused alarms of struggle and flight,
Where ignorant armies clash by night.

Agnus Dei, qui tollis peccata mundi, miserere nobis.
Agnus Dei, qui tollis peccata mundi, miserere nobis.
Agnus Dei, qui tollis peccata mundi, dona nobis pacem.

Alleluia. Amen.

Kawai Pianos

graciously supplied by

Western Pianos

since 1890

Official piano of
Orchestra Seattle
Seattle Chamber Singers

four locations to serve you

148th & Main
Kelsey Creek Center
Bellevue
644-0155

911 North 145th Street
Seattle
363-2875

601 South 3rd Street
Renton
226-9515

South 38th & Steele
Rainier Plaza
Tacoma
474-3188

Symphony of Sorrowful Songs

At its first debut at the avant-garde festival of Royan in 1977, the "Third Symphony" of Polish composer Henryk Gorecki was not warmly received. The audience, prepared for another of Gorecki's atonal works, was surprised by this meditative, spiritually-soaring piece full of haunting and sorrowful laments. Dedicated to Gorecki's wife, the symphony was written in Katowice, Poland, between October and December of 1976. Fifteen years later, no longer isolated by the crumbling Communist Party, the Symphony burst upon the world music scene with unprecedented success, selling over 700,000 copies and maintaining the number one spot on Billboard's Classical Chart for over 37 weeks and remaining in the top 25 for nearly two years. Audiences in 18 countries have gathered to enjoy this truly remarkable piece and have come to celebrate this award-winning composer.

Here Gorecki has combined his interest in early music, folk songs and devotional texts with the resources of the modern orchestra. Though the symphony has a spiritual devotional quality to it, Gorecki says it is not a religious work. Nor is it about World War II in Poland. The three movements contain text written in Polish, and though all are *lento*, many delicate and subtle changes in tempo take place.

The somber first movement opens with a canon for strings which rises gradually, starting with the double basses and building in pitch and intensity as each part enters in imitation. At the heart of the movement is the 15th century Polish Lamentation of the Holy Cross Monastery in which the mother of Christ begs her dying son to speak to her and share his wounds with her. The canon then resumes and descends, slowly unwinding to the end, finishing with

the same single melodic line from which it had begun.

The contrasting second movement, sad yet lyrical, shares with us a prayer scratched in the wall of a Gestapo cell by 18-year-old Helena Wanda Blazusiakowna, a prisoner of the Nazis who sought the protection of the Queen of Heaven. Having come across this prayer while traveling, Gorecki added great poignancy with a gently beautiful melodic line and accompanying cluster sonorities.

The simple yet beautiful third movement is based on a 19th century Polish folk melody about a mother who laments the loss of her young son — a soldier killed during an uprising in the Silesian region of Poland, where Gorecki was born. It opens with a repeated motif and ends with an expression of hope, allowing the boy to rest in peace as he is lulled by songbirds and surrounded by the flowers of God.

Though the sorrowful words of these pieces shape the way we perceive this symphony, Gorecki insists that the words are not the most important element of the work, rather the entire strength rises out of the music layer. With the singing set into long stretches of purely instrumental texture and musical passages recalling the radiant simplicity of the Minimalists, Gorecki exercises a voice purely his own. A man who reveres the earth and feels an affinity for mountains, Gorecki wants to use the proceeds of his new fame to buy a house in the mountains of Zakopane, away from the polluted Katowice, so that he may look at something nice before he dies. This is only fitting, as his music is said to "rise to the skies" and have the "transcendental quality of the mountains." Jane Perlez of The New York Times even refers to this symphony as a "miracle".

notes by Laura Hannan

Text of Symphony of Sorrowful Songs • *Sinfonia pieśni żałobnych*

I
Synku miły wybrany,
Rozdziel z matką swoje rany;
A wszakom cię, synku miły, w swem sercu nosiła,

A takżeż tobie wiernie służyła.
Przemow k matce, bych się ucieszyła,
Bo już jidziesz ode mnie, moja nadzieja miła.

Lament świętokrzyski z "Pieśni łysógorskich" (druga połowa XV w.)

I
My son, my chosen and beloved,
Share your wounds with your mother;
And because, dear son, I have always carried you in
my heart
And always served you faithfully,
Speak to your mother, to make her happy,
Although you are already leaving me, my cherished
hope.

Lamentation of the Holy Cross Monastery from the "Lysagora Songs" collection. (Second half of the 15th century)

II

Mamo, nie płacz, nie.
Niebios Przeczysta Królowo,
Ty zawsze wspieraj mnie.
Zdrowaś Mario.

Zakopana "Palace" cela nr 3 ściana nr 3 Błazusiakówna
Helena Wanda lat 18, siedzi od 25 IX 44

III

Kajze mi sie podziół
mój synocek miły?
Pewnie go w powstaniu
Złe wrogi zabili.

Wy niedobrzy ludzie,
dlo Boga świętego
cemuście zabili
synocka mojego?

Zodnej jo podpory
juz nie bydo miała,
choćbych moje stare
ocy wyfakafa.

Choćby z mych łez gorzkich
drugo Odra była,
jesce by synocka
mi nie ożywiła.

Lezy on tam w grobie,
a jo nie wiem kandy,
choć sie opytuja
między ludźmi wsandy.

Moze nieboroczek
lezy kaj w dofecku,
a mógłby se lygać
na swoim przypiecku.

Ej, ćwierkejcie mu tam,
wy ptosecki boze,
kiedy mamulicka
znaleźć go nie moze.

A ty, boze kwiecie,
Kwitnijze w około,
niech sie synockowi
choć lezy wesoło.

Pieśń ludowa z opolskiego

II

No, Mother, do not weep.
Most chaste Queen of Heaven
Support me always.
"Zdrowas Mario"*.

Prayer inscribed on wall 3 of cell no. 3 in the basement of
'Palace,' the Gestapo's headquarters in Zakopane: beneath
is the signature of Helena Wanda Blazusiakowna, and the
words "18 years old, imprisoned since 25 September 1944."
* "Zdrowas Mario" (Ave Maria) - the opening of the Polish
prayer to the Holy Mother

III

Where has he gone
My dearest son?
Perhaps during the uprising
The cruel enemy killed him.
Ah, you bad people
In the name of God, the most Holy,
Tell me, why did you kill
My son?

Never again
Will I have his support
Even if I cry
My old eyes out.
Were my bitter tears
To create another River Oder
They would not restore to like
My son.

He lies in his grave
And I know not where
Though I keep asking people
Everywhere.
Perhaps the poor child
Lies in a rough ditch
And instead he could have been
Lying in his warm bed.

Oh, sing for him
God's little songbirds
Since his mother
Cannot find him.
And you, God's little flowers.
May you blossom all around
So that my son
May sleep happily.

Folk song in the dialect of the Opole region

Translation by Krysna Carter

Guest Artist and Soloist

Frank Becker began studying piano at the age of five and composed his first works for piano when he was eleven. He then studied composition with Richard Lane and improvisation with Elston Husk. In 1966 he entered the Oberlin Conservatory of Music where he studied composition with Joseph Wood, piano with Wilbur Price and conducting with Franz Bibo. Upon graduation from the Conservatory he was awarded two consecutive Ford Foundation Composer in Residence Fellowships. In 1968 he moved to Japan where he composed, performed, conducted and produced concerts of contemporary music with composers Toru Takemitsu, Joji Yuasa and John Cage, performed with violinist Paul Zukovsky, pianist Aki Takahashi, flutist Ransom Wilson and the Tokyo Symphony Orchestra. His orchestra music was performed throughout Japan and Europe. His music was featured twice at the Gaudeamus Festival in Holland and the La Rochelle Festival in France. His "Phillapaideia for Orchestra" was awarded the "Prix Francis Salabert" in 1975. After recording six albums for Toshiba EMI Records Frank returned to the United States where he recorded his "Stonehenge" on Angel Records and began his career as a film and television composer. His credits include scores for thirteen feature films, numerous Emmy award winning series and specials,

themes and scores for NBC, HBO, Showtime, KABC and Fox Network. He is presently scoring a new episode of "Tales From the Crypt."

Catherine Haight, soprano, is well known to Seattle audiences for her performances of music of the Baroque period. She has sung the Passions and cantatas of Bach, as well as many of Handel's oratorios. She has performed as soloist in Handel's "Messiah" with Orchestra Seattle and the Seattle Chamber Singers for five years, and will appear again as soloist in their performances of that work in December.

Ms. Haight also appears on a regular basis with Pacific Northwest Ballet. She sang the solo roles in "The Nutcracker," "A Midsummer Night's Dream," Faure's "Requiem," and most recently, Carl Orff's "Carmina Burana," which she will perform with them again in February.

Ms. Haight has also been a featured soloist with other Northwest musical groups including, Bellevue Chamber Choir, Whatcom Chorale, and City Cantabile Choir.

Ms. Haight is a member of the voice faculty at Seattle Pacific University.

FRENCH CREEK CELLARS

Is Offering
40-50% Savings
On Unopened Cases of Premium Wines
(Single Varieties)

*We are please to offer this best value ever to
please your palate & your pocketbook.*

Bring this Announcement into
French Creek Cellars and receive
20% Savings
On mixed cases of our premium, handcrafted wines,
and **we will donate 10%** of the cost of your purchase
to Orchestra Seattle and Seattle Chamber Singers I

No other discounts apply • Only at Winery • While Supplies Last

French Creek Cellars, friend of Orchestra Seattle and Seattle Chamber Singers, invites you to celebrate the fine things in life this holiday season. Now save... stock up for the holidays, spread good cheer, and help OS/SCSI

French Creek Cellars • 17721 132nd Ave. NE • Woodinville • 486-1900
Just 20 minutes from downtown Seattle. Call for directions. Open 12- 5 PM, 7 days a week.

Orchestra Seattle

George Shangrow, music director

Orchestra Seattle operates on a basis of rotating seating, musicians are listed alphabetically.

Violins

Dean Drescher
Susan Dunn
Kristin Fletcher
Jenny L. Hermanson
Susan Herring
Maria Hunt
Elizabeth Kim
Deborah Kirkland
Fritz Klein, Concertmaster
Pam Kummert
Eileen Lusk
Pamala Kummert
Avron J. Malezky
Gregor Nitsche
Leif-Ivar Pedersen, princ. 2nd
Druska Salisbury-Milan
Stephanie Ryder
Sondra Schink

Violas

Deborah Daoust
Aram Frangulyan
Saundrah Humphrey
Hallie Johnston
Katherine McWilliams, principal
Robert Shangrow
Eileen Swanson

Cellos

Evelyn Albrecht
Rosemary Berner
Nancy Blakemore
Charles Fuller
Julie Reed, principal
Valerie Ross
Erika Wilson
Matthew Wyant

Basses

Kerry Fowler
Allan Goldman, principal
Josephine Hansen
Stephen Swanson
Jay Wilson

Flutes

Kate Alverson
Kirsten James-McNamara

Oboes

M. Shannon Hill, principal
Tim Garrett

Clarinets

Gary Oules, principal
Jason Moos

Bassoons

Juliet Barrera
Judith Lawrence, principal

French Horns

Don Crevie
Jennifer Crowder
Laurie L. Heidt
Bill Hunnicutt

Trumpets

Matthew Dalton, principal
Gordon Ullmann

Trombones

David Brewer
Moc Escobedo, principal
David Holmes

Percussion

Owen Bjerke
Daniel Oie, principal

Harp

Naomi Kato

Piano

Rob Vienneaux

Seattle Chamber Singers

George Shangrow, music director

Sopranos

Patty Adams
Barb Anderson
Sue Cobb
Crissa Cugini
Kyla DeRemer
Dana Durasoff
Tina Fairweather
Cinda Freece
Jill Kraakmo
Alexandra Miletta
Jennifer Miletta
Penny Nichols
Paula Rimmer
Liesel Van Cleeff

Altos

Sharon Agnew
Kay Benningfield
Luna Bitzer

Cheryl Blackburn
Jane Blackwell
Marta Chaloupka
Mary Beth Hughes
Dawn McGrew
Suzi Means
Laurie Medill
Nancy Shasteen
Nedra Slauson

Tenors

Ralph Cobb
Jon Lange
Doug Machle
Tom Nesbitt
Phil Rader
Barry Stein
Jim Whitson
David Zapolsky

Basses

Paul Benningfield
Gus Blazek
DeWayne Christenson
Andy Danilchik
Doug Durasoff
Robert Jones
Jim Macemon
Rob Platt
Bob Schilperoort
John Stenseth
Richard Wyckoff



Patrons

MAESTRO (Over \$5,000)

Anonymous
John Addison
The Boeing Company
Corporate Council for the Arts
Seafirst
Washington State Arts Commission
Western Pianos

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

Flora Howell Bloedel
SAFECO Insurance Companies

CONDUCTOR (\$1,000 TO \$1,999)

Sharon Agnew
Alan Middleton
King County Arts Commission
Rebecca Parker
Ted Parker
Scott & Nancy Pascoe
Dan Petersen
Dennis Purvine
Paul H. Raabe
Paula A. Rimmer
Seattle Arts Commission
George Shangrow
Alan Sherbrooke
Margaret Wright

SUSTAINER (\$500 to \$999)

Anonymous
Rosemary Berner
Carol Blakey & Charlie Lutz
David & Julia Brewer
Davies, Wright, Tremaine
Rosemary Brewer
Kathy Chapman & Kent Ord
DeWayne Christensen
Alex & Norma Cugini
Douglas & Dana Durasoff
Dean Drescher
James Hattori
William H. Hunnicutt
Julia Jaundalder
Richard Lyman
Nancy Robinson
Paul & Lorrie Scott

BENEFACTOR (\$250 TO \$499)

Jane Blackwell
Marta Chaloupka
Christina & Peter Fairweather
Martin Forseth
Susan Herring
M. Shannon Hill
Mr. & Mrs. L.N. Johanson
Alan Jones
Gerard & Betty Kechley
The McGee Family
Colin Mailer
Avron Maletzky
Deborah Middleton
Tom Nesbitt
Gretchen & Bruce Parker
Everett Paup
Hugh & Susan Reichenbach
Robert J. Roche
Sondra Schink
Seattle NW Securities
Victoria Thomas

PATRON (\$100 to \$249)

Laila Adams
William Adams
Evelyn Albrecht

Kate Alverson
Benjamin & Hilda Asia
Mary Bass
Paul & Kay Benningfield
Carl Berg
Cedric Berquist
Kimbrough Besheer
Melanie Bjork
Walter Blincoc & Mary Sommerville

Patricia Bowman
Rebecca Brown
Leonard Byler
Mr. & Mrs. Claringbould
Patricia Clarke
Clayton Cook
Dr. Michael K. & Lucy Copass
Jennifer Crowder
Don & Norma Dahl
Janeen Doff
Susan Dunn
Gary Fladmoe
Robert Frey
Stuart Grover
Brad & Krista Harris
John Hembroff
Stuart Hennessey
Mark Kawasaki
Elizabeth Kim
Jill Kraakmo

James Krueger
Pam Kummert
Eileen & Robert Lusk
Jim Macemon
Etta Mariad & Charles James
Ann Minzel
Elsie Mans
Rosemary Namit
Dr. & Mrs. Fumio Ohuchi
Ray & Janet Peacoe
Robert Platt
Robert Pope
Forbes & Yvonne Powell
Claire Raaum
Stephanie Read
Lorie Robinson
David Savage & Laurie Medill
Linda Scheuffele
Robert Schilperoort
Curtis & Wendy Schindler
Sandra & Robert Schwab
A. Sennewald
Nancy Shasteen
Riggan Shilstone
Pamela Silimperi
Howard Slack
Nedra Slauson
John & Diane Slocum
Barbara Stevens
Pierre & Jean Sundborg
Jett & Mildred Thomas
Liesel van Cleeff
Denis Weber
John Weber
George Wallerstein
Virginia Webster
Lorraine & Robert Weltzien
Bernice & Earl Wheatley
Irene White
Edwin Winkey
Elmer Witt

SPONSOR (\$50 to \$99)

Fern & Arnold Abrams
Kathryn Bergenhaltz
Luna Bitzer

Marc & Cheryl Blackburn
Jacqueline Blair
Janet Bowersox
F. Bruce Danielson
Elizabeth Detels
Ann Ditmar
Jalin Edwards
Elisabeth Ely
E.G. Faulke & Jenny Peterson
David Fowler
Margaret Gojio
Catherine Haight
Helen Hammond
Guy Hartman
H. Donald Hawkins
Jane Hedberg
Gayle Henry
Peter Henry
William Hoke
Joyce & Marc Jennings
Erlinda Jimenez
Lois Johnson
F. Christian Killien
JoAnne Kirkland
Olga & Fred Klein
Alice Leighton
F.A. McEdward
Alexandra Miletta
Bette Miller
David Morehead
John Morgon
Reni Moriarity
Christine Moss
Penelope Nichols
Gary Oules
David Ovens
Ken & Lois Pestrud
Robert Pope
Carolyn Rasch
Richard & Joan Reed
R.G. Satterwhite
Carl & Helen Schilperoort
F.W. Scholz
Sharon Schuldt
William & Karen Stella
Jane Subjally
Ronald Thomas
Pat Thurtle
Pamela Toelle
Unisons, Inc
Tjitske Van der Meulen
Delores Verelius
Ann Voorhess
William & Anne Webb
Lorraine Weltgrien
Wes Uhlman & Assoc
Margaret Williams
John Wilson
Matthew Wyant
Richard Wyckoff

FRIEND (\$25 to \$49)

Mary Ahearn & David Wright
Karen Anderson
Larilee & Rod Arakaki
Randy & Liz Babbitt
William Babbitt
Ruth Baldwin & Jim Renwick
Bryan Botner
Lowell Brown
Claire Chapdu
Melanie Chenaar
Judith Crum
Mildred Culp
Nancy Cushwa

P. Davallou & S. Miller
Pat & Bob Davenport
William & Mary Davis
Kyla DeRemer
Beatrice Dolf
Jennifer Dow
David Ferguson
Myron Fishman
Jacqueline Ford
David Givens
Bryan Glynn
Allan Goldman
Katherine Hanson
Douglas Havnaer
Jenny Hermanson
Lisa Houg
William Jackman, Jr
John & Laurel Johnson
Lynette Klein
Laurie Kohli
William Kreager
Barbara Krohn
Diane Lange-Jones
Carl Loovis
Margaret Lueders
Sanat & Flora Majumder
Steve Malloy
Cecilia Manner
Margaret Marshall
James Mattson
Pat McGarry
Jennifer Miletta
Dave Moen
Nancy Moores
Philip Mortenson
William & Carol Morton
Gregor Nitsche
Lois North
Mary Paine
Deborah Parsons
Donald Perea
Stephen & Susan Perry
Shari & Dan Peterson
Stephen Poteet & Anne Kao
Robin Ray & Carol Katonias-Ray
James Renwick
Patricia Rimmer & Michael Grubb
Phyllis Rosalli
Phyllis Rowe
Jan Schwert
Janeen Shigley
Janet Showalter
Felice Stevens
Carmel & Randolph Tapiro
Maryann Tapiro & Dell Gosset
Todd Tarbert
Frank Ticali & Shari Majumder
Linda Wegsteen
Donna Weller
Stuart Williams
David Wright
Barbara Wyant
Y-Not-A Marketing Resource
Gina Zadra

The following companies have provided matching gifts:

The Boeing Company
EggHead Software
IBM
Microsoft
SAFECO Insurance Companies
Seafirst
US West
Westinghouse

Orchestra Seattle and Seattle Chamber Singers welcomes your tax-deductible donation.

Your support is crucial to us and much appreciated! Contributions may be sent to:

Orchestra Seattle/Seattle Chamber Singers

1305 Fourth Avenue, Suite 402 — Seattle, WA 98101 — (206) 682-5208



Gala 1994-95 Concert Season

December 9 & 10

Meydenbauer Center in Bellevue

December 18

First Free Methodist Church in Seattle

G.F. Handel's Messiah

Friday and Saturday concert 8:00pm

Sunday concert 3:00pm

January 21

3 Piano Concerti a la Hollywood

"Elvira Madigan" Concerto by Mozart

"Warsaw Concerto" by Addinsell

Schumann's "Piano Concerto"

Saturday, 8:00pm, Shorecrest Performing Arts Center

February 3 & 5

Music of the Baroque Courts II

featuring Bach's "Triple Concerto," and works by Telemann & Vivaldi

Friday, 8:00pm, Eastlake Performing Arts

Sunday, 3:00pm, McKay Chapel, Lakeside School

March 19

Bach's Birthday Celebration

The magnificent Mass in b minor

Sunday, 3:00pm, First Free Methodist Church

April 14 • Good Friday

World Premiere "Passion of St. Matthew" by Seattle composer Huntley Beyer

and Passion setting by Heinrich Schutz

Friday, 8:00pm, First Free Methodist Church

May 19 & 20

Scores to the Great Cartoons

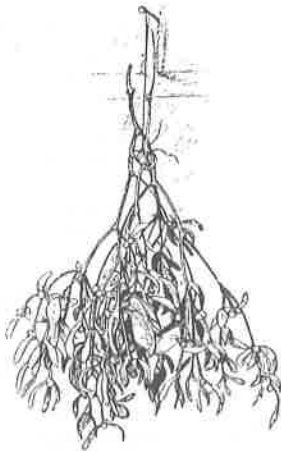
Rossini and Mozart Overtures

Selections from Wagner and Ponchielli

Lots of Music and Lots of Fun!

Friday, 8:00pm, Eastlake Performing Arts

Saturday, 8:00pm, Shorecrest Performing Arts



Orchestra Seattle
Seattle Chamber Singers
George Shangrow, music director

G.F. Handel Messiah

December 9 & 10 • 8:00 pm

Meydenbauer Center • Bellevue

December 18 • 3:00 pm

First Free Methodist Church • Seattle

Tickets \$15 general • \$10 seniors & students • \$5 children under 12

Call 682-5208 for tickets and information.

ORCHESTRA SEATTLE
SEATTLE CHAMBER SINGERS
George Shangrow, music director
wish to thank

Classic
KING FM 98.1

for supporting music and the arts in the Pacific Northwest