



ORCHESTRA SEATTLE  
SEATTLE CHAMBER SINGERS  
George Shangrow, music director



## Bach's Birthday Party

# MASS IN B MINOR

# Orchestra Seattle and Seattle Chamber Singers

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This autumn, Orchestra Seattle and the Seattle Chamber Singers began 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 distin-

guished 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.

Orchestra Seattle and Seattle Chamber Singers recently completed its annual St. Valentine's Day Chamber Music Weekend at Borders Books & Music in downtown Seattle.

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 on May 19th and 20th featuring the music from the great Saturday morning pastime.



## George Shangrow

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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:

- IBM (or compatible) system
- File cabinets

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(206) 682-5208

Special Thanks to:  
Dr. Richard Lyman, Lyman Digital  
Recording  
Kristina Newman, Harpsichord Tuner

## J.S. Bach's Birthday Party

featuring

# MASS IN B MINOR

Sunday, March 19, 1995 3:00 pm  
First Free Methodist Church  
Seattle, Washington

Catherine Haight • Soprano I  
Hanne Ladefoged • Soprano II  
Emily Lunde • Alto  
Andrew Childs • Tenor  
Brian Box • Bass

### MISSA

#### Kyrie

1. Kyrie eleison
2. Christe eleison
3. Kyrie eleison – Alla breve

#### Gloria

4. Gloria in excelsis
5. Et in terra pax
6. Laudamus te
7. Gratias agimus tibi – Alla breve
8. Domine Deus
9. Qui tollis peccata mundi
10. Qui sedes ad dexteram Patris
11. Quoniam tu solus sanctus
12. Cum Sancto Spiritu

### INTERMISSION

### SYMBOLUM NICENUM

1. Credo in unum Deum
2. Patrem omnipotentem
3. Et in unum Dominum – Andante
4. Et incarnatus est
5. Crucifixus etiam pro nobis
6. Et resurrexit
7. Et in Spiritum sanctum
8. Confiteor unum baptisma
9. Et expecto resurrectionem mortuorum – Vivace e Allegro

### SANCTUS

### OSANNA, BENEDICTUS, AGNUS DEI ET DONA NOBIS PACEM

1. Osanna in excelsis
2. Benedictus
3. Osanna repetatur
4. Agnus Dei
5. Dona Nobis Pacem

## Mass in b minor • Historical Notes

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Johann Sebastian Bach was 38 years old in 1723, the year he assumed the position of Cantor in the city of Leipzig. He had previously held the post of Court Capellmeister in Cöthen, a small provincial town. Though that position had been musically fulfilling for him, Bach had to consider the needs of his ever-growing family. Leipzig was a thriving city of 30,000 people with excellent educational facilities for his children, most especially his son Wilhelm Friedemann, who was ready for university. So, even though the salary for the position of Cantor was less than what he received at Cöthen, Bach accepted the job when it was finally offered to him—Bach was not the Leipzig Town Council's first choice, but its fourth. They had wanted someone with a university degree and a reputation for scholarly writings, and Bach had neither of these credentials. Overcoming this difficulty was something he wanted to help Friedemann avoid, so the move to Leipzig seemed important. Equally important was Bach's desire to return to composing for the church, and Leipzig was the heart of orthodox Lutheranism.

Right from the beginning, Bach faced difficulties in his new post. The St. Thomas School in which he had to teach had been allowed to deteriorate and was even unsanitary. The pupils were unruly and ill-educated. The budget which was allowed for the required weekly music was sorely deficient. When Bach pleaded with the Rector and the members of the town council for improved conditions, he was either ignored or rebuked. He was repeatedly denied the money necessary to get skilled instrumentalists, and indeed, several positions in the orchestra were eliminated. The Rector regularly admitted untrained singers into the choirs and interfered with Bach's authority over his charges. Nevertheless, Bach fulfilled his obligations of providing music for the two principal churches of Leipzig, as well as for three smaller churches, and serving as proctor and teacher in the boys school.

Leipzig was in the dominion of Saxony, whose court was at Dresden, a Roman Catholic city. The old Elector/King, Augustus II had died in February of 1733, and Bach knew he would be called upon to write music for the celebration of Leipzig's Oath of Allegiance to the successor, Augustus III. Bach composed a "Kyrie" and "Gloria", which he titled **Missa**. "Kyrie" and "Gloria" are the first two sections of text in the Catholic communion service. They are also the only portions used in Lutheran church services (called **Missa Brevis**, since it is just the first two portions of a complete Mass). So, Bach's new piece

could be used both at the Lutheran church service to be held in the ruler's honor, and, as Bach hoped, at some future Roman Catholic service in Dresden. The **Kyrie** can be thought of as a solemn mourning for the deceased Elector, and the **Gloria** as a celebration for Augustus III. The first performance of the **Missa** was April 21, 1733 in the St. Thomas Church, but since it was in a Lutheran church, the new Elector could not attend the service.

In July of 1733, Bach went to Dresden to witness the installation of his son Wilhelm Friedemann as organist at St. Sophia's church. While there, Bach submitted a letter to Augustus III to solicit a court title, which he hoped to use as leverage against his repressive employers. In the letter, dated July 27, 1733, he requested the Elector/King's "powerful protection" against the "undeserved affronts which are likely to continue" unless the sovereign would appoint him praedicate to his court. In return, Bach offered "in humblest obedience, whenever your Royal Highness demands,...to prove my untiring industry...in the composition of church music..." With this humble letter, Bach submitted a copy of the **Missa**. Augustus was entangled in political difficulties in Poland and had no time to consider Bach's petition. But while he waited for an answer, Bach paid further homage to the King by composing secular cantatas for royal birthdays and name days. Three years later, he was at last awarded the title he had requested: *Königlicher Hof-Componist* (the King's Court Composer).

For reasons that are not clear, Bach decided to complete his Latin mass, over time adding to the **Missa** three more distinct parts which he had bound separately: **Symbolum Nicenum** (Credo), **Sanctus**, and **Osanna/Benedictus/Agnus Dei/Dona Nobis Pacem**. By carrying through with the musical proportions set in the **Missa**, the entire work became too long for liturgical use for either Catholics or Lutherans. So, why would Bach undertake such a composition? Perhaps it was a combination of his dedication to his craft and to God. Music, to Bach, was the apparatus of worship.

In the **Mass in b minor**, Bach combined original music with things he had previously written. The adaptations from earlier works were selected and worked out with such skill and care that it is easy to believe the Mass is an entirely original work. It was not for purely musical reasons that Bach chose to reuse the specific works he did. The texts from the earlier cantatas relate directly to the language for the Mass.

"Gratias agimus tibi propter magnam gloriam tuam" (We give thanks to Thee for Thy great Glory)

"Qui tollis peccata mundi, miserere nobis" (Thou who takes away the sins of the world, have mercy upon us)

"Patrem omnipotentem factorem coeli et terre, visibilium et invisibilium" (Father Almighty, maker of heaven and earth, and of all things seen and unseen)

"Crucifixus etiam pro nobis sub Pontio Pilato..." (and was crucified for us under Pontius Pilate)

"Et expecto resurrectionem mortuorum" (I look toward the resurrection of the dead)

"Osanna in excelsis" (Hosanna in the highest)

"Agnus Dei, qui tollis peccata mundi, miserere nobis" (Lamb of God, who takes away the sins of the world, have mercy upon us)

Adapted from Cantata 29: **Wir danken dir, Gott, wir danken dir** (We thank Thee, God, we thank Thee).

From Cantata 46: **Schauet doch und sehet, ob irgendein Schmerz sei** (Behold and see if there be any sorrow like unto my sorrow).

A reworking of cantata 171: **Gott, wie dein Name, so ist auch dein Ruhm** (According to Thy name O God, so is thy praise unto the ends of the earth.)

Cantata 12, **Weinen, Klagen, Sorgen, Zagen** (Weeping, wailing, grieving, fearing).

From a chorus found in Cantata 120: **Jauchzet, ihr erfreuten Stimmen, Steiget bis zum Himmel auf!** (Triumph, all ye joyous voices, soaring into heaven, rise!)

From the secular Cantata 215 **Preise dein Glücke gesegnetes Sachsen** (Praise to the great Saxon)—a reference to Augustus.

Adapted from a chorus in the Ascension Oratorio, Cantata 11, **Ach bleibe doch, mein liebstes Leben...** (Ah, stay with me my dearest life, do not flee so soon).

The Sanctus was composed and first performed in 1724, just a year after Bach came to Leipzig. It is so grand and soaring a piece, there is little wonder why Bach chose to place it in his great Mass. He ended his Mass with the same music, note for note, he used for "Gratias agimus tibi". Not only does this draw the whole work together, but it seems perfect to combine "Grant us peace" with the Great Thanksgiving.

Bach seems to have had no trouble combining his Lutheran heritage and beliefs with things Roman Catholic. Perhaps he was a pioneer in the ecumenical movement. The mixture of Protestant baroque style with the Latin Mass Ordinary text places the **Mass in b minor** beyond either Roman Catholic or Protestant. In the **Credo** and in **Confiteor**, in which the text exclaims belief in one God, and in one baptism, Bach interweaves the prescribed Gregorian Chant melodies—those hallmarks of the Roman church—with high baroque counterpoint. By the end of the Mass, there is so much expression of good and truth, one

can accept the **Mass in b minor** as a universal statement of faith. Albert Schweitzer called this piece a joining of Protestant subjectivity with Catholic objectivity.

Though it seems unbelievable now, J. S. Bach's music was considered old fashioned and unpopular by the time his sons were adults. The new sonata form and opera became the standards of the new generation, and were perhaps the reason "old" Bach's music suffered neglect for nearly a century. His fame as an organist and for organ compositions survived following his death, but as for the rest, Bach needed to wait for some future generation better equipped to appreciate him. We have Felix Mendelssohn to thank for resurrecting the music of Bach. Not only was Mendelssohn the first to perform **The St. Matthew Passion** since Bach's death, he was also responsible for getting the Berlin Singverein to perform the very first complete performance of the **Mass in b minor**. Bach himself never heard a complete performance of it. The

dimensions of the Mass made it unsuitable for any church service; sacred concerts were unheard of at the time, and a weekday performance under secular auspices would have been unthinkable. The work was not printed in its entirety until 1845, 95 years after Bach died.

In the history of music, Bach is the link between the old and the new. He was not a reformer or an originator, but a perfecter of the art.

by Kay Benningfield

"Now **there** is music from which [we] can learn something." —W. A. Mozart

"Not Brook (German=Bach) but Ocean should be his name." —L. van Beethoven

"Study Bach: there you will find everything"—J. Brahms

"If all the music written since Bach's time should be lost, it could all be reconstructed on the foundation which Bach laid."—C. Gounod

"I had no idea of the historical evolution of the civilized world's music, and had not realized that all modern music owes everything to Bach."—N. Rimsky-Korsakov

"Bach is the beginning and the end of all music."—M. Reger

## Text Translation

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### KYRIE

Kyrie eleison.	Chorus	Lord, have mercy on us.
Christie eleison.	Soprano I & II	Christ, have mercy on us.
Kyrie eleison.	Chorus	Lord, have mercy on us.

### GLORIA

Gloria in excelsis Deo.	Chorus	Glory to God in the highest.
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.	Soprano II	We praise Thee, we bless Thee, we adore Thee, we glorify Thee.
Gratias agimus tibi propter magnam gloriam tuam.	Chorus	We give Thee thanks for Thy great glory.

	Soprano I & Tenor	
Domine Deus, Rex coelestis, Deus Pater omnipotens. Domine Fili unigenite, Jesu Christe. Domine Deus, Agnus Dei, Filius Patris.		O Lord God, heavenly king, God the Father almighty. O Lord Jesus Christ, the only-begotten Son! O Lord God, Lamb of God, Son of the Father.
	Chorus	
Qui tollis peccata mundi, miserere nobis. Qui tollis peccata mundi, suscipe deprecationem nostram.		Who takest away the sins of the world, have mercy upon us. Who takest away the sins of the world, receive our prayer.
	Alto	
Qui sedes ad dextram Patris, miserere nobis.		Who sittest at the right hand of the Father, have mercy upon us.
	Bass	
Quoniam tu solus Sanctus. Tu solus Dominus. Tu solus Altissimus, Jesu Christe.		For thou alone art holy. Thou alone art Lord. Thou alone art most high, O Jesus Christ.
	Chorus	
Cum Sancto Spiritu in gloria Dei Patris. Amen.		Together with the Holy Ghost in the glory of God the Father. Amen.

## SYMBOLUM NICENUM

	Chorus	
Credo in unum Deum.		I believe in one God,
	Chorus	
Patrem omnipotentem, factorem coeli et terrae, visibilium omnium et invisibilium.		the Father almighty, creator of heaven and earth, and of all things visible and invisible.
	Soprano I & Alto	
Et in unum Dominum Jesum Christum, Filius Dei unigenitum. Et ex Patre natum ante omnia saecula. Deum de Deo, lumen de lumine, Deum verum de Deo vero. Genitum non factum, consubstantialum Patri: per quem omnia facta sunt. Qui propter nos homines et propter nostram salutem descendit de coelis.		And in one Lord Jesus Christ, only-begotten son of God, born of the Father before all ages; God of God, light of light, true God of true God; begotten, not made; consubstantial with the Father; by Whom all things were made. Who for us humans, and for our salvation, came down from heaven.
	Chorus	
Et incarnatus est de Spiritu Sancto ex Maria Virgine, et homo factus est.		He 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	He was crucified also for us, suffered under Pontius Pilate, and was buried.
Et resurrexit tertia die, secundam Scripturas. Et ascendit in coelum: sedet ad dexteram Patris. Et iterum venturus est cum gloria, iudicare vivos et mortuos: cujus regni non erit finis.	Chorus	And the third day He rose again according to the Scriptures; and ascended into heaven. He sitteth at the right hand of the Father; and he shall come again with glory to judge the living and the dead; and his kingdom shall have no end.
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 in unam sanctam catholicam et apostolicam Ecclesiam.	Bass	And in the Holy Ghost, the Lord and giver of life, Who preceedeth from the Father and the Son, Who together with the Father and the Son is adored and glorified; Who spoke by the Prophets. And in one holy, catholic and apostolic Church.
Confiteor unum baptisma in remissionem peccatorum.	Chorus	I confess one baptism for the remission of sins.
Et expecto resurrectionem mortuorum. Et vitam venturi saeculi. Amen.	Chorus	And I await 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 tua.	Chorus	Holy, Holy, Holy, Lord God of hosts. Heaven and earth are full of Thy glory.
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## OSANNA, BENEDICTUS, AGNUS DEI ET DONA NOBIS PACEM

Osanna in excelsis.	Chorus	Hosanna in the highest.
Benedictus qui venit in nomine Domini.	Tenor	Blessed is He that cometh in the name of the Lord.
Osanna in excelsis.	Chorus	Hosanna in the highest.
Agnus Dei, qui tollis peccata mundi, miserere nobis.	Alto	Lamb of God, Who taketh away the sins of the world, have mercy on us.
Dona nobis pacem.	Chorus	Grant us peace.



## Guest Soloist

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**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 performed with them 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.

**Hanne Ladefoged, mezzo soprano**, was born in Denmark and completed her Masters of Musicology at the University of Copenhagen. In 1991 she won scholarships to pursue postgraduate studies in Vocal Performance at Western Washington University in Bellingham, Washington. In 1993 Ms. Ladefoged was invited to join the Seattle Opera Chorus as a part of their Young Artist Community Outreach Program. Ms. Ladefoged is particularly interested in the Scandinavian song repertoire, which she has promoted in numerous recitals as well as on the radio. She recently received an award from the Northwest Danish Foundation in recognition of her support for Scandinavian music. Future performances include portraying "The Psychiatrist" in Christian Asplund's **A Girl's Body at Crepuscule** with the Seattle Experimental Opera, and "Prince Orlovsky," in Johann Strauss' **Die Fledermaus** with the Whatcom Symphony Orchestra in Bellingham.

**Emily Lunde, mezzo soprano**, has a repertoire that runs the full gamut from early music and classical to contemporary works. The Seattle native has sung extensively with many of the area's finest choral ensembles and orchestras including the Seattle Chamber Singers and Orchestra Seattle, the Seattle Symphony, the Seattle Symphony Chorale, the Choir of the Sound, the Seattle Choral Company, the

Everett Symphony, as well as the Pacific Northwest Ballet.

Emily was given the honor to have written for her the mezzo solo in Northwest conductor/composer Fred West's environmentally focused tribute to Chief Seattle, **Upon This Land**, which was premiered in Seattle on Earth Day 1990.

She has sung under the baton of many familiar Northwest conductors including George Shangrow, Gerard Schwartz, Robert Scandrett, Robert Metzger, Charles Long and New York harpsicordist/conductor, Kenneth Cooper, for whom she portrayed the role of Juno in John Eccles' **Judgement of Paris** with OS/SCS.

Emily was chosen for the prestigious Robert Shaw Festival in 1990 which included a tour of France culminating in a performance of Brahms' **Requiem** at Carnegie Hall in the fall of 1990.

**Andrew Childs, tenor**, was raised in New Hampshire, and received his Bachelor of Music degree from the University of California at Irvine. He is pursuing his Doctoral degree in Vocal Performance at the University of Washington, and studies with Julian Patrick. In 1993, his portrayal of the title role in the University of Washington production of Monteverdi's **Orfeo** won him international recognition. Most recently, Mr. Childs sang the role of Albert in Britten's **Albert Herring**. Additionally, Mr. Childs was featured in the Music Academy of the West's 1990 and 1991 seasons, and has performed with the Pacific, Pasadena, San Jose and Orange County Youth Symphonies. He has a special interest in art song, and has studied the Lieder and Chanson repertoire. Andrew Childs has recorded for the Bay Cities label with the Pacific Chorale.

**Brian Box, bass** is a native of Washington and received his Master of Music degree in vocal performance from Western Washington University. Mr. Box has appeared frequently with OS/SCS as a soloist in cantatas and oratorios. Among his credits are performances of Brahms' **Four Last Songs** with the Western Washington University Orchestra and the leading role in Dominic Argento's opera **Postcard from Morocco** at the University of British Columbia. He is a regular performer with Northwest Opera in Schools, Etc. (NOISE), and Seattle Opera's education program and made his Seattle Opera solo debut as the Corporal in **The Daughter of the Regiment**.

## Members of Orchestra Seattle

**George Shangrow, music director**

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

### VIOLIN

Dean Drescher  
Susan Dunn  
Nahama Glynn  
Susan Herring  
Maria Hunt  
Deborah Kirkland,  
concertmaster  
Fritz Klein  
Pamela Kummert  
Avron Maletzky  
Gregor Nitsche  
Leif-Ivar Pedersen,  
principal second  
Sondra Schink

### VIOLA

Deborah Daoust  
Saundrah Humphrey  
Alice Leighton  
Katherine McWilliams,  
principal  
Robert Shangrow

### CELLO

Julie Reed, principal  
Valerie Ross  
Erika Wilson  
Matthew Wyant

### BASS

Allan Goldman, principal  
Josephine Hansen

### FLUTE

Kate Alverson, principal  
Kristin James-  
McNamara

### OBOE/OBOE D'AMORE/ENGLISH HORN

Tim Garrett, principal  
Terry Pickering  
Kristine Kiner

### BASSOON

Chris Harshman  
Judith Lawrence,  
principal

### FRENCH HORN

Bill Hunnicutt

### TRUMPET

Matthew Dalton,  
principal  
John Falskow  
Gordon Ullmann

### PERCUSSION

Daniel Oie

### HARPSICHORD

Robert Kechley

## Members of Seattle Chamber Singers

**George Shangrow, music director**

### SOPRANO

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

### ALTO

Susan Adams  
Sharon Agnew  
Kay Benningfield  
Luna Bitzer  
Cheryl Blackburn  
Jane Blackwell  
Marta Chaloupka  
Dawn McGrew  
Suzi Means  
Laurie Medill  
Nancy Shasteen  
Nedra Slauson

### TENOR

Ralph Cobb  
Jon Lange  
Doug Machle  
Tom Nesbitt  
Barry Stein  
Ben Waldmen  
Jim Whitson  
David Zapolsky

### BASS

Paul Benningfield  
Gustave Blazek  
Andrew Danilchik  
Douglas Durasoff  
Rob Jones  
Jim Macemon  
Robert Platt  
Bob Schilperoort  
John Stenseth  
Richard Wyckoff

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

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Gary Fladmoe  
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Mark Kawasaki  
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Claire Raaum  
Stephanie Read  
Lorie Robinson  
David Savage & Laurie Medill  
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Robert Schilperoot  
Curtis & Wendy Schindler  
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Nedra Slauson  
John & Diane Slocum  
Barbara Stevens  
Jett & Mildred Thomas  
Liesel van Cleeff  
Denis Weber  
John Weber  
George Wallerstein  
Virginia Webster  
Lorraine & Robert Weltzien  
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