

Royal Fireworks

Sunday, October 10, 2010 • 3:00 PM • First Free Methodist Church

Orchestra Seattle • Seattle Chamber Singers
Roupen Shakarian, conductor



GEORG FRIDERIC HANDEL (1685–1759)
Music for the Royal Fireworks, HWV 351

Overture: Adagio—Allegro
Bourée
La Paix
La Réjouissance
Menuet I
Menuet II

FRANZ ANTON HOFFMEISTER (1754–1812)
Viola Concerto in D Major

Allegro

Alexandra Takasugi, viola

JOHANN SEBASTIAN BACH (1685–1750)
Brandenburg Concerto No. 5 in D Major, BWV 1050

Allegro
Affettuoso
Allegro

Stephen Provine, violin • **Shari Muller-Ho**, flute • **Lisa Michele Lewis**, harpsichord

—Intermission—

GEORG FRIDERIC HANDEL
Te Deum in D Major, HWV 283 (“Dettingen”)

Diane Radabaugh, alto • **Stephen Wall**, tenor • **Charles Robert Stephens**, baritone

We praise thee, O God, we acknowledge thee to be the Lord.
All the earth doth worship thee, the Father Everlasting.
To thee all angels cry aloud, the heav’ns and all the powers therein.
To thee Cherubim and Seraphim continually do cry,
Holy, Holy, Holy, Lord God of Sabaoth.
Heav’n and earth are full of the majesty of thy glory.
The glorious company of the apostles praise thee.
The goodly fellowship of the prophets praise thee.
The noble army of martyrs praise thee.
The holy church throughout all the world doth
acknowledge thee, the Father of an infinite majesty,
thine honourable, true and only Son,
also the Holy Ghost the comforter.
Thou art the King of Glory, O Christ.
Thou art the everlasting Son of the Father.
When thou tookest upon thee to deliver man,
thou didst not abhor the Virgin’s womb.

When thou hadst overcome the sharpness of death
thou didst open the kingdom of heav’n to all believers.
Thou sittest at the right hand of God in the glory of the Father.
We believe that thou shalt come to be our judge.
We therefore pray thee, help thy servants,
whom thou hast redeemed with thy precious blood.
Make them to be numbered with thy saints in glory everlasting.
O Lord, save thy people, and bless thine heritage.
Govern them and lift them up for ever.
Day by day we magnify thee.
And we worship thy name, ever world without end.
Vouchsafe, O Lord, to keep us this day without sin.
O Lord, have mercy upon us, have mercy upon us.
O Lord, let thy mercy lighten upon us, as our trust is in thee.
O Lord, in thee have I trusted, let me never be confounded.

Please disable cell phones and other electronics. The use of cameras and recording devices is not permitted during the performance.

Program Notes

Georg Frideric Handel

Music for the Royal Fireworks, HWV 351

Handel was born in Halle, Germany, on February 23, 1685, and died in London on April 14, 1759. He composed this work in early 1749; its official premiere took place in London on April 14 of that year. The version most often performed calls for 3 oboes, 2 bassoons, contrabassoon, 3 horns, 3 trumpets, timpani, harpsichord and strings.

The treaty of Aix-la-Chapelle, signed on October 18, 1748, ended the War of Austrian Succession. To celebrate the end of hostilities, King George II of England planned a festive evening the following April in London's Green Park, to feature music specially written for the occasion, followed by a massive fireworks display.

George II was the king who purportedly began the tradition of standing during the "Halleluiahs Chorus" of Handel's *Messiah*, and it was to this composer whom he turned to create music for the outdoor festivities. Handel immediately acquiesced and even gave in to the monarch's edict not to include any stringed instruments in his orchestra, assembling a massive band of double reeds, brass and percussion.

Handel's work begins with a grand overture in the French style, with a regal introduction leading to a vigorous fugal allegro in triple meter, all in glorious D major. There follows a suite of shorter dances: a *bourée* in D minor, a movement celebrating "the peace" and another the "re-joicing" made possible by the treaty. The work concludes with a pair of minuets, the first in D minor and the second providing a resounding conclusion in D major.

Handel resisted a public dress rehearsal, but the occasion turned out to be a great success: an estimated 12,000 people flocked to the Spring Gardens at Vauxhall, causing one of London's first traffic jams when carriages bottlenecked at London Bridge. At the official premiere, Handel's music was overshadowed by the subsequent fireworks display, during which one of the adjoining pavilions caught fire. The composer conducted the work's first indoor performance—for which Handel rescored the work to include strings—on May 27, 1749, at Thomas Coram's Foundling Hospital.

On October 3, 1990, the Music for the Royal Fireworks was part of a celebration marking the reunification of East and West Germany. OSSCS wishes to acknowledge the generous support of the German Embassy for this afternoon's concert in commemoration of the 20th anniversary of this event.

Franz Anton Hoffmeister

Viola Concerto in D Major

Hoffmeister was born in Rottenburg am Neckar (near Stuttgart) on May 12, 1754, and died in Vienna on February 9, 1812. He composed this viola concerto sometime prior to 1799, scoring it for pairs of oboes and horns with string orchestra.

Today Franz Hoffmeister's fame rests largely on his activities as a music publisher (and as the dedicatee of

Mozart's "Hoffmeister" string quartet), but he was a prolific composer who turned out at least eight operas, more than 50 symphonies (most being short "sinfonias" rather than longer works in the Haydn vein), an abundance of concertos (many of them for flute) and a great deal of chamber music (including several delightful works for wind octet and over 30 string quartets).

Hoffmeister's parents sent him to Vienna to study law at age 14, but he soon abandoned that career path and switched to music. Around the age of 30, he began publishing his own compositions, and by 1785 had established a publishing firm in Vienna bearing his name, issuing works of—among others—Haydn, Mozart and Beethoven (the latter two whom he counted as personal friends). During the 1790s he turned his attention back to composing, but after a 1799 concert tour (as harpsichordist) to England with flutist Franz Thurner, he traveled to Leipzig, where he opened a second publishing house. By 1805 he had sold off his share in this new venture (which eventually became the well-known firm C.F. Peters) and returned to Vienna, where he sold his other firm to establish an annuity allowing him to devote his last years to composition.

Hoffmeister produced two concertos for viola—in addition to a set of 12 études for the instrument—and the D-major concerto (the other is in B \flat) remains one of his few compositions to appear with regularity in the concert hall. This is no doubt due in equal parts to the relative lack of Classical-era concertos for viola and to the work's inherent charms. This afternoon we hear the first movement of the work, an *Allegro* in traditional sonata form.

Johann Sebastian Bach

Brandenburg Concerto No. 5 in D Major, BWV 1050

J.S. Bach was born in Eisenach, Germany, on March 21, 1685, and died in Leipzig on July 28, 1750. His six Brandenburg Concerti were assembled and copied in 1720, and dedicated to the Margrave of Brandenburg on March 24, 1721. Most likely the last of these works that Bach composed, BWV 1050 is scored for solo flute, violin and harpsichord with string orchestra.

Now considered perhaps the greatest genius in all of music, during his lifetime Bach was best known as an organist. Between 1703 and 1707 he served as a church organist at Arnstadt (where he often confused the parishioners during hymns with his virtuoso improvisations) and from 1708 as court organist for the Duke of Weimar.

In 1717, Prince Leopold hired Bach as court organist and director of chamber music at Anhalt-Cöthen. Because the prince was a Calvinist rather than a Lutheran, Bach was not required to prepare music for church services, so instead devoted himself to instrumental composition. Although the prince himself was an accomplished musician, the woman he married in 1720 did not appreciate music and thus Bach, fearful of losing his job, began to seek a new employer.

While on a trip to Berlin in 1719 to take delivery of a new harpsichord, Bach had met the Margrave of Brandenburg, who made a casual request for some concertos from the composer. When looking about for new employment

the following year, Bach remembered this incident and collected together a group of six concerti, which he sent off to Brandenburg in March 1721 as a sort of job application, accompanied by a letter in florid French.

Each of the six “Brandenburgs” is a concerto grosso, a piece of music that contrasts a small concertino group with a larger orchestra. Bach utilized a different ensemble for each concerto: the fifth Brandenburg employs a solo trio of violin, flute and harpsichord, although toward the end of the first movement the keyboard takes over in a cadenza of virtuoso proportions. Many music historians believe that Bach composed this work specifically for the instrument that he had brought back from Berlin in 1719, and that the composer moved from his usual position as principal violist to play the solo keyboard part. (The principal second violinist then switched to viola, explaining the absence of a second violin part in the orchestra.)

—Jeff Eldridge

Georg Frideric Handel **Te Deum in D Major, HWV 283 (“Dettingen”)**

Handel began composing this work, his last important one for the church, on July 17, 1743, finishing it about two weeks later. It received its first performance at a private service in the Chapel Royal in St. James’ Palace on November 27, 1743, in the presence of King George II. Handel scored the work for three vocal soloists, SSATB chorus, 2 oboes, bassoon, 3 trumpets, timpani, strings and continuo.

By the time of his death in London in 1759, Handel, a German musician trained in Italy, had become England’s “national composer.” This remarkable man, one of the choral art’s greatest geniuses—who gained wide fame for his operas, oratorios and concertos—had become both a musical master and a “personality” regarded with special awe and affection throughout the musical world.

Both of the Handel works heard this afternoon are associated with the War of Austrian Succession (1740–1748), which involved most of the European powers and was fought in Europe, North America and India. France and Prussia used the supposed ineligibility of Maria Theresa of Austria to succeed to the Hapsburg thrones of her father, Charles VI, as an excuse to challenge Hapsburg power. On June 27, 1743, a battle took place at the village of Dettingen (near Frankfurt in Bavaria) in which a larger and more strategically deployed French military force saw defeat at the hands of an alliance of British, Austrian and Hanoverian troops, personally led into battle by King George II of Great Britain (who was also Elector of Hanover, and thus interested in protecting his German territories). King George, surprisingly courageous but a poor general, did not follow up this victory: the Battle of Dettingen became “famous” chiefly as the last occasion on which a British sovereign led his troops on the field.

To celebrate this victory, Handel, “Composer of the Musick to the Chapel Royal,” composed an anthem and a fittingly festive setting of “We Praise Thee, O God” (Te Deum), a song of praise and thanksgiving appearing in the

Anglican Book of Common Prayer of Handel’s time and frequently performed on grand state occasions, such as the commemoration of military triumphs.

This gloriously imperial “Dettingen” Te Deum, in which the chorus dominates (as befits a generally “outward-looking” work), consists of 18 relatively brief sections. In overall style and in many specific instances, the work resembles *Messiah*, written just two years before (the trumpet fanfare that follows the “coming of God as Judge” brings to mind “The Trumpet Shall Sound,” for example), and some portions of the work seem to be based loosely on an older setting of the Te Deum by Francesco Urio, a little-known Italian composer who died around 1719.

After an ebullient instrumental fanfare-prelude featuring trumpets and timpani (reminiscent of the “Rouse Him” chorus in Handel’s *Alexander’s Feast* of 1736), there follows an exuberant five-part chorus in which jubilant outbursts of praise surround and accompany a short contrapuntal passage. A similarly festive second number, in which Handel decorates the word “all” by “all sorts” of running eighth notes, leads to brief responses by the tenors and basses to soprano “angels” that “cry aloud” from the skies. The grand chorus that this section introduces is marked by the continual repetition of the word “continually,” while “Holy, holy holy!” rings out bell-like from various voices that “do cry” over and over until the section ends with a majestic proclamation of God’s glory. In the fifth number, the sopranos, altos and tenors praise God in response to the chanting of the main text by the basses; at the end of the number, the entire chorus acknowledges the infinite majesty of God the Father in radiantly resonant chords.

A short, imitative choral number leads to an exhilarating trumpet-spangled bass solo in which Christ is proclaimed the King of Glory and which introduces the five-part chorus confirming Christ’s kingship. In the introspective solo that follows, the bass contemplates Christ’s deliverance of humanity via his incarnation, after which Jesus’ body is nailed to the cross, marked by five striking orchestral blows; the chorus, in a brief “recitative,” stresses the “sharpness” of death with dissonance. The chorus then opens to “all believers” (emphasized by frequent repetition) the kingdom of heaven, a realm sparkling with musical jewels strung into running sixteenth-note necklaces that decorate varied pairs of voice parts. A trio for alto, tenor and bass concludes with a stately three-part choral section, and then a trumpet fanfare introduces four choruses that feature music of contrasting moods (reflecting those of the texts), imitative writing and glittering trumpets. The chorus worships God’s name forever in glowing, sustained chords, and the bass soloist then prays for protection and mercy.

A trumpet duet opens the exultant closing chorus, which is introduced by an alto solo with oboe accompaniment. When the full chorus enters, the trumpets return, and the other orchestral instruments join the voices in presenting the section’s themes—Heaven indeed opens to reveal the glory of the God in whom complete trust may be placed!

—Lorette Knowles

Solo Artists

Guest conductor **Roupen Shakarian** is currently in his seventh season as music director of the Skagit Symphony. For the past 24 years, he served as the music director of Philharmonia Northwest in Seattle, stepping down after the 2009–2010 season. In October 2009, he appeared as guest conductor with the Seattle Symphony, and in June 2010 with the Northwest Mahler Festival. He has also conducted the Victoria Symphony, Pacific Northwest Ballet, Seattle Youth Symphony, California Youth Symphony and the Northwest Chamber Orchestra. With Skagit Opera, he has conducted performances of *The Magic Flute*, *The Barber of Seville* and *Pirates of Penzance* at McIntyre Hall. A published composer and recipient of numerous commissions, his works include *Whimsy*, a Chamber Symphony, Five Bagatelles for wind quintet, *Inner Places* for organ and brass quintet, *Pastime* for small ensemble, a flute concerto (premiered by Jeffrey Cohan and Orchestra Seattle, conducted by George Shangrow), a violin concerto, “... is but a dream” for solo oboe (written for and recorded by Rebecca Henderson), *Other Voices* for chorus and small ensemble, two choral pieces (*Almighty and Everlasting God*, commissioned by Opus 7, and *If Ye love Me, Keep My Commandments*, published by Oxford University Press), *Bone Island Suite* (a song cycle for soprano and orchestra) and *The Turnip, Clock and the Kid*, commissioned and recorded by the Rainier Chamber Winds.

Violist **Alexandra Takasugi** is currently a junior majoring in string performance at Seattle University, where she studies viola with Amber Archibald and chamber music with Quinton Morris. Originally from Pasadena, California, Ms. Takasugi started playing violin at age three, switching to viola at age 10 under the tutelage of Liz Arbus. She attended the Colburn School of the Performing Arts in Los Angeles for 10 years, studying viola with Margaret Shimizu, Joni Shtesko and Richard Rintoul. Ms. Takasugi has participated in masterclasses with violinists Emma McGrath and Ilya Kaler, attended various music festivals (including the Suzuki Institute for Chamber Music, the Pasadena Summer Youth Chamber Orchestra and UCLA’s Chamber Orchestra Camp) and this past summer participated in Siena Summer Music in Italy. This afternoon’s performance is the result of her first-place award in the inaugural Seattle University Concerto Competition.

Violinist **Stephen Provine** has served as co-concertmaster of Orchestra Seattle since 2004. Born in the North of England he began studying the violin at an early age, winning many local and regional competitions. He has performed throughout Europe and the United States, including concerts at the Royal Festival Hall in the presence of the late Diana, Princess of Wales, and in the Royal Albert Hall as part of the BBC Promenade concert series. As a concertmaster, Mr. Provine has worked closely with conductors Jacek Kasprzyk, Daniel Harding, Nicholas Cleobury and George Shangrow.

Flutist **Shari Muller-Ho** currently serves as principal flutist of both Orchestra Seattle and the Rainier Symphony and has performed as soloist with both ensembles. She appears regularly as a recitalist in Seattle and throughout the Pacific Northwest both as soloist and as a member of the Seattle Chamber Ensemble, and has performed in Europe, China and Hong Kong. In 2003 she was named Performing Artist by the Suisse Global Foundation. In addition to an active and diverse freelance career, she maintains private music studios in Seattle and Issaquah.

Harpsichordist **Lisa Michele Lewis** received a master’s degree in harpsichord performance from University of Washington and has subsequently performed with many area ensembles, including the Seattle Symphony, Seattle Choral Company, Northwest Sinfonietta, Octava Chamber Orchestra and, of course, Orchestra Seattle. She enjoys playing chamber music on both harpsichord and piano in addition to maintaining a teaching studio in North Seattle.

Alto **Diane Radabaugh** is known to Seattle audiences as a concert soloist and performer in opera and oratorio productions and has been a regular member of the Seattle Opera Chorus since 1993. She has performed supportive roles with Tacoma Opera and has appeared as soloist with the Northwest Mahler Orchestra, the Northwest Symphony, the Cascade Symphony, Philharmonia Northwest, the Bainbridge Chorale, the Everett Chorale, the Northwest Chorale and on the Hartley Mansion Concert Series. Her Gilbert and Sullivan roles include Katisha (*The Mikado*), Ruth (*Pirates of Penzance*) and Buttercup (*H.M.S. Pinafore*) with Skagit Opera, The Peccadillo Players, The Northwest Savoyards and the New Savoy Opera. Ms. Radabaugh is the alto soloist and choral section leader at St. Stephen’s Episcopal Church.

Tenor **Stephen Wall** has appeared frequently with Orchestra Seattle and the Seattle Chamber Singers since 1985 and can be heard on the OSSCS recording of Handel’s *Messiah*. During that time he has also been featured in leading and supporting roles with Seattle Opera, in addition to roles with Portland Opera, Utah Festival Opera and Tacoma Opera, and appearances with the symphonies of Seattle, Vancouver, Spokane, Everett, Bellevue, Yakima, Pendleton, Great Falls and Sapporo (Japan). Mr. Wall has also served as the director for many musical theater productions in western Washington and maintains an active voice studio in Seattle.

Baritone **Charles Robert Stephens** has performed leading roles with the New York City Opera and at Carnegie Hall with the Oratorio Society of New York, the Masterworks Chorus, Musica Sacra and with Opera Orchestra of New York. He regularly performs with distinguished ensembles such as New York’s Sacred Music in a Sacred Space, Seattle Pro Musica, Portland Chamber Orchestra and Portland Baroque. This season he debuts with the Oregon Symphony and Boston Early Music Festival and returns to the Seattle Symphony and Helena Symphony as well as OSSCS.

Orchestra Seattle

Violin

Susan Beals
Lauren Daugherty
Stephen Hegg
Manchung Ho
Fritz Klein*
Pam Kummert
Jim Lurie
Mark Lutz
Stephen Provine**
Theo Schaad
Janet Showalter
Kenna Smith-Shangrow
Nicole Tsong

Viola

Deborah Daoust
Audrey Don
Katherine McWilliams*
Håkan Olsson
Genevieve Schaad
Robert Shangrow
Sam Williams

Harpsichord

Lisa Michele Lewis

Cello

Kaia Chessen
Peter Ellis
Karen Helseth
Katie Sauter Messick
Annie Roberts
Valerie Ross
Matthew Wyant*

Bass

Jo Hansen*
Kevin McCarthy
Steven Messick

Oboe

David Barnes
John Dimond*
Beth Wren

Bassoon

Jeff Eldridge
Judith Lawrence*

Contrabassoon

Michel Jolivet

Horn

Barney Blough
Don Crevie
Laurie Heidt

Trumpet

Nathan Callaghan
Ansgar Dümchen*
Daniel Harrington

Timpani

Dan Oie

** *concertmaster*

* *principal*

Seattle Chamber Singers

Soprano

Barb Anderson
Hilary Anderson
Caroline Briggs
Sue Cobb
Crissa Cugini
Cinda Freece
Anne Grosse-Wilde
Ali Heron
Kiki Hood
Jill Kraakmo

Peggy Kurtz
Lila Woodruff May
Paula Rimmer
Nancy Shasteen
Liesel van Cleeff
Pat Vetterlein

Alto

Julia Akoury Thiel
Jane Blackwell
Deanna Fryhle

Pamela Ivezič
Ellen Kaisse
Lorelette Knowles
Theodora Letz
Suzi Means
Laurie Medill
Annie Thompson
Kristin Zimmerman

Tenor

Ron Carson
Ralph Cobb
Alvin Kroon
Jon Lange
Timothy Lunde
Tom Nesbitt
Victor Royer
Jerry Sams
David Zapolsky

Bass

Andrew Danilchik
Doug Durasoff
Stephen Keeler
Dennis Moore
Steve Tachell
Skip Viau
Richard Wyckoff

OSSCS 2010–2011 Season

Royal Fireworks

Sunday, October 10, 2010 • 3:00 PM

Roupen Shakarian, conductor
Alexandra Takasugi, viola

Handel Music for the Royal Fireworks
Hoffmeister Viola Concerto in D Major
J.S. Bach Brandenburg Concerto No. 5
Handel "Dettingen" Te Deum

Messiah

Sunday, December 5, 2010 • 3:00 PM

Zon Eastes, conductor
Catherine Haight, soprano
Melissa Plagemann, alto
Stephen Wall, tenor
Barry Johnson, baritone

Handel *Messiah*

Two Concertos

Sunday, February 27, 2011 • 3:00 PM

Alastair Willis, conductor
Mark Salman, piano
Judith Lawrence, bassoon

Wagner Overture to *The Flying Dutchman*
Liszt Piano Concerto No. 2

R. Kechley Bassoon Concerto
WORLD PREMIERE

Howells *Take Him, Earth, for Cherishing*
Vaughan Williams *Toward the Unknown Region*

Chamber Music

Sunday, March 13, 2011 • 3:00 PM

Handel Concerto Grosso, Op. 6, No. 2
Mozart Serenade No. 12 in C Minor
... plus other works for small ensembles

St. Matthew Passion

Palm Sunday, April 17, 2011 • 3:00 PM

Hans-Jürgen Schnoor, conductor
Wesley Rogers, Evangelist
Jessica Robins-Milanese, soprano
Melissa Plagemann, alto
Stephen Wall, tenor
Charles Robert Stephens, baritone

J.S. Bach *St. Matthew Passion*

Season Finale

Sunday, May 15, 2011 • 3:00 PM

Darko Butorac, conductor
Ronald Patterson, violin

Verdi Choruses from *Nabucco*
Sams *Cantata to the Moon* WORLD PREMIERE
Bruch Violin Concerto No. 1
Schumann Symphony No. 3 in E♭ ("Rhenish")

All six subscription concerts at First Free Methodist Church. Advance tickets at www.osscs.org or by phone at 1-800-838-3006.

George Shangrow Memorial Concert • Sunday, November 14, 2010 • 7:00 PM • Benaroya Hall

To honor the life and musical legacy of George Shangrow, OSSCS will present a concert celebrating the life of the man who was our friend, our mentor and our colleague. Join us for an evening of music by Bach, Handel, Haydn, Beethoven, Brahms, Beyer, Sams, Kechley and more. **This performance will be free and open to the public.**

OSSCS Supporters

Maestro's Circle

[\$10,000 or more]

Barbara & Eugene Kidder

Composer's Circle

[\$5,000–\$9,999]

Allen & Christine Rickert



Concerto Circle

[\$2,500–\$4,999]

Gerald & Betty Kechley

Patrick McDonald

Liesel van Cleeff

David Zapolsky



Cadenza Circle

[\$1,000–\$2,499]

Jane Blackwell

Beatrice Dolf

Dean & Bette Drescher

Edythe & H.J. Lurie, MD

George Wallerstein

Vivace

[\$500–\$999]

Crissa Cugini

William & Dena Lee Cumming

Dean Druggé

Deanna & Craig Fryhle

Harper D. Hawkins

Fritz Klein

Nancy Lewis

May Family Foundation

Laurie Medill

& David Savage

Stephen & Katie Sauter Messick

Alexander & Jane Stevens

Ann Thompson

Jay & Becky White

Presto

[\$250–\$499]

Tom & Barb Anderson

Greg Canova & Barbara Linde

Ronald & Merrie Carson

Alex & Norma Cugini

Audrey Don

Susan Herring

Ellen Kaisse & Gary Roberts

Daniel Lee

Theodora Letz & Paul Blinzer

Mark Lutz

Darrell & Sue Newman

Tom Nesbitt

David & Susan Dunn Ovens

Stephen Provine

& Jennifer Caine

Murl Sanders & Janet Hesslein

Hans & Lyn Sauter

Jeff & Melissa Thirloway

David & Reba Utevsky

Pieter & Tjitske van der Meulen

Allegro

[\$100–\$249]

Sharon & André Agnew

Isaiah & Debbie Bier

David & Inez Boyle

Elizabeth Boyle

Stephen Brady & Judith Cohen

Colleen Childs

Kyla DeRemer

Nancy Dilworth

Daniel & Kathleen Dow

John Edwards

Fay Griffin

Ansgar & Anne Grosse-Wilde

Jo Hansen

James & Florence Harris

David & Candace Holmes

Rena Ilumin & Thomas Roth

Pamela & Željko Ivezić

Sylvia Johnson

& Norman Lundin

Stephen & Mary Keeler

Olga Klein

Lorelette & Walter Knowles

William & Ruth Kratzke

Theodore & Pam Kummert

David & Peggy Kurtz

Jon Lange

Gerald & Barbara Laughlin

Timothy Lunde

Julie Lutz

Lila Woodruff May

Howard Morrill

Linda Paros

Chad & Ferne Pierce

Gustav & Claire Raaum

Eric & Karen Richter

Margaret Ridgeway

Annie Roberts

Roger & Mary Sackett

Geralyn Shreve

Charles Simrell

& Deborah Giles

Albert & Sandra Smith

Tom & Karen Stephenson

Dale & Arlene Swanson

David & Pat Vetterlein

Harry & Jean Vye

Douglas & Ingrid Welti

Rob & Lorraine Weltzein

Douglas & Susan Woods

Wilson & Barbara Wyant

Janet Young

Piano

[\$50–\$99]

Anonymous

Alfred & Joan Andenes

Sue & Hal Beals

Per Curtiss

David & Irene Fisher

Phillip Gladfelter

Donald & Rebecca Gurka

Ron & Cathy Haight

Bill Levey

Hubert Locke

Pamela McPeck

Christine Moss

Gary Oules

Randy & Willa Rohwer

H.J. Rowland

John & Ruth Rugh

Paul & Susan Schwartz

Valerie Ann Taylor

James van Zee

Skip Viau

Rick Wyckoff & Carol Judge

Xu Yi

Pianissimo

[\$10–\$49]

Anonymous

Hilary Anderson

David & Michelle Ferguson

Katie Frevert

Norm Hollingshead

Gertrude Hurley

Maura O'Brien

Nancy White

Gifts in Honor of

The Reunification of Germany



In Memoriam

Karen M. Fant

Rev. Julie Diersen Koch

Marjorie Oules

George Shangrow

Irene White

Sponsorship

German Embassy

Lakeside Milam

This list includes gifts received between November 1, 2009, and October 7, 2010. 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 e-mail ossacs@ossacs.org or call 206-682-5208.

A **HUGE** thank-you to all of the fabulous donors, bidders and volunteers who helped make our sixth annual auction, Alexander's Feast—the Experience, a stunning success last April!

Orchestra Seattle and the Seattle Chamber Singers rely upon support from you, our loyal listeners, to continue our mission of bringing great music to life. Contributions to OSSCS, a non-profit, 501(c)3 arts organization, are fully tax-deductible. Please see a volunteer in the lobby this afternoon, visit our Web site at www.ossacs.org or call 206-682-5208 to make a donation or learn more about supporting OSSCS.

Today's concert, made possible by support from the German Embassy, is part of Arts Crush, a month-long, area-wide celebration of the arts. Visit www.artscrush.org to learn about other opportunities to connect with local artists in unique and unexpected ways all month long.