

HOLIDAY

MONDAY, DECEMBER 18, 2006 – 7:30 PM
MEANY HALL

ORCHESTRA SEATTLE and the SEATTLE CHAMBER SINGERS
George Shangrow, conductor

JOHANN SEBASTIAN BACH
Magnificat in D, BWV 243

*Magnificat anima mea – Et exultavit –
Quia respexit – Omnes generationes –
Quia fecit – Et misericordia – Fecit potentiam – Deposuit – Esurientes – Suscepit Israel –
Sicut locutus – Gloria patri*

Catherine Haight, *soprano* ■ Melissa Plagemann, *mezzo-soprano*
Stephen Wall, *tenor* ■ Brian Box, *baritone*

– Intermission –

Sleigh Ride
Joy to the World – please sing along
God Rest You Merry, Gentlemen – please sing along

Leroy Anderson
attr. G. F. Handel
arr. David Willcocks

Away in a Manger
Tomorrow Shall Be My Dancing Day

W. J. Kirkpatrick, arr. David Willcocks
English traditional, arr. David Willcocks

The 12 Days of Christmas – please sing along
Deck the Halls -- please sing along

arr. Robert Kechley
Traditional Welsh

O Holy Night
Little Child (see text)
Jesus Christ the Apple Tree (see text)

Adolphe Adam, arr. Robert Kechley
Robert Kechley
Elizabeth Poston

The First Noel – please sing along

arr. David Willcocks and Robert Kechley

The Shepherds' Farewell (*L'Enfance du Christ*)

Hector Berlioz

Angels We Have Heard on High – please sing along

Traditional French

The Shepherds' Cradle Song (see text)
Hark! The Herald Angels Sing – please sing along

Karl Leuner, arr. Charles MacPherson
arr. David Willcocks and Robert Kechley

O Nata Lux
Deck the Hall

Morten Lauridsen
arr. Hugo Cole

Jingle Bells – please sing along

J. Pierpont, arr. Robert Kechley

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

HOLIDAY CONCERT NOTES

J. S. Bach's Magnificat in D Major, BWV 243

In verses 46-55 of the first chapter of the Gospel of Luke, Mary's elation erupts into an exuberant song of praise to the Lord when she goes to visit her cousin, Elizabeth, who, miraculously pregnant at a great age, is soon to give birth to John the Baptist. Mary has recently learned from the Archangel Gabriel that she will become the mother of a child to be called Jesus, and thus the mother of the Savior of the world. When the infant John, in recognition of the Holy Child, leaps for joy in Elizabeth's womb at the sound of Mary's greeting, and Elizabeth then hails Mary as "blessed among women," the first phrase of Mary's paean in Latin is "Magnificat anima mea Dominum" ("My soul magnifies the Lord"). This "Song of Mary" has therefore become known as the Magnificat, and its text, in Latin and in many other languages, has received the entire range of musical treatments over the past two millennia, from single-line "plainsong" settings to dramatic and complex "cantata-like" arrangements for choirs, soloists, and all kinds and combinations of instruments. Almost every great church composer has set this canticle to music, and as you listen tonight to Johann Sebastian Bach's renowned and resplendent treatment, let your spirit, like Mary's, rejoice and be lifted in thanksgiving for the blessings you enjoy, especially this marvelous music!

Bach was born in Eisenach on March 21, 1685, 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. 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, and a large amount of keyboard music. In 1720, Maria Barbara, Bach's wife and the mother of his seven children, died, and the composer soon married Anna Magdalena, a young singer who provided her spouse not only with great support and understanding, but also with thirteen more children.

When he was 38, Bach took the position of Cantor of St. Thomas's in Leipzig, one of the most important musical posts in Germany. He taught at the choir school and served as music director, composer, choirmaster, and organist of St. Thomas' Church. 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 an insignificant worldly estate, but

bequeathing incalculable musical riches to succeeding generations.

In Leipzig's Lutheran churches in Bach's day, the Magnificat was generally sung in Martin Luther's German translation at Vespers (an evening liturgy) on Saturdays and Sundays, and in Latin at the three great church festivals of Christmas, Easter, and Ascension (40 days after Easter). Bach's first version of his Magnificat, in the key of E-flat, was written for performance at Vespers at St. Nicholas' Church in Leipzig on Christmas Day of 1723, the year of his appointment as cantor at St. Thomas. He later reworked it, changing the key to the more festive and trumpet-friendly D major and replacing two recorders with two flutes, which produce a stronger tone. Among the twelve musical sections, averaging about three minutes each in length, into which Bach had divided the Magnificat's text and its traditional closing, "Gloria patri," the composer had originally interspersed four settings of German texts associated with the traditional Christmas celebration at St. Thomas of the rocking of the Christ child's cradle. Bach removed these four numbers from his revision, thus making the Magnificat suitable for performance on other gala occasions.

The unmatched power of Bach's great choral works comes chiefly from his extraordinary ability to balance and simultaneously to exploit fully the dramatic and spiritual elements of each of his texts. The D major version of the Magnificat, now scored for a "festival orchestra" composed of three trumpets, pairs of flutes and oboes, timpani, string orchestra, and continuo (harpsichord and/or organ and bassoon), appeared sometime around 1732 and is a treasure trove of musical jewels: five choruses for five-part choir (SSATB), five arias (one each for first soprano, second soprano, alto, tenor, and bass), a duet for alto and tenor, and a trio for first and second soprano and alto voices. The texts are illustrated and enhanced through the use of glittering trumpets, sublime oboe and flute countermelodies, powerful polyphony (including double fugues), and surging strings. With its varieties of vocal and orchestral color, of musical form and texture, and of mood, and its avoidance (due to the nature of the text as a continuous poem) of recitative and of *da capo* arias (arias with an "A-B-A" musical structure), Bach's magnificent Magnificat is an intense, concise, and powerful masterpiece that, despite its relative brevity, ranks by every measure with Bach's finest, most jubilant, and best-loved works, and probably with the greatest choral works of all time.

Brilliant trumpet fanfares and echoing fanfare-like proclamations of praise by the choir immediately set a celebratory tone as the Magnificat begins. One can envision the peoples of the world joining their voices with our own souls in repeatedly magnifying the Lord as musical glory flames forth.

The following aria, "Et exultavit spiritus meus" ("And my spirit has rejoiced"), for second soprano with a shining string accompaniment, features a vocal line that ascends as the spirit exults in God. In setting the text of the third movement, "Quia respexit humilitatem" ("For he has regarded the lowliness"), Bach appears to adopt Martin Luther's conception

of Mary as an ordinary girl with cares and uncertainties, who, through her acceptance of God's grace, becomes a living miracle. Here the oboe accompanies the descending lines of the first soprano's melancholy minor melody through which Mary's gentleness and humility are expressed. The rising melodic motif on the word "Behold!" is followed almost at once by the sudden explosion of a powerful polyphonic chorus featuring long, rapidly-running lines. In this movement, the choir shares with "all generations" Mary's ecstasy at the thought of becoming the mother of the Lord and therefore blessed above all women. Toward the close of this chorus, the word "omnes" ("all") is treated as a rapid-fire canon—the notes fly upward from bass to first soprano over the compass of a full octave.

"Quia fecit mihi magna" ("For he that is mighty has magnified me") is a melismatic (many notes per syllable) bass aria accompanied only by the continuo instruments. Bach often assigns the words of Jesus to a bass voice, and here the "great things" that God has done for Mary include making her the mother of Jesus. Bach next sets the text of "Et misericordia eius" ("And his mercy") as a lilting and lyrical duet for alto and tenor, accompanied by two flutes and muted strings, that features the gently rocking rhythm (12/8) of the siciliano (a relatively slow and graceful Sicilian dance). In contrast with the bass aria that precedes it, this duet is one of Bach's simplest text settings, containing almost no melismas and thus inducing a peaceful, pastoral mood as God's limitless mercy flows down the centuries to all His children, including us!

The full ensemble now breaks into a dynamic double-themed fugal chorus in which the words "Fecit potentiam" ("He has shown strength") are forcefully and repeatedly declaimed by the choral voices entering in sequence (tenor, alto, soprano II, bass, and soprano I) in long curving melismas. Near the end of the chorus, the proud are dispersed ("dispersit") downward from the first sopranos to the basses in short descending motifs that tumble rapidly after one another, just as the "omnes" motifs chase one another upward through all the voices near the end of the fourth movement. At the word "superbos" ("proud"), an astounding chord bursts from the contrapuntal texture and provides possibly one of the most dramatic moments in all of Bach's compositions. The movement's slow chordal closing measures contrast strikingly with the energetic polyphony that precedes them as the proud are left to contemplate, "in the thoughts of their hearts," the power of God.

In the robust tenor aria, "Deposit potentes" ("He has put down the powerful"), introduced by unison violins, and the following alto aria, "Esurientes implevit bonis" ("He has filled the hungry with good things"), accompanied by a delightful flute duet, some of the finest examples of Bach's "word painting" appear. He employs appropriately descending and ascending musical phrases to illustrate God's power to depose the mighty and to uplift the lowly; fills the musical lines of the alto soloist with an abundance of notes as the hungry are fed with good things; and dismisses the rich with nothing but an "empty interval," a single note played pizzicato.

In the tranquilly-flowing treble trio, "Suscepit Israel" ("He has helped Israel"), two oboes play the melody of a psalm tone as a "cantus firmus," a tune in very long notes against which the three vocal lines weave an intricate musical tapestry. This ancient melody, to which the entire Magnificat text was sometimes chanted, is known by the Latin name, "tonus peregrinus" ("wandering tone"). The "tonus peregrinus" is unusual in that it has a different recitation tone (the note on which the majority of the text of a verse is chanted) in each half; the name "wandering tone" might be derived from this peculiarity, or from the fact that Psalm 114, the "Pilgrim's Psalm," which begins with the verse, "When Israel came out of Egypt and the house of Jacob from among the foreign people," was usually sung to this melody. The mention in this Magnificat verse of the children of Israel (often considered "wanderers") might have reminded Bach of Psalm 114—"peregrinus" can mean both "foreign" and "wanderer."

The Magnificat's final two choruses consist of three distinct sections. "Sicut locutus est," ("As it was spoken") is a fugal exposition emphasizing the truth of God's promises to Israel's ancestors. Its theme appears first in the bass and then rises upward through all five choral parts. In the "Gloria," a series of rising triplet figures (that might bring to mind the fluttering of seraphs' wings) enter imitatively and soar from bass to first soprano, rest together in shimmering chords, and then cascade from heaven back to earth once again. The final section, "Sicut erat in principio" ("As it was in the beginning") is a musical pun, as the triumphant music of the opening chorus reappears in shortened form to close this glorious work in a blaze of trumpets that herald the opening of the gates to the "world without end."

Composer Morten Johannes Lauridsen, born in 1943 in Colfax, Washington, was raised in Portland, Oregon, and attended Whitman College. He worked as a Forest Service firefighter and lookout on an isolated tower near Mt. St. Helens before attending USC, where he studied composition. A recipient of numerous grants, prizes and commissions, Mr. Lauridsen was Composer-in-Residence of the Los Angeles Master Chorale from approximately 1994 to 2001, held the position of Professor of Composition at the University of Southern California Thornton School of Music for over thirty years, chaired the Composition Department at the Thornton School of Music from 1990-2002, and has held residencies as guest composer/lecturer at more than two dozen universities. Currently he divides his time between Los Angeles and his summer cabin on remote Waldron Island in the San Juans off the northern coast of Washington.

Lauridsen's music occupies a significant place in the standard vocal repertoire of the 20th century, and his works have been recorded on over a hundred CDs. His seven vocal cycles and his series of sacred *a cappella* motets are performed frequently in concert by distinguished ensembles around the world. The unaccompanied motet "O Nata Lux" (from the 1997 cycle *Lux Aeterna*) takes a musical form that can be traced back for centuries and "provides an opportunity, in the middle of a choral/orchestral composition, for the chorus to sing without any orchestral accompaniment—a pure

vocal sound," as the composer himself comments. In speaking of Lauridsen's sacred music in his book, *Choral Music in the Twentieth Century*, musicologist and conductor Nick Strimple describes Lauridsen as "the only American composer in history who can be called a mystic, (whose) probing, serene work contains an elusive and indefinable ingredient which leaves the impression that all the questions have been answered. . . . by century's end he had eclipsed Randall Thompson as the most frequently performed American choral composer." Asked which composers he admires most today, Lauridsen responds: "Bach, Brahms, Britten—composers who take a long line and know what to do with it."

Jesus Christ the Apple Tree

Remembered for her hymn tunes, Christmas carols, and musical scores, English composer, pianist, and writer Elizabeth Poston (1905–1987) cultivated several musical fields. She studied at the Royal Academy of Music (RAM) in London, enjoying the support of the famous composers Peter Warlock and Ralph Vaughan Williams, and graduating in 1925. As a young musician, her prize-winning violin sonata was broadcast by the BBC, and she was able to publish a number of her songs. Poston went abroad between 1930 and 1939, studying architecture and collecting folksongs, and upon returning to England at the beginning of WWII, she joined the BBC, becoming the director of music in the European Service. She left briefly in 1945, but returned two years later as an advisor for the creation of the BBC Third Programme. As a musical scholar, Poston wrote articles and program notes for the Arts Council of Great Britain, and was an authority on carols and folk music, her two Penguin books of Christmas carols, published in 1965 and 1970, being regarded as definitive. While she presided over the Society of Women Musicians (1955-1961), Poston wrote scores for over 40 radio programs (on which she collaborated with such writers as C. S. Lewis and Dylan Thomas) and for a number of movies and television productions—she wrote the music for Howards End while living in Rooks Nest House, the setting of the novel. One of Poston's best known and best-loved carols is "Jesus Christ the Apple Tree," a 1967 setting of a mystical poem by an unknown New England author that appear in Divine Hymns or Spiritual Songs, compiled by Joshua Smith of New Hampshire and dated 1784. This gentle folksong-like carol is a regular feature of the Christmas Eve Service of Nine Lessons and Carols broadcast from King's College, Cambridge.

French composer Louis Hector Berlioz (1803-1869) is best known for the Symphonie Fantastique, first performed in 1830, the 'légende dramatique' La Damnation de Faust, the

'symphonie dramatique' Romeo et Juliette, and the Requiem of 1837, which requires gigantic musical forces that include four antiphonal brass choirs. One of the first French romantic composers and a daring explorer of new orchestral territories, Berlioz was not only one of the most original of great composers, but was also an innovative practical musician and a writer and critic whose literary achievement is probably as important as his music; few musicians have ever excelled in all these fields simultaneously. During his lifetime, he was better known as a conductor than as a composer, regularly touring Germany and England and conducting operas and symphonic music of his own and by others.

The concert and opera establishment of his day found Berlioz's unconventional music distasteful, and he therefore survived financially for many years by writing witty musical criticism in which he emphasized the importance of drama and expressiveness in musical entertainment. His pedagogical work, The Treatise on Modern Instrumentation and Orchestration, confirmed his reputation as a master of orchestration, was carefully studied by the famous composers Mahler and Strauss, and served as the foundation for a subsequent textbook by Russian composer Nikolai Rimsky-Korsakov. About his significance to the development of Russian romantic music, critic Norman Lebrecht wrote: "[Berlioz's] was the paradigm that inspired the genre. Tchaikovsky raided the Symphonie Fantastique like a tuckshop for his third symphony. Mussorgsky died with a copy of the Berlioz Treatise on his bed."

"The Shepherds' Farewell" is a lovely four-part chorus that appears in the second part of Berlioz's L'Enfance du Christ, trilogie sacrée, an oratorio for 7 soloists (soprano, 2 tenors, baritone, 3 basses), chorus, and orchestra, composed during 1853 and 1854, and first performed on December 10, 1854, at the Salle Herz, with Berlioz conducting. It is said that, before any other part of L'Enfance du Christ was written, Berlioz composed "The Shepherds' Farewell" as a joke, wanting to fool the critics of his day into thinking it was a piece written in 1679; he succeeded in fooling all but one.

Composer and clarinetist Karl Henning observes: "In his Memoirs, Berlioz (almost casually) speaks to the effect of L'enfance enjoying such a spontaneous success, as to insult his earlier compositions. It is such a restrained, contemplative work--and this seems so unusual in Berlioz--that it almost sounds a backhanded compliment, to find that it was Brahms' favorite Berlioz score. . . . we find a beautiful mid-nineteenth-century French answer to the Bach Cantata, a piece which is simply a delight to the ear."

-Notes by Lorelette Knowles

We wish to thank our co-producers of the 2006-2007 season:



BIOGRAPHIES

Soprano CATHERINE HAIGHT is a favorite of Seattle audiences, having performed with a variety of Northwest musical groups over the past fifteen years. In June of 2003 she was privileged to appear as a soloist along with Jane Eaglen and Vinson Cole as a part of the gala program that officially opened McCaw Hall, Seattle's new opera house. Ms. Haight has been a featured soloist with Pacific Northwest Ballet in their productions of Carl Orff's *Carmina Burana* for over ten years and these performances have taken her to the Kennedy Center and Melbourne, Australia, where she received glowing reviews. Ms. Haight is especially familiar with the Baroque repertoire, having performed most of the major works of Bach and Handel, but she is equally at home with the composers of the Classical and Romantic eras. A frequent performer with OSSCS, her most recent collaboration with the ensembles was a performance of *Messiah* two weeks ago. She has made three recordings, including *Messiah*, with OSSCS and conductor George Shangrow. Ms. Haight is a member of the voice faculty at Seattle Pacific University.

MELISSA PLAGEMANN, mezzo-soprano, performs frequently throughout the Pacific Northwest, and has appeared with some of the area's finest ensembles, including the Seattle Symphony, Tacoma Opera, Skagit Opera, the Seattle Choral Company, Kitsap Opera, and NOISE, among others.

Highlights of the 2005-2006 season for Ms. Plagemann included Hansel in Humperdinck's *Hansel and Gretel* with Kitsap Opera, and Penelope in scenes from Monteverdi's *Il Ritorno d'Ulisse* with the Seattle Early Music Guild's Accademia d'Amore (led by acclaimed lutenist Stephen Stubbs). Operatic repertoire in recent seasons includes both 2nd and 3rd Ladies in Mozart's *Magic Flute*, the title role in *Carmen*, and the Marquise in Donizetti's *Daughter of the Regiment*.

Ms. Plagemann is also an enthusiastic and sought-after performer of new music, and has performed with several ensembles dedicated to performing the works of living composers, including Sonic Lab, 16 visions/Fisher Ensemble, and the Esoterics vocal ensemble. She is a founding member of the Seattle New Music Ensemble, and with them has had the opportunity to perform several staples of 20th century repertoire, including Schönberg's *Pierrot Lunaire* and John Cage's *Aria*.

Awards for Ms. Plagemann include first prizes in the 2004 Seattle Ladies' Musical Club competition/tour and the Seattle Gilbert and Sullivan Society's annual competition. She holds degrees in music from the University of Victoria, Canada, and Indiana University in Bloomington.

Tenor STEPHEN WALL has appeared frequently with Orchestra Seattle and the Seattle Chamber Singers since 1985. He has been featured in leading and supporting roles with Seattle Opera, Portland Opera, Utah Festival Opera, and Tacoma Opera, and has soloed with the symphonies of Seattle, Vancouver, Spokane, Everett, Bellevue, Yakima, Pendleton, Great Falls and Sapporo (Japan). Mr. Wall appears on the OSSCS recording of Handel's *Messiah* and sang the role of Joe in Seattle Opera's heralded production of *La Fanciulla del West*.

A native of Washington, baritone BRIAN BOX received his Master's degree in vocal performance from Western Washington University in 1985. Mr. Box performs frequently with many Northwest ensembles, including OSSCS, Seattle Choral Company, Seattle Pro Musica, Bellevue Chamber Chorus, and Choir of the Sound, and has performed with Rudolf Nureyev, singing Mahler's *Songs of a Wayfarer* to Mr. Nureyev's dance. He has collaborated with OSSCS in such works as Bach's *St. Matthew Passion*, *St. John Passion*, and *Christmas Oratorio*, the world premieres of Huntley Beyer's *St. Mark Passion* and *The Mass of Life and Death*, and is featured on the OSSCS recording of Handel's *Messiah*. 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*. For Tacoma Opera, Mr. Box created the role of Franz in Carol Sams' *The Pied Piper of Hamelin*. He has also performed extensively with Seattle Opera's education program and Northwest Operas in the Schools.

Conductor and Music Director GEORGE SHANGROW founded the Seattle Chamber Singers in 1969 and Orchestra Seattle in 1979. A musician with a broad range of skills, Mr. Shangrow studied conducting, Baroque performance practice, harpsichord, and composition at the University of Washington. He began his professional conducting career at age 18 and has appeared as guest conductor with the Seattle Symphony, Northwest Chamber Orchestra, Tacoma Opera, Rudolf Nureyev and Friends, East Texas University Opera, Oregon Symphony and the Sapporo (Japan) Symphony. He has conducted world premieres of many operas and numerous other orchestral and choral works. Mr. Shangrow is a frequent lecturer throughout the Northwest and has served on the faculty of the Seattle Conservatory of Music, where he taught Music History, Conducting, and Literature. He concertizes frequently as part of the Cohan-Shangrow Duo with flutist Jeffrey Cohan. Having toured Europe several times as keyboardist and conductor, he is a sought-after accompanist and has appeared in concert on the piano and harpsichord with many noted soloists and ensembles such as El Trio Grande, the Kronos Quartet, Northwest Chamber Orchestra, and the Seattle Symphony. Seattle music lovers also remember him as a regular announcer on Classical KING-FM and host of *Live By George*. Mr. Shangrow has recorded for Voyager, Edel, Sonic Windows, and Lyman Digital.

Little Child

This new-born babe so innocent and sweet
Our hearts as one with this little babe do beat.
With love through this child our better selves do we meet,
From inward spreading love a greater world we greet.

Little child, use your eyes to see past all the sin.
Little child, use your ears to hear past all the din.
Little child, use your hands to give us a gentle shove
That we may see and hear the world
Through eyes and ears of love.

--Robert Kechley

J

Jesus Christ the apple tree

The tree of life my soul hath seen,
Laden with fruit and always green:
The trees of nature fruitless be
Compared with Christ the apple tree.

His beauty doth all things excel:
By faith I know, but ne'er can tell,
The glory which I now can see
In Jesus Christ the apple tree.

For happiness I long have sought,
And pleasure dearly I have bought:
I missed of all; but now I see
'Tis found in Christ the apple tree.

I'm weary with my former toil,
Here I will sit and rest a while:
Under the shadow I will be,
Of Jesus Christ the apple tree.

This fruit doth make my soul to thrive,
It keeps my dying faith alive;
Which makes my soul in haste to be
With Jesus Christ the apple tree.

--Divine Hymns compiled by Joshua Smith (1784)

The Shepherds' Cradle Song

O sleep thou heav'n-born treasure, thou,
Sleep sound, thou dearest child;
White angel wings shall fan thy brow
With breezes soft and mild.
We shepherds poor are here to sing
A simple lullay to our King.
Lullaby, sleep softly, lullaby.

See, Mary has with mother's love
A bed for thee outspread,
While Joseph stoops
And watches at thy head,
The lambkins in the stall so nigh
That thou may'st sleep, have hush'd their cry.
Lullaby, sleep softly, lullaby.

And when thou'rt big and art a man
Full woe's in store for thee;
For cruel men thy death will plan,
And hang thee on a tree.
So sleep, my baby, whilst thou may,
'Twill give thee rest against that day.
Lullaby, sleep softly, lullaby.

--translated by A. Foxton Ferguson

ORCHESTRA SEATTLE

VIOLIN

Stephanie Endy
Jason Hershey
Emmy Hoech
Fritz Klein*
Mark Lutz
Avron Maletzky
Gregor Nitsche
Stephen Provine**
Theo Schaad
Nicola Shangrow
Janet Showalter
Kenna Smith Shangrow
Nicole Tsong

VIOLA

Deborah Daoust
Beatrice Dolf
Jim Lurie
Katherine McWilliams*
Stephanie Read
Robert Shangrow

CELLO

Julie Reed
Katie Sauter Messick
Valerie Ross
Matthew Wyant*

STRING BASS

Jo Hansen*
Steve Messick

FLUTE/PICCOLO

Shari Müller-Ho*
Melissa Underhill

OBOE-OBOE D'AMORE

Brent Hages*
John Dimond

CLARINET

Alan Lawrence*
Steve Noffsinger*

BASSOON

Jeff Eldridge
Judith Lawrence*

TROMBONE

Paul Bogataj
Moc Escobedo*
David Holmes

HORN

Barney Blough
Don Crevie
Laurie Heidt*
Jim Hendrickson

TRUMPET

David Cole*
Rabi Lahiri
Janet Young

TUBA

David Brewer

PERCUSSION

Kathie Flood
Dan Oie*
Maren Van Nostrand
* principal
** concertmaster

SEATTLE CHAMBER SINGERS

SOPRANO

Sue Cobb
Crissa Cugini
Kyla DeRemer
Susan Dier
Dana Durasoff
Cinda Freece
Lisa Hoffman
Kiki Hood
Kaye Kofford
Jill Kraakmo
Peggy Kurtz
Lila Woodruff May
Linda Mendez
Nancy Shasteen
Melissa Thirloway
Patricia Vetterlein

TENOR

Ronald Carson
Ralph Cobb
Alvin Kroon
Timothy Lunde
Vic Royer
Brian Russell
Jerry Sams

ALTO

Sharon Agnew
Carolyn Avery
Carol Burleson
Jane Blackwell
Ann Erickson
Courtney Fuller
Ellen Kaisse
Lorelette Knowles
Suzi Means
Laurie Medill
Julia Akoury Thiel
Annie Thompson

BASS

Stephen Brady
Greg Canova
Andrew Danilchik
Douglas Durasoff
Larry Maloney
Michael Monnikendam
Jeff Thirloway
Richard Wyckoff



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Mozart's Morning After!

*Join George Shangrow and Orchestra Seattle and the Seattle Chamber Singers for their Third Annual Auction
Sunday, January 28th (the morning after Mozart's 250th Birthday)
1:30—4:30 PM at Ballard Elks at Shilshole Bay*

We promise plenty of merriment and wonderful auction items to treat yourself or someone dear to a special gift. For more information, to receive an invitation, or to make a donation, call 206-682-5208

Please join us in the following Carols:

Joy to the World

Joy to the world, the Lord is come,
Let earth receive her King:
Let every heart prepare him room,
And heav'n and nature sing.

He rules the world with truth and grace
And makes the nations prove
The glories of his righteousness
And wonders of his love.

God Rest You Merry, Gentlemen

God Rest You Merry, Gentlemen,
Let nothing you dismay,
For Jesus Christ our Saviour
Was born upon this day,
To save us all from Satan's power
When we were gone astray:
O tidings of comfort and joy.

From god our heav'nly Father
A blessed angel came,
And unto certain shepherds
Brought tidings of the same,
How that in Bethlehem was born
The Son of God by name:
O tidings of comfort and joy.

Now to the Lord sing praises,
All you within this place,
And with true love and brotherhood
Each other now embrace;
This holy tide of Christmas
All others doth deface
O tidings of comfort and joy.

The Twelve Days of Christmas

On the first day of Christmas
My true love gave to me:
A partridge in a pear tree.

On the second day of Christmas
My true love gave to me:
Two turtle doves,
And a partridge in a pear tree.

On the third day of Christmas
My true love gave to me
Three French hens, two turtle doves,
And a partridge in a pear tree.

Fourth day: four calling birds

Fifth day: five gold rings

Sixth day: six geese a-laying

Seventh day: seven swans a-swimming

Eighth day: eight maids a-milking

Ninth day: nine pipers piping

Tenth day: ten drummers drumming

Eleventh day: eleven ladies dancing

Twelfth day: twelve lords a-leaping.

Deck the Halls

Deck the halls with boughs of holly, fa, la,
'Tis the season to be jolly, fa, la,
Don we now our gay apparel, fa, la,
Troll the ancient Yuletide carol, fa, la, la.

See the blazing Yule before us, fa, la,
Strike the harp and join the chorus, fa, la.
Follow me in merry measure, fa, la,
While I tell of Yuletide treasure, fa, la, la.

The First Nowell

The first Nowell the angel did say
Was to certain poor shepherds in fields as they
lay;
In fields where they lay, keeping their sheep,
On a cold winter's night that was so deep:
*Nowell, Nowell, Nowell,
Born is the King of Israel!*

They looked up and saw a star,
Shining in the East, beyond them far;
And to the earth it gave great light,
And so it continued both day and night:
Nowell...

Angels We Have Heard on High

Angels we have heard on high,
Sweetly singing o'er the plains,
And the mountains in reply echoing their
joyous strains,
Gloria, in excelsis Deo!

Shepherds, why this jubilee?
Why your joyous strains prolong?
What the gladsome tidings be
Which inspire your heav'nly song?
Gloria, in excelsis Deo!

Hark! the Herald Angels Sing

Hark! the herald angels sing
Glory to the newborn King;
Peace on earth and mercy mild,
God and sinners reconciled:
Joyful all ye nations rise,
Join the triumph of the skies,
With th'angelic host proclaim,
Christ is born in Bethlehem.
Hark! the herald angels sing
Glory to the newborn King.

Hail the heav'n-born Prince of Peace!
Hail the Sun of Righteousness!
Light and life to all he brings,
Risen with healing in his wings;
Mild he lays his glory by,
Born that man no more may die,
Born to raise the sons of earth,
Born to give them second birth.
Hark! the herald angels sing
Glory to the newborn King.

O Come, All Ye Faithful

O come, all ye faithful,
Joyful and triumphant,
O come ye to Bethlehem;
Come and behold him
Born the King of Angels:
O come let us adore him,
O come let us adore him,
O come let us adore him,
Christ the Lord!

Sing, choirs of angels,
Sing in exultation,
Sing, all ye citizens of heav'n above;

Glory to God in the highest:
O come...

Yea, Lord, we greet thee,
Born this happy morning,
Jesu, to thee be glory giv'n;
Word of the Father,
Now in flesh appearing:
O come...

Jingle Bells

Dashing through the snow
In a one-horse open sleigh,
O'er the fields we go,
Laughing all the way;
Bells on bobtails ring,
Making spirits bright;
What fun it is to ride and sing
A sleighing song tonight!
Jingle Bells! Jingle Bells! Jingle all the way!
Oh, what fun it is to ride in a one-horse open sleigh!
Jingle Bells! Jingle Bells! Jingle all the way!
Oh, what fun it is to ride in a one-horse open sleigh!

Day or two ago
I thought I'd take a ride,
And soon Miss Fanny Bright
Was seated by my side.
The horse was lean and lank,
Misfortune seem'd his lot,
He got into a drifted bank,
And we, we got upsot.
Jingle Bells! ...

Now the ground is white,
Go it while you're young;
Take the girls tonight,
And sing this sleighing song;
Just get a bobtailed nag,
Two forty for his speed,
Then hitch him to an open sleigh,
And crack! You'll take the lead.
Jingle Bells!...



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