



Orchestra Seattle & Seattle Chamber Singers
George Shangrow, Music Director

Vaughan Williams'
Hodie

December 1, 8:00 pm

First United Methodist Church • 811 Fifth Avenue

Soloists: Emily Lunde, Paul Benningfield, Brian Box

Orchestra Seattle and Seattle Chamber Singers

Orchestra Seattle and the Seattle Chamber Singers welcome you on a musical journey this 1995-96 concert season as we travel from the music of the Baroque, to contemporary classical works, to works of oratorio.

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's musical life and has provided artistically challenging and rewarding opportunities for both Northwest

artists and audiences. OS/SCS is distinguished by championing the works of Northwest composers. The group has performed or premiered major orchestral works by Northwest composers during every concert season. In addition, Orchestra Seattle and the Seattle Chamber Singers have a unique reputation as one of Seattle's most accomplished interpreters of the music of Handel and Bach.

During the 27th season, Orchestra Seattle and the Seattle Chamber Singers will be performing many of the great works of both Handel and Bach including Bach's *St. Matthew Passion* on Good Friday. The group will also celebrate Bach's

birthday in March. As in past seasons, OS/SCS will present the Baroque Courts Concerts in Seattle, and this year, in Bellevue. There will be two performances of the ever-popular *Messiah* on December 15th and 17th at First Free Methodist Church. January brings an encore performance of the Three Piano Concerti concert - three concerti featuring three talented pianists. The season will conclude in May with a performance of Saint-Saens' *Organ Symphony*, coupled with Seattle composer Robert Kechley's *Symphony #2, Ferdinand the Bull*. It promises to be a fun and interesting season!

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 Or-

chestra, 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 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.

Orchestra Seattle Seattle Chamber Singers

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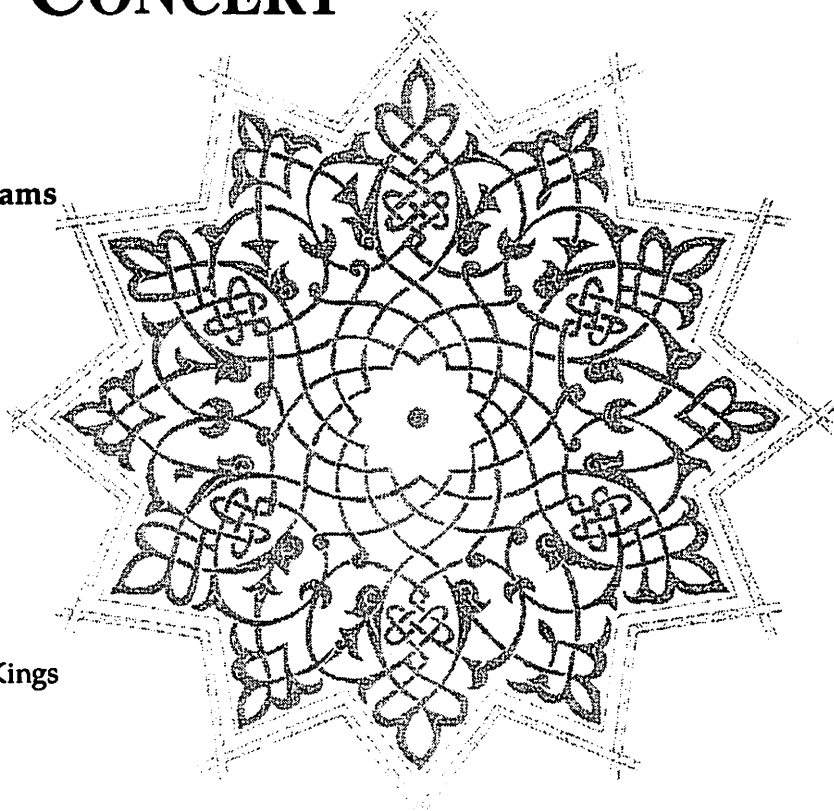


present
A CHRISTMAS CONCERT

First United Methodist Church
December 1, 1995 • 8:00 pm

Hodie, by Ralph Vaughan Williams

- I. Prologue
- II. Narration
- III. Song
- IV. Narration
- V. Choral
- VI. Narration
- VII. The Oxen
- VIII. Narration
- IX. Pastoral
- X. Narration
- XI. Lullaby
- XII. Hymn
- XIII. Narration
- XIV. The March of the Three Kings
- XV. Choral
- XVI. Epilogue



Soloists:
Emily Lunde, soprano
Paul Benningfield, tenor
Brian Box, baritone

INTERMISSION

Fantasies on Christmas Carols, by Robert Kechley

- I. Christmas Feast
- II. Lullabye
- III. Scherzo
- IV. Lo, How a Rose e'er Blooming

Four Christmas Carols, arranged by David Willcocks

A Traditional Sing-a-Long – Please Join In!

God Rest You Merry Gentlemen
O Come All Ye Faithful
The First Nowell
Hark! the Herald Angels Sing

Sponsored in part by grants from the King County Arts Commission, the Washington State Arts Commission, the Corporate Council for the Arts, The Boeing Company, and Paccar Foundation
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Guest Artists

Emily Lunde, mezzo-soprano, is a Seattle native who has sung extensively with many of the area's finest choral ensembles and orchestras including the Seattle Symphony, the Seattle Symphony Chorale, the Seattle Chamber Singers and Orchestra Seattle, 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 Gerard Schwartz, George Shangrow, Robert Scandrett, Robert Metzger, Charles Long and New York harpsicordist/conductor, Kenneth Cooper, for which she portrayed the role of Juno in John Eccles' *Judgement of Paris*.

Although mostly known for her oratorio and concert work, Emily is at home on the stage as well, recently performing opera scenes from *Carmen*, *Lucia*, *Rigoletto*, *Madama Butterfly* and *Cavalleria Rusticana* plus scenes from the musicals *West Side Story* and *Man of La Mancha* for the Chaspen Foundation for the Arts.

Before coming to the Northwest, **Paul Benningfield, tenor**, was an active performer in the Midwest, performing concert repertoire with the Cleveland Orchestra and Saint Paul Chamber Orchestra. In the Pacific Northwest, he has been a featured soloist with Orchestra Seattle and Seattle Chamber Singers, Choir of the Sound, University of Puget Sound Community Chorus, Whatcom Chorale, Bellingham Symphony Orchestra, and Olympia's Masterworks Ensemble. His career includes music professorships at Michigan State University and the University of Akron, as well

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Start the New Year with Music!

as performances of recital, oratorio, concert, and operatic literature. With Orchestra Seattle and Seattle Chamber Singers he has performed solo roles in J.S. Bach's *St. Matthew Passion* and *Christmas Oratorio*, Handel's *Samson* and *Look Down Harmonious Saint*, and Mendelssohn's *Elijah*. Paul sang with the Tacoma Opera in their 1993-94 season.

Baritone Brian Box 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. and Seattle Opera's education program and made his Seattle Opera solo debut as the Corporal in *The Daughter of the Regiment*.

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Program Notes

by Gary Fladmoe

Ralph Vaughan Williams *Hodie* ("This Day")

Ralph Vaughan Williams once said of himself that "the composer must not shut himself up and think about art, he must live with his fellows and make his art an expression of the whole life of the community." In that one remark, Vaughan Williams concisely described the very essence of his own musical style, a musical language which blended the elements of English folksong, English hymnody, and English literature of the seventeenth century into expressions which brought the composer to the forefront among English nationalist composers of the twentieth century.

Vaughan Williams was born in Down Ampney, England, in 1872. He attended the Royal College of Music where he studied with Hubert Parry and Charles Villiers Stanford. He then studied for a time in Berlin with Max Bruch. After receiving a doctorate from Cambridge in 1901, Vaughan Williams served as organist at the St. Barnabas Church in London, founded and led a choral and orchestral society, edited the *English Hymnal*, and began his career as a composer. In 1904 he first became acquainted with the folksongs of the Tudor period of English history. The music made such an impression upon him that he joined the Folk-Song Society and dedicated himself to the study and research of this music. His own compositional goal became that of writing ambitious compositions in which he might showcase the rich heritage of the English folksong. In 1908, while still disenchanted with his own composing skills, he went to Paris and studied for eight months with Maurice Ravel. This experience gave him new confidence and solidified the view that he could best reach his goal of nationalistic expression in music by making the English folksong his point of departure. His approach served him well in an active compositional career which ended only with his death in 1958, his eighty-sixth year.

Hodie is the last of the great large-scale choral works which Vaughan Williams composed. Written during 1953 and 1954, it was first performed when the composer was nearly eighty-two, and James Day, one of the

several biographers of Vaughan Williams, suggests that the music might better have been viewed as the product of a man twenty-two than one of eighty-two. Such an analysis is indicative of the youthful exuberance which pervades the work.

A cantata for Christmas, *Hodie* is scored for large orchestra, organ, soprano, tenor, baritone, treble voices, and chorus. As he had done in the text of his *Dona Nobis Pacem*, Vaughan Williams melded verses from the Scriptures with poetic accounts of nativity. The result was the combination of beautifully simple narration of the Christmas story with profoundly moving expressions of adoration for a child whose birth would change the lives of people for centuries to come.

The work opens with a Prologue which proclaims with festive rejoicing the birth of Christ. Vaughan Williams chose the text from the *Vespers for Christmas Day* which reads "Nowell! Hodie Christus natus est" – Nowell! This day Christ is born. To conclude the movement he adds a contrasting "Alleluia" which features off-the-beat chordal accompaniment and modal scale patterns which lend an air of mystery to the music.

The second movement is a narration of the verses from the gospels of Matthew and Luke which tell of the anguish of Joseph at his discovery of Mary's pregnancy and his reassurances by the angel of the Lord.

The soprano then sings a tender song, "It was the winter wild, while the Heaven-born child, all mearily wrapt, in the rude manger lies." The text is Milton's *From Hymn on the morning of Christ's Nativity*.

Additional narration follows. This time it is a passage from the second chapter of Luke which relates the story of the taxation decree of Caesar Augustus and the journey of Mary and Joseph to Bethlehem to comply with the decree. While there, Mary gave birth to a son, wrapping him in swaddling clothes and laying him in a manger because there was no room for them in the inn.

A text by Miles Coverdale, after Martin Luther, serves as the inspiration for the fifth movement, a chorale, "The blessed Son of God only in a crib full poor did lie." This is followed by the narration of the story of the

appearance of the angel of the Lord to the shepherds in the field, their fear and reassurance, their adoration of the child in Bethlehem, and their own telling of the story of Christ's birth.

The imagery of the manger scene and the adoration of the child as seen through present-day eyes are depicted in the seventh movement, "The Oxen". The text is a poem by Thomas Hardy, "Christmas Eve, and twelve of the clock. 'Now they are all on their knees,' an elder said as we sat in a flock by the embers in hearth side ease."

A brief narration from the second chapter of Luke follows telling of the return of the shepherds from their visit to the manger and their glorifying and praising of God for all they had heard and seen.

Their song is heard in a setting of the poetry of George Herbert, "The shepherds sing; and shall I silent be? My God, no hymn for thee? My soul's a shepherd too: a flock it feeds of thoughts and words, and deeds."

Another verse from the second chapter of Luke tells of Mary's consideration of the events she had experienced and serves as the introduction to the lullaby, "Sweet was the song the Virgin sang." This leads to the hymn setting of William Drummond's "Bright Portals," the text of which begins, "Bright portals of the sky, emboss'd with sparkling stars, doors of eternity, with diamantine bars, your arras rich uphold, Loose all your bolts and springs, open wide your leaves of gold, that in your roofs may come the King of Kings."

Narration again appears to tell of the journey of wise men from the east to seek out the newborn king and worship him. The story is then told musically in "The March of the Three Kings." The text, "From kingdoms of wisdom secret and far come Caspar, Melchior, Balthasar; they ride through time, they ride through night led by the star's foretelling light," is from a poem by Ursula Vaughan Williams, whom the composer had married in 1953 at the age of eighty.

A verse of anonymous authorship and one by Ursula Vaughan Williams combine to furnish the text to the fifteenth movement, a chorale which calls us to wake from the dreams

of night to the Light brought into the world by the birth of Christ.

The cantata closes with an epilogue. First, the gospel of John tells us of the Word being made flesh in Christ. Then Vaughan Williams returns to Milton's *From Hymn on the Morning of Christ's Nativity* to give us a universal vision of peace for all seasons. In "Ring out, ye crystal spheres," we are exhorted to musically rejoice at the events of the first Christmas.

The music is full of the joy and goodwill of a good man. Cecil Gray probably summed up the essence of Ralph Vaughan Williams as it appears in *Hodie* when he wrote: "He flounders about in the sea of his ideas like a vast and ungainly porpoise, with great puffing and blowing; yet in the end, after tremendous efforts and an almost heroic tenacity, there emerges, dripping and exhausted from the struggle, a real and lovable personality, unassuming, modest, and almost apologetic. His personality is wholly and without admixture English, and this is at once his virtue and his defect."

Robert Kechley *Fantasies on Christmas Carols* notes by GS

There are many tunes, both familiar and uncontained in Bob Kechley's *Fantasies*. I asked him to write this piece for me in 1980 when I conducted the Northwest Chamber Orchestra strings for their Christmas show, so the work was originally performed with 16 strings and harpsichord. In the past few weeks Bob has recomposed the first three movements for full orchestra. The final movement, "Lo How a Rose," remains in its original form, composed for 7 string parts and chorus for a Seattle Chamber Singers program in 1970. See how many of the following tunes you can find:

- I: Wassail Song; Good King Wenceslas; O Little Town of Bethlehem (in Vaughan Williams version); We Wish You a Merry Christmas; O Infant Jesus
- II: Noel Nouvelet; Silent Night
- III: Riu, Riu Chiu; Fum, Fum, Fum; E La Don Don; March of the Three Kings; God Rest Ye Merry, Gentlemen
- IV: Lo, How a Rose E'er Blooming

HODIE (THIS DAY)

A Cantata for Christmas

I. PROLOGUE.

Nowell ! Nowell ! Nowell !
Hodie Christus natus est : hodie salvator apparuit :
Hodie in terra canunt angeli, laetantur archangeli :
Hodie exultant justi, dicentes : gloria in excelsis Deo : Alleluia.
From the Vespers for Christmas Day.

English Version.

Nowell ! Nowell ! Nowell !
Christmas Day, Christ was born on Christmas Day.
Christmas Day, Our Saviour was born on Christmas Day.
Christmas Day, on earth are angels singing, archangels
rejoicing. Christmas Day, rejoice ye just men, saying,
Glory to God in the highest : Alleluia.

II. NARRATION.

Now the birth of Jesus Christ was on this wise : whenas his mother Mary was
espoused to Joseph, before they came together, she was found with child of
the Holy Ghost.

Then Joseph her husband, being a just man, was minded to put her away
privily. But while he thought on these things, behold, the angel of the Lord
appeared unto him in a dream.

ANGEL.

"Joseph, thou son of David, fear not to take unto thee Mary thy wife : for
that which is conceived in her is of the Holy Ghost. And she shall bring
forth a son, and thou shalt call his name Jesus :
He shall be great, and shall be called the son of the Highest : Emmanuel,
God with us."

From Matt. i. 18-21 and Luke i. 32

III. SONG.

It was the winter wild,
While the Heaven-born child,
All meanly wrapt, in the rude manger lies ;
Nature in awe to him
Had doff'd her gaudy trim,
With her great Master so to sympathize.
.....
And waving wide her myrtle wand,
She strikes a universal peace through sea and land.

No war, or battle's sound,
Was heard the world around :
The idle spear and shield were high uphung ;
The hooked chariot stood
Unstain'd with hostile blood ;
The trumpet spake not to the armed throng ;
And kings sate still with awful eye,
As if they surely knew their sovran Lord was by.

But peaceful was the night,
Wherein the Prince of light
His reign of peace upon the earth began :
The winds, with wonder whist,
Smoothly the waters kiss'd
Whispering new joys to the mild ocean,
Who now hath quite forgot to rave,
While birds of calm sit brooding on the charmed wave.

From Hymn on the Morning of Christ's Nativity. Milton.

IV. NARRATION.

And it came to pass in those days, that there went out a decree from Caesar
Augustus, that all the world should be taxed. And all went to be taxed,
everyone into his own city. And Joseph also went up unto the city of David,
which is called Bethlehem ; to be taxed with Mary his espoused wife, being
great with child.

And so it was that while they were there, the days were accomplished that
she should be delivered. And she brought forth her first born son, and
wrapped him in swaddling clothes, and laid him in a manger ; because there
was no room for them in the inn.

From Luke ii. 1-7.

V. CHORAL.

The blessed son of God only
In a crib full poor did lie ;
With our poor flesh and our poor blood
Was clothed that everlasting good. -
Kyrieleison.

The Lord Christ Jesu, God's son dear,
Was a guest and a stranger here ;
Us for to bring from misery,
That we might live eternally.
Kyrieleison.

All this did he for us freely,
For to declare his great mercy ;
All Christendom be merry therefore,
And give him thanks for evermore.
Kyrieleison.

Miles Cooverdale, after Martin Luther.

VI. NARRATION.

And there were in the same country shepherds abiding in the field, keeping
watch over their flock by night. And, lo, the angel of the Lord came upon
them, and the glory of the Lord shone round about them : and they were
sore afraid. And the angel said unto them,

"Fear not : for, behold, I bring you good tidings of great joy, which shall
be to all people. For unto you is born this day in the city of David a saviour,
which is Christ the Lord. And this shall be a sign unto you ; ye shall find
the babe wrapped in swaddling clothes, lying in a manger."

And suddenly there was with the angel a multitude of the heavenly host
praising God, and saying,

"Glory to God in the highest, and on earth peace, good will toward men.
We praise thee, we bless thee, we worship thee, we glorify thee, we give
thanks to thee for thy great glory ; O Lord God, heavenly King, God the
Father Almighty."

"Let us now go even unto Bethlehem, and see this thing which is come to
pass, which the Lord hath made known unto us."

And the shepherds came with haste, and found Mary, and Joseph, and the
babe lying in a manger. And when they had seen it, they made known abroad
the saying which was told them concerning this child. And all they that
heard it wondered at those things which were told them by the shepherds.

Adapted from Luke ii. 8-17 and the Book of Common Prayer.

VII. THE OXEN.

Christmas Eve, and twelve of the clock.
"Now they are all on their knees,"
An elder said as we sat in a flock
By the embers in hearth side ease.

We pictured the meek mild creatures where
They dwelt in their strawy pen,
Nor did it occur to one of us there
To doubt they were kneeling then.

So fair a fancy few would weave
In these years ! yet, I feel
If someone said on Christmas Eve,
"Come ; see the oxen kneel,

In the lonely barton by yonder coomb
Our childhood used to know,"
I should go with him in the gloom,
Hoping it might be so.

Thomas Hardy.

VIII. NARRATION.

And the shepherds returned, glorifying and praising God for all the things
that they had heard and seen, as it was told unto them.

Luke ii. 20.

IX. PASTORAL.

The shepherds sing; and shall I silent be?
 My God, no hymn for thee?
 My soul's a shepherd too: a flock it feeds
 Of thoughts, and words, and deeds.
 The pasture is Thy Word; the streams, Thy Grace
 Enriching all the place.
 Shepherd and flock shall sing, and all my powers
 Out-sing the daylight hours.
 Then we will chide the sun for letting night
 Take up his place and right:
 We sing one common Lord; wherefore he should
 Himself the candle hold.
 I will go searching, till I find a sun
 Shall stay till we have done;
 A willing shiner, that shall shine as gladly
 As frost-nipt suns look sadly.
 Then we will sing, and shine all our own day,
 And one another pay;
 His beams shall cheer my breast, and both so twine
 Till even his beams sing, and my music shine.

George Herbert.

X. NARRATION.

But Mary kept all these things, and pondered them in her heart.

Luke ii. 19.

XI. LULLABY.

Sweet was the song the Virgin sang,
 When she to Bethlem Juda came
 And was delivered of a son,
 That blessed Jesus hath to name.
 "Lulla, lulla, lulla-bye,
 "Sweet babe," sang she,
 And rocked him sweetly on her knee.

"Sweet babe," sang she, "my son,
 And eke a saviour born,
 Who hast vouchsafed from on high
 To visit us that were forlorn:
 Lalula, lalula, lalula-bye,
 "Sweet babe," sang she,
 And rocked him sweetly on her knee.

W. Ballet.

O well-spring of this All!
 Thy father's image vive;
 Word, that from naught did call
 What is, doth reason, live;
 The soul's eternal food,
 Earth's joy, delight of heaven;
 All truth, love, beauty, good:
 To thee, to thee be praises ever given!

O glory of the heaven!
 O sole delight of earth!
 To thee all power be given,
 God's uncreated birth!
 Of mankind lover true,
 Indearer of his wrong,
 Who dost the world renew,
 Still be thou our salvation and our song!

William Drummond.

XII. HYMN.

Bright portals of the sky,
 Emboss'd with sparkling stars,
 Doors of eternity,
 With diamantine bars,
 Your arras rich uphold,
 Loose all your bolts and springs,
 Ope wide your leaves of gold,
 That in your roots may come the King of Kings.

XIII. NARRATION.

Now when Jesus was born, behold, there came wise men from the east saying
 "Where is he that is born King? for we have seen his star in the east, and
 are come to worship him." And they said unto them, "In Bethlehem."
 When they had heard that they departed; and, lo! the star, which they saw
 in the east, went before them, till it came and stood over where the young
 child was. When they saw the star, they rejoiced with exceeding great joy.
 And when they were come into the house, they saw the young child with
 Mary his mother, and fell down and worshipped him; and when they had
 opened their treasures, they presented unto him gifts; gold, and frankincense,
 and myrrh.

Adapted from Matthew ii. 1, 2, and 11.

XIV. THE MARCH OF THE THREE KINGS.

From kingdoms of wisdom secret and far
 come Caspar, Melchior, Balthasar;
 they ride through time, they ride through night
 led by the star's foretelling light.

Crowning the skies
 the star of morning, star of dayspring calls,
 lighting the stable and the broken walls
 where the prince lies.

Gold from the veins of earth he brings,
 red gold to crown the King of Kings.
 Power and glory here behold
 shut in a talisman of gold.

Frankincense from those dark hands
 was gathered in eastern, sunrise lands,
 incense to burn both night and day
 to bear the prayers a priest will say.

Myrrh is a bitter gift for the dead.
 Birth but begins the path you tread;
 your way is short, your days foretold
 by myrrh and frankincense and gold.

Return to kingdoms secret and far,
 Caspar, Melchior, Balthasar,
 ride through the desert, retrace the night
 leaving the star's imperial light.

Crowning the skies
 the star of morning, star of dayspring, calls:
 clear on the hilltop its sharp radiance falls
 lighting the stable and the broken walls
 where the prince lies.

Ursula Vaughan Williams.

XV. CHORAL.

No sad thought his soul affright;
 Sleep it is that maketh night;
 Let no murmur nor rude wind
 To his slumbers prove unkind;
 But a quire of angels make
 His dreams of heaven, and let him wake
 To as many joys as can
 In this world befall a man.

Promise fills the sky with light,
 Stars and angels dance in flight;
 Joy of heaven shall now unbind
 Chains of evil from mankind,
 Love and joy their power shall break,
 And for a new born prince's sake;
 Never since the world began
 Such a light such dark did span.

Vers 1. Anon.

Vers 2. Ursula Vaughan Williams.

XVI. EPILOGUE.

In the beginning was the Word, and the Word was with God, and the Word
 was God. In Him was life; and the life was the light of men. And the Word
 was made flesh, and dwelt among us, full of grace and truth. Emmanuel,
 God with us.

Adapted from John i. 1-14.

Ring out, ye crystal spheres,
 Once bless our human ears,
 If ye have power to touch our senses so;
 And let your silver chime
 Move in melodious time,
 And let the bass of heaven's deep organ blow;
 And, with your ninefold harmony,
 Make up full consort to the angelic symphony.

Such music (as 'tis said),
 Before was never made,
 But when of old the sons of morning sung,
 While the Creator great
 His constellations set,
 And the well-balanced world on hinges hung;
 And cast the dark foundations deep,
 And bid the weltering waves their oozy channel keep.

Yes, truth and justice then
 Will down return to men,
 Orbed in a rainbow; and, like glories wearing,
 Mercy will sit between,
 Throned in celestial sheen,
 With radiant feet the tissued clouds down-steering;
 And heaven, as at some festival,
 Will open wide the gates of her high palace hall.

From Hymn on the Morning of Christ's Nativity. Milton.

Please join us in the following Carols:

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.

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...

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...

And by the light of that same star,
Three wise men came from country far;
To seek for a king was their intent,
And to follow that star wherever it went:
Nowell...

Then let us all with one accord
Sing praises to our heav'nly Lord,
That hath made hev'n and earth of naught,
And with his blood mankind hath bought:
Nowell...

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.

Orchestra Seattle

George Shangrow, music director

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

VIOLINS

Leah Bartell
Dean Drescher
Susan Dunn Ovens
Sue Herring
Deb Kirkland,
principal second
Fritz Klein,
concertmaster
Pam Kummert
Pam Macheledt
Avron Maletzky
Gregor Nitsche
Druska Salisbury-Milan
Janet Showalter

VIOLAS

Bryn Cannon
Deborah Daoust
Saundrah Humphrey,
principal
Stephanie Read
Shari Peterson
Robert Shangrow

CELLOS

Evelyn Albrect
Rosemary Berner
Valerie Ross
Karen Thomson
Matthew Wyant,
principal

BASSES
Glen Casper
Allan Goldman, principal
Jay Wilson

FLUTES

Libby Gray
Kirsten James McNamara,
principal
Cynthia Martin

PICCOLO

Libby Gray

OBOES

M. Shannon Hill,
principal
Susan Worden

ENGLISH HORN

Geoff Groshong

CLARINETS

Alan Lawrence
Cindy Renander, principal

BASSOON

Jeff Eldridge
Judy Lawrence, principal

CONTRA BASSOON

Michel Jolivet

FRENCH HORNS

Barney Blough
Don Crevie
William Hunnicutt,
principal
David McBride

TRUMPETS

Andy Dolphin
John Falskow
Gordon Ullmann,
principal

TROMBONES

Cuahtemoc Escobedo,
principal
David Holmes
Chad Kirby

TUBA

David Brewer

PERCUSSION

Dan Adams
Owen Bjerke
Daniel Oie

HARP

Naomi Kato

PIANO/CELESTE

Robert Vienneaux

ORGAN

Tamara Still

Seattle Chamber Singers

George Shangrow, music director

SOPRANOS

Jennifer Adams *
Patty Adams
Barb Anderson *
Sue Cobb
Crissa Cugini *
Andrea D'Ambrosia
Kyla DeRemer
Dana Durasoff
Cinda Freece
Catherine Haight *
Lorelette Knowles
Jill Kraakmo *
Nancy Lewis
Alexandra Miletta
Paula Rimmer
Anna Schwidder
Liesel Van Cleeff

ALTOS

Sharon Agnew
Wendy Borton *
Kay Benningfield *
Luna Bitzer
Cheryl Blackburn
Jane Blackwell
Dawn McGrew
Suzi Means
Laurie Medill *
Nancy Shasteen *
Nedra Slauson
Adrienne Thomas

TENORS

Alex Chun
Ralph Cobb
Jon Lange
Tom Nesbitt
Jerry Sams
Ben Waldman
Jim Whitson
David Zapolsky

BASSES

Andy Danilchik
Doug Durasoff
Dick Etherington
Peter Henry
Rob Jones
Rob Kline
Jim Macemon
Rob Platt
Bob Schilperoort
John Stenseth
Richard Wyckoff

* Denotes members of treble choir.

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