

# FAMILY HOLIDAY

SUNDAY, DECEMBER 20, 2009 – 3:00 PM  
FIRST FREE METHODIST CHURCH

ORCHESTRA SEATTLE and the SEATTLE CHAMBER SINGERS  
George Shangrow, conductor

## PROGRAM

- Carol of the Angels John Jacob Niles
- The First Noël – *please sing along* arr. David Willcocks & Robert Kechley
- Hark! The Herald Angels Sing – *please sing along* arr. David Willcocks & Robert Kechley
- Summer Day on the Mountain for Four Flutes Eugene Bozza  
Orchestra parts added by Robert Kechley
- I. *Pastorale*
  - II. *Au Bords du Torrent*
  - III. *Le Chant des Forêts*
  - IV. *Ronde*
- Lauren Glass, Zoe Funai, Simon Berry, Lydia Walsh, flutes
- Peter and the Wolf, Opus 67 Serge Prokofieff  
Tom Dahlstrom, storyteller
- Jingle Bells – *please sing along* arr. Robert Kechley
- Intermission –
- Oratorio de Noël, Opus 12 Camille Saint-Saëns
- I. *Prélude: Allegretto ("in the style of J. S. Bach")*
  - II. *Récit et Chœur*
  - III. *Air*
  - IV. *Air et Chœur*
  - V. *Duo*
  - VI. *Chœur*
  - VII. *Trio*
  - VIII. *Quatuor*
  - IX. *Quintette et Chœur*

Linda Tsatsanis, soprano; Melissa Plagemann, mezzo-soprano; Tessa Studebaker, alto  
Stephen Wall, tenor; Brian Box, bass, Robert Kechley, organ; Naomi Kato, harp

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

## PROGRAM NOTES

### *Jour d'été à la montagne*

"Summer day in the mountains" by Eugène Bozza;  
arranged by Robert Kechley

#### The composers

Eugène Joseph Bozza, French composer and conductor, was born April 4, 1905, in Nice, studied composition, conducting, and violin at the Paris Conservatoire, took several first prizes, and was awarded the coveted Prix de Rome in 1934 for a cantata based on an Indian legend. He served as conductor of the Opera-Comique in Paris between 1938 and 1948, and directed the Ecole Nationale de Musique Valenciennes from 1951 until his retirement in 1975. He became a Chevalier of the Legion de'Honneur in 1956, and died September 28, 1991, in Valenciennes. Bozza's somewhat "impressionistic," elegantly-crafted works include choral pieces, symphonies, concertos, operas, ballets, and many works for chamber ensembles. His larger compositions are little known outside France, but his chamber works for various combinations of brass and wind instruments, for which he is best known, have become standard student test works and favorite faculty recital numbers. His music displays great melodic fluency and familiarity with the various instruments' particular capabilities, requires a high degree of technical skill without sacrificing emotional expressiveness, and is delightfully accessible to players and listeners alike.

Robert Kechley, composer, arranger, keyboard accompanist, and singer, was born in 1952 in Seattle and studied composition and harpsichord performance at the University of Washington. His works, which include two symphonies, choral works, and chamber pieces, have been commissioned and performed by Orchestra Seattle, Seattle Chamber Singers, The George Shangrow Chorale, Masterworks Choral Ensemble, the Northwest Chamber Orchestra, and the Northwest Boy Choir. A member of the Seattle Chamber Singers from the ensemble's early days, he sang in the chorus and played oboe and keyboard. Mr. Kechley currently serves as principal harpsichordist for Orchestra Seattle, and has been director of music at East Shore Unitarian Church since 1997.

#### The music

In 2002, four outstanding flute students of Seattle's Bonnie Blanchard, a performer and private flute teacher and a friend of George Shangrow and Robert Kechley, performed *Jour d'été à la montagne*, a 1953 flute quartet by Eugene Bozza, as part of the solo ensemble competition at the Seattle Young Artists Music Festival. The quality of these four music school graduates' performance so impressed Jodie Schwarz, the wife of Seattle Symphony conductor Gerard Schwarz, who was one of the festival judges, that her husband, responding to her enthusiasm, contacted Blanchard within two days of the festival about the possibility of having her students perform the Bozza quartet with the Seattle Symphony. Because the quartet had no orchestral accompaniment for the symphony to play, Blanchard asked her friend, Robert Kechley, if he would be willing to compose orchestral parts. He said that he would, and Blanchard and some of her friends held a fund-raiser at her home in order to commission the arrangement of the

quartet. The persistent Blanchard was able to settle copyright issues with the publisher of the quartet, Alphonse Leduc, and the hugely-talented Kechley composed the orchestral accompaniment for two of the quartet's four movements (he finished orchestrating the other two movements this year). The four flautists whose artistry occasioned the arrangement performed the two newly-arranged movements with the Seattle Symphony Orchestra, with great success, in 2002, and you will have the privilege of hearing four new star performers present all four movements of this work this afternoon!

For Kechley, this project was unique in that the original piece was unaccompanied (even by keyboard). Most arranging jobs involve taking a piano part and giving the music to various orchestral instruments, but in the case of this quartet, a complete orchestral "backing" was needed and composed, changing completely the context of the piece so that it became a veritable "concerto for four flutes."

In arranging the contrasting movements of *Jour d'été à la montagne* (which bring to mind outdoor scenes featuring open, sun-soaked, lazy meadows above which birds soar and sing; rushing, laughing, tumbling torrents; dark trees bending and sighing in the wind; and a dance in a clearing followed by a game of hide-and-seek in the forest), Kechley considered the possibilities presented by the original flute score (which he decided he would not alter), drawing upon his previous compositional experience (that includes classical, jazz, and improvisational elements) in order to "solve the puzzle" of providing suitable accompaniment parts for instruments including strings, horns, and percussion. Working out the ideas his musical mind devised on the keyboard, he sought to compose an orchestration that would add instrumental color, would speak a "harmonic language" compatible with Bozza's, and would be respectful of and consistent with the style of the original work. What do you think of the results?

(Bonnie Blanchard wishes to express her deep thanks to George Shangrow, whom she met when they were both students at the University of Washington, for all that she learned from him as a member of Seattle Chamber Singers years ago—for transforming her from a performer into a musician!)

--notes by Lorelette Knowles

## OUR FLUTE SOLOISTS

**Lauren Glass** is a Senior at Roosevelt High School in Seattle. She plays in her school's orchestra and in the Seattle Youth Symphony and has played in the Academy Chamber Orchestra. Last year Lauren won 1st place in the Seattle Music Teachers Simon Fiset Woodwind Competition. Lauren won 2nd in the Music Teacher's National Association National Senior Woodwind Competition, having won at the Northwest Division and WA state levels. Previously in 2006 she placed 3rd in the MTNA National Junior Woodwind Competition, after winning the Northwest Division and WA state levels. Lauren has consistently placed in all years that she has entered the Seattle Flute Society Horsfall competition including 1st in the 2009 upper division and 1st in the lower division in 2006. Last year at the Washington State Music Teachers

and Educators state competition she received 1st place in the flute solo division and her duet (with Zoe Funai) won 2nd in the small woodwind ensemble division. In 2007 her woodwind quintet placed 1st in the large ensembles, and her flute duo placed 2nd in the small ensembles.

In November 2007, she soloed with the Musicians Emeritus Symphony Orchestra. Lauren has been a concerto finalist in the Performing Arts Festival of the Eastside in 2005-2008 and was awarded Outstanding in Division in 2004, 2005 and 2007. She was an alternate in the Seattle Young Artist Music Festival concerto competition in 2007 and performed with Philharmonia Northwest as a winner in 2009. In May she will be soloing with the Seattle Symphony, performing Griffes "Poem".

Her summer experiences have included attending the Marrowstone Music Festival and summer programs at the Oberlin Conservatory, University of Santa Barbara, and the University of Michigan. Lauren is nationally known as a Miyazawa Young Artist. She has studied with her current teacher Bonnie Blanchard for 9 years. In her free time, Lauren enjoys running cross-country, rock climbing, performing in her school drama shows, and film making.

**Zoe Funai** is a senior at Roosevelt High School and has studied the flute with Bonnie Blanchard for 6 years. She is a member of the Seattle Youth Symphony and participates in her school's orchestra. In 2006, and 2007, she placed in the lower division of the Seattle Flute Society Horsfall Flute Competition and in 2008 won first place in the upper division. She placed 2nd at the Music Teachers National Association NW Regional's after receiving 1st place at the state level in 2006. In 2007, Zoe performed the Hanson Serenade in a Side by Side concert with Roosevelt and the Seattle Symphony. She was principle flute for the WMEA All-State Wind Ensemble in 2008 and she and Lauren Glass placed second in the Washington State Solo and Ensemble Small Woodwind Ensemble division in 2007, and 2009. In past summers, she has attended the Mpulse Flute Institute, Alexa Stills' Boulder Summer School, the Oberlin Flute Institute, and the Marrowstone Summer Music Program. Outside of music, Zoe enjoys spending time with her friends and playing soccer.

**Simon Berry** is a homeschooled high school senior and has studied flute with Bonnie Blanchard for six years. Simon plays in the Roosevelt High School symphony orchestra and the Academy Chamber Orchestra, as well as with various smaller ensembles around the Seattle area. In 2006, 2007, and 2009 he placed 3rd, 1st, and 3rd, respectively, in the Seattle Flute Society's Horsfall Competition, and in 2007 he also won the Federal Way Symphony Concerto Competition. This past year, he won the Seattle Philharmonic Concerto Competition, placed second in the Simon Fiset flute competition, and received Best High School Flutist at the Performing Arts Festival of the Eastside. For the past two summers he has attended Rocky Ridge Music Center with Claudia Anderson. Three summers ago he attended MPulse with Amy Porter and Oberlin's flute institute with Michel Debost. This year he will be playing the Ibert, Gordeli, and Rodrigo flute concertos with a variety of orchestras, as well as the Mozart flute and harp concerto with his sister. His other interests include composing, neuroscience, biotechnology, and reading.

**Lydia Walsh** is 17 years old and enrolled as a sophomore at the University of Washington through the Academy for Young Scholars. She is currently studying with Professor Donna Shin and Bonnie Blanchard, her teacher of eight years. She has been in the Seattle Youth Symphony Orchestra program for 6 years and is now enjoying her second year in the Youth symphony. Additionally, Lydia plays in the UW Wind Ensemble and the UW Symphony Orchestra, and has been a member of the Academy Chamber Orchestra.

Lydia has attended Rocky Ridge Music Center summer music program for two years, Oberline Flute Institute, and the Seattle Youth Symphony Marrowstone in the City program for six years. In 2009 Lydia won second place in the Seattle Flute Society Horsfall Competition and honorable mention in the Seattle Music Teachers Simon Fiset Contest. In her free time, she enjoys baking and spending time with friends.

Zoe, Lauren, and Lydia performed in a flute ensemble from Bonnie Blanchard's studio for the Seattle Symphony *Musical America* series conducted By Gerard Schwarz at Benaroya Hall in 2008.

**Bonnie Blanchard** has long been respected in the Seattle area as a versatile freelance musician and founder of the award winning Silverwood Music Ensembles. She holds music and teaching degrees from the University of Washington, and began playing flute when she was nineteen. Later she broadened her skills with a series of private instruction on piano, violin, viola, and voice. She is the author of *Making Music and Enriching Lives: A Guide for All Music Teachers*, and *Making Music and Having a Blast! A Guide for All Music Students*.

### **Peter and the Wolf, A Musical Tale, Opus 67 by Serge Prokofieff**

Over the course of his career, Sergei Prokofiev (1891-1953) wrote a broad array of music in the genres of stage works, symphonic compositions, chamber music, and solo piano pieces. His talents for music manifested themselves at a very young age, when at the age of eight (albeit with the assistance of his mother) he composed an opera in six scenes, *The Giant*. This opera is based on the childhood games that the composer played with his friends, whose names he even retained in the libretto. Sadly this work, surely a delightful relic of youthful talent and creativity, has not survived.

Prokofiev's mother continued to encourage his son's music development, taking him at the age of eleven to meet Sergei Taneyev, a distinguished composer who was then director of the Moscow Conservatory. Three years later he entered the Saint Petersburg Conservatory, where he studied with several noted composers, among them Anatoly Lyadov, and attended an orchestration class with Nikolai Rimsky-Korsakov. Prokofiev's early music is tonally ambitious and features ample dissonances, allying him with musical modernism. This led Prokofiev in 1913 to a successful collaboration with Sergei Diaghilev's Ballets Russes, the same group responsible for Igor Stravinsky's celebrated so-called Russian ballets (*The Firebird*, *Petrushka*, and *The Rite of Spring*).

Prokofiev wrote *Peter and the Wolf*, Opus 67, in 1936. He had just returned the previous year to what was then the Soviet Union from nearly two decades abroad. While eager to return to home, Prokofiev found himself under new constraints from the government, which in 1946 would involve his being compelled to denounce his earlier modernist ways by the cultural doctrine of the Soviet Central Committee secretary Andrei Zhdanov, who insisted that music be easily accessible. *Peter and the Wolf*, however, predates this controversy, although it is arguably populist in its charming effort to engage young children in music. Nonetheless, a careful listener will discern many subtle clashing notes throughout the score: even though he is using tonal language, Prokofiev's modernist leanings may be heard in his tendency to add color or tension, as the case may merit, to his music through dissonance.

The text of *Peter and the Wolf* is by Prokofiev himself, and the composer adds a note in the score suggesting that the narrator open the performance by explaining the associations between the characters of the piece and instruments of the orchestra. The narrator is present throughout the piece, as his words describe the action which the music is depicting. This role has been recorded by Prokofiev's first wife, Lina, as well as a motley crew of actors and celebrities, some highly distinguished, which includes Sir John Gielgud, Sean Connery, Mia Farrow, Itzhak Pearlman, Melissa Joan Hart (as her Nickelodeon character Clarissa), Sir Alec Guinness, William F. Buckley, Jr., and Sharon Stone.

The symbolic instruments of the orchestra are the flute, representing the chipper bird; the oboe, representing the lugubrious duck; the clarinet in A, which depicts the wily cat; the bassoon, used in its lower register to depict the stern and humorless grandfather; three horns, which ominously represent the wolf; and timpani and bass drum, which represent the rifle shots of the hunters. Peter's leitmotif is initially played by the whole string section, but it is taken up by other instruments as well throughout the piece. When the bird is taunting the wolf at Peter's behest, the flute plays Peter's theme so as to illustrate the collaboration between the two characters. In the final triumphant procession, when the wolf has been caught, Peter's theme is played in the three horns, which fittingly symbolizes Peter's conquest of the wolf (and, it would seem, the wolf's associational instruments!) The instruments do not, however, always represent their characters; sometimes, they are simply used for orchestral color, in which case they take on a secondary role. Prokofiev's talent for orchestration is amply clear in this score, with his sensitivity for orchestral color and for unusual effects (including *col legno battuto*, in which the strings are instructed to play their instruments percussively with the wooden part of the bow). In addition to the instruments already listed, the orchestra also features a trumpet in B-flat and a sparingly used trombone. The two percussionists, in addition to the timpani and bass drum, also play snare drum, cymbals, triangle, tambourine, and castanets.

One of the highlights of the score is the final march, in which Prokofiev brings together all of the instrumental forces and also all of the leitmotifs in a fitting summation. It is notable that Prokofiev tempers the fearsome elements of his story by having the hunters carry the wolf to the zoo

rather than kill him, and also that the final words of the narrator are an assurance that the duck is still alive within the wolf (the problematic question of what is going to happen to the duck next, however, is not explained). Prokofiev ends his delightful work with a flourish from the full orchestra, and we can all thank him for creating one of the most beloved children's works of all time, through which countless people have been introduced to the wonderful world of music.

--notes by Andrew Kohler

### ***Oratorio de Noël* (Christmas Oratorio), Op. 12 by Camille Saint-Saëns**

"The artist who does not feel completely satisfied by elegant lines, by harmonious colors, and by a beautiful succession of chords does not understand the art of music." --*Camille Saint-Saëns*

#### **The Composer**

(Charles) Camille Saint-Saëns, French composer, conductor, organist, pianist, poet, and playwright, was born in Paris on October 9, 1835. His father, Victor, a government clerk, died of consumption about three months after Camille's birth, and the baby, who was thought to be suffering symptoms of tuberculosis, was given for two years into the care of a foster mother who could provide him with a home in air fresher than that of Paris. Phenomenally talented on the order of Mozart and Mendelssohn, the child was gifted with "perfect pitch" and an astounding memory; he began to take piano lessons with his great-aunt at the age of two-and-a-half, could read and write by the age of three, and composed his first work as a four-year-old, giving his first piano recital at five. At seven, the young prodigy began to study composition, and in his academic studies, he displayed the same precocity: he studied the French classics and religion, learned Latin and Greek, and mastered advanced mathematics quickly and easily; philosophy, history (especially ancient Roman art and architecture), and the sciences, including geology, archaeology, and astronomy (he once stopped an important rehearsal in order to view a solar eclipse), also captured his imagination. By the time he was ten, he was astonishing audiences with recitals that included Beethoven's Third Piano Concerto, Mozart's B-flat Concerto (for which he wrote his own cadenza), and pieces by Bach, Handel, and Hummel, all played from memory.

In 1848, at age 13, the young musician entered the Paris Conservatory where he studied organ, composition, orchestration, harmony, accompaniment, and singing and won several prizes. He wrote his first symphony in his teens, and remained an active composer, producing more than three hundred works representing nearly every musical genre, including operas (*Samson et Dalila* is the best known), symphonies (the third, "The Organ Symphony," is the most often performed), symphonic poems (*Danse Macabre* is the most popular), concertos, songs, secular and sacred choral music (such as the *Oratorio de Noël* which you will hear this afternoon), solo piano pieces, and chamber music (into which category falls Saint-Saëns' "greatest hit," *Le Carnaval des Animaux* ("The Carnival of the Animals"), the "frivolity" of which was an embarrassment

to its composer and which, apart from one section, "The Swan," he refused to publish during his lifetime); he was the first major composer to produce music specifically for the cinema (for the 1908 film, *L'Assassinat du Duc de Guise* (The Assassination of the Duke de Guise)). By his early 20s, he had gained the friendship and support of a number of prominent composers, including Berlioz (who said of him: "He knows everything but lacks inexperience"), Liszt, Gounod (who called him "The French Beethoven"), and Rossini.

At age 18, Saint-Saëns became organist at the Parisian Church of Saint-Merri, and was nominated four years later to the position of organist at the renowned Church of the Madeleine, where he stayed for twenty years. In this capacity, those who heard him improvising declared him to be the greatest organist in the world. He helped to popularize the "modern" musical form of the tone poem, and also helped to revive interest in Bach and Mozart, modeling his own oratorios on Handel's. From 1861 to 1865, he taught at the École Niedermeyer, a school dedicated to improving musical standards in French churches, where Gabriel Fauré was one of his pupils. In 1871, he co-founded, with a colleague, the Société Nationale de Musique, whose purpose was the encouragement of living French composers and the performance of their music.

The most difficult period of Saint-Saëns' life began in 1875 when, at age 40, he married 19-year-old Marie Truffot despite the objections of his strong-willed mother. Marie gave birth to two children who died within six weeks of each other in 1878, the two-and-a-half-year-old after a four-story fall from a window, and then the six-month-old from pneumonia. Saint-Saëns blamed his wife for these grievous losses, and, while on holiday with her in 1881, he suddenly disappeared, never to see her again (Marie died in her 95<sup>th</sup> year near Bordeaux). Saint-Saëns later developed a friendship with Fauré and his family, taking on the role of honorary uncle to the younger composer's children. He also remained very close to his mother, and when she died in 1888, he succumbed to a depression so deep that he contemplated suicide. To regain his health, he began to travel in the years that followed, conducting, performing, and supervising his own compositions.

At the turn of the 20<sup>th</sup> century, Saint-Saëns' music was viewed with some disdain in his native country, but in England and the United States he was acclaimed as France's greatest living composer; he was awarded the Grande Croix of the Legion de'Honneur in 1913. He visited Russia (where he met Tchaikovsky, with whom he danced an impromptu ballet accompanied on the piano by Nikolai Rubinstein), and America (where he gave, in 1915, a series of lectures and performances in New York and San Francisco), and later developed an interest in Algeria and Egypt. During his final two decades, he led a rather solitary existence, enjoying the company of his dogs, writing on various topics, and practicing daily until the very end of his life. On August 6, 1921, he played some piano pieces in Dieppe, after which he said softly, "Seventy-five years ago I played for the first time in public. Today I have played for the last time," and two weeks after this he conducted his final orchestral concert. He died in Algiers, probably of pneumonia, on December 16, 1921, was given a state funeral at the Madeleine in Paris, and was interred in the Montparnasse Cemetery.

During Saint-Saëns' early years, his compositions were quite forward-looking and he was a champion of "new music," preparing the way for the masterful orchestral and piano works of such 20<sup>th</sup> century "impressionistic" composers as Claude Debussy and Maurice Ravel. Near the end of his career, however, he became a neoclassicist who was called by Debussy "the musician of tradition." His compositions embodied such traditional French characteristics as logic, clarity, easy elegance, brilliance, balance, and precision, but his music was thought by some to be somewhat shallow and to lack emotional depth (in his own words, he pursued "the chimera of purity of style and perfection of form," and wrote to Camille Bellaigue in 1907: "What gives Sebastian Bach and Mozart a place apart is that these two great expressive composers never sacrificed form to expression. As high as their expression may soar, their musical form remains supreme and all-sufficient."). His art was "one of amalgamation and adaptation" rather than of innovation; he said of himself: "I am an eclectic spirit. It may be a great defect, but I cannot change it: one cannot make over one's personality."

### **The Oratorio de Noël**

In 1858, when he was 23, Saint-Saëns wrote, in about eleven days at the end of his first year as organist at the Madeleine, his first major choral work, the nine-movement *Christmas Oratorio*, dedicated to Marie-Félicie-Clémence de Reiset, the Comtesse de Grandval. Scored for five vocal soloists (soprano, mezzo-soprano, alto, tenor, and baritone), four-part chorus, harp, strings, and organ, the work's Latin texts, taken from Christmas Day liturgies, come from various biblical sources ranging from the "Christmas Story" in the Gospel of St. Luke to the Psalms to Old Testament prophecies (reminiscent of the texts of Handel's *Messiah*). The choristers received the music on December 15, leaving them little rehearsal time before the work was first performed on Christmas Day of 1858.

This lovely, rarely-performed oratorio is more a musical enhancement of its texts than a presentation of a human drama; the music, which evokes, in general, a peacefully pastoral atmosphere, incorporates elements of various musical styles and illustrative tone colors (the organ imitates the sound of a bagpipe, for example). The work begins with an instrumental prelude, in a sweetly-swaying 12/8 meter and subtitled "In the style of Sebastian Bach," that paints the background upon which the Christmas story's images are drawn, and is reminiscent of the Sinfonia from Bach's own *Christmas Oratorio*. In the second movement, the soloists take the roles of the narrator and the angel who announces Jesus' birth; the soprano's words to the shepherds are set in a comfortably gentle 4/4 meter. The chorus represents the multitude of angels singing "Glory to God;" the music's imitative texture and slightly military feeling suggest the marching of heavenly hosts, which pause near the end of the movement to enjoy peace and good will in restful chords. In the third movement, the soprano waits patiently for the Lord in an expressively lyrical triple meter, while the fourth movement finds the tenor soloist proclaiming belief that Jesus is the Christ who is coming into the world while the women of the chorus, like a choir of angels, chant affirmingly.

The duet for soprano and baritone that follows points, like the prelude, back to the music of the Baroque era (1600-1750) and features some floatingly florid passages. Next comes a forceful chorus, "Quare Fremuerent" ("Why do the nations rage?"); after the choral clamoring, the movement ends with a rocking, lullaby-like "Gloria" in triple meter. Like the tenor aria in the fifth movement, the seventh movement's famously beautiful trio, with its rippling harp accompaniment, is rather operatic in character. A quartet (of angels?) glorifies God in a lilting 6/8 meter for providing comfort to His people in the eighth movement. At the beginning of the last movement, the pastoral music of the prelude returns, and the solo quintet urges the faithful to arise and praise God. The soloists sing phrases from the prelude punctuated by choral alleluias, after which the men of the chorus, leading the way into the celestial realms, chant in unison as the instruments draw back the curtains of Heaven. At this point, Saint-Saëns' church congregation might have joined the rejoicing of the musicians, the angels, and all of heaven and earth in the oratorio's robust concluding chorus (which appears almost in the manner of a Bach cantata's closing chorale): the glory of God is come among us!

--notes by Lorelette Knowles

## OUR SOLOISTS

Canadian soprano **Linda Tsatsanis** enjoys an active and diverse career. Hailed as "ravishing" (New York Times) and possessing a voice with "crystalline purity" (Seattle Times), Ms. Tsatsanis' career spans the concert hall, opera stage, and performance in movies and television. Ms. Tsatsanis has appeared as soloist with orchestras such as the Seattle Baroque Orchestra, Auburn Symphony, and Pacific Baroque Orchestra and has made recent appearances at the Indianapolis, Boston and Bloomington Early Music Festivals. She keeps a demanding performance schedule in the Pacific Northwest in addition to performances around the United States and Canada. Ms. Tsatsanis holds degrees from the University of Toronto and Indiana University. She has a new solo album with Origin Classical, *And I Remain: Three Love Stories*, and can also be heard on recordings by the Canadian Broadcasting Corporation and Naxos. Ms. Tsatsanis is a member of *Plaine & Easie*, winners of the 2009 Early Music America Medieval/Renaissance Competition. Currently, Ms. Tsatsanis is living in Seattle where she studies with Joyce Guyer.

**Melissa Plagemann** has been praised by audiences and the press for her "clear, burnished voice" (Tacoma News Tribune) and "attractively expressive mezzo" (Crosscut Seattle). She performs frequently with the finest musical organizations throughout the Pacific Northwest, and is rapidly becoming known for the passion and musical intelligence she brings to performances on opera and concert stages alike. Upcoming performances include Handel's *Messiah* with the Tacoma and Auburn Symphonies, Saint-Saëns' *Christmas Oratorio* with Orchestra Seattle, *The Nutcracker* and *West Side Story Suite* with Pacific Northwest Ballet, *Rosina* with the newly

formed Vashon Opera, and performances with the Second City Chamber Series, the Affinity Chamber Players, and at the American Harp Association national conference. She is on the faculty at Pacific Lutheran University.

**Tessa Studebaker** is an engaging young singer commended for her versatility and fine musicianship. Praised by The Seattle Times and PI as a "winning alto" and "fine soloist," Ms. Studebaker's repertoire ranges from opera to gospel, and she particularly enjoys impressionistic and Romantic French music. Her recent performances have included Saint-Saëns' *Christmas Oratorio*, the Duruflé and Mozart *Requiems*, Bach's *Magnificat*, Britten's *Ceremony of Carols*, and Handel's *Messiah*. Other favorite engagements include featured solos with the Total Experience Gospel Choir, being resident soloist and coach for Seattle Choral Company and Plymouth Congregational Church, and singing in the Adelpian Concert Choir at the University of Puget Sound. Ms. Studebaker has also performed with Gerard Schwarz - Seattle Symphony, and Christophe Chagnard - Lake Union Civic Orchestra & Northwest Sinfonietta. A Seattle native, Ms. Studebaker recently returned from two years working in France and is delighted to be home. She also serves on the Board of Trustees of Seattle Gilbert & Sullivan Society and the Alumnae Board of Forest Ridge School of the Sacred Heart.

Tenor **Stephen Wall** has appeared frequently with Orchestra Seattle and the Seattle Chamber Singers. He has been featured in leading and supporting roles with Seattle Opera for the past 25 years. He also has appeared with the Portland Opera, Utah Festival Opera, and Tacoma Opera. He 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*. In addition to his solo appearances Mr. Wall has served as the music director for many music theater productions in Western Washington. He maintains an active voice studio in Seattle.

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.

## Saint-Saëns: Christmas Oratorio Text

Et pastores crant in regione  
eadem vigilantes,  
Et custodientes vigiliis noctis  
super gregem suum.  
Et cece angelus Domini stetit  
juxta illos,  
et claritas Dei circumfulsit illos,  
Et timuerunt timore magno  
Et dixit illis angelus:  
Nolite timere, nolite timere:  
Ecce enim evangelico vobis gaudium magnum  
quod erit omni populo:  
quia natus est vobis hodie Christus  
Dominus, in civitate David.  
Et hoc vobis signum:  
Invenietis infantem pannis involutum,  
et positum in praesepe.  
Et subito facta est cum angelo  
multitudo militiae caelestis  
laudantium Deum, et dicentium:

Gloria in altissimis Deo,  
et in terra pax hominibus bonae voluntatis  
Gloria in altissimis Deo,  
et in terra pax,  
hominibus bonae voluntatis.

Expectans expectavi Dominum,  
Et in tendit mihi.

Domine, ego credidi,  
quia tu es Christus Filius Dei vivi.  
Qui in hunc mundum venisti.

Benedictus qui venit in nomine Domini.  
Deus Dominus et illuxit  
Dominus illuxit nobis  
Deus meus es tu, et confitebor tibi.  
Deus meus es tu,  
Et exaltabo te  
Et exaltabo

Quare fremuerunt gentes?  
Et populi meditatantur inania?  
Gloria Patri, gloria filio,  
gloria Spiritui Sancto;  
sicut erat in principio, et nunc, in semper et in saecula saeculorum. Amen.

Tecum principium  
in die virtutis tuae.  
In splendoribus Sanctorum

Alleluia.  
Laudate, coeli,  
et exulta, terra,  
Quia consolatus est Dominus populum suum,  
et pauperum suorum miserebitur.  
Alleluia, Alleluia.

Consurge, Filia Sion.  
Alleluia.  
Lauda in nocte,  
in principio Vigiliarum.  
Alleluia.  
Egrediatur ut splendor justus Sion,  
Et Salvator ejus ut lampas accendatur.  
Alleluia.

Tollite hostias, et adorare  
Dominum in atrio sancto ejus.  
Laententur coeli, et exultet terra,  
a facie Domini quoniam venit.  
Alleluia.  
Laententur coeli, et exultet terra  
A facie Domini, quoniam venit.  
Alleluia

There were shepherds at night in that same country, abiding in the fields,  
and silently keeping their watch by night over the  
sleeping flocks around them.

And lo! An angel of the Lord appear'd, standing there beside them:  
And the glory of the Lord shone round about them,  
And they were sore afraid at his coming.  
And unto them the angel said:

Fear not, oh ye shepherds!  
For, behold I bring unto you good tidings of great joy. Which shall be to all people.  
For unto you is born today a Saviour.  
Christ, the Lord, in the city of David.

And this shall the sign be:  
Ye shall find the babe wrapped in swaddling clothes and lying in a manger low.

And suddenly there was with the angel  
a great multitude of the heav'nly host  
praising God, and saying;

Glory be unto God in the highest!  
And on earth peace, good will unto all men.  
Praise the Lord our God.  
And on earth peace.  
Good will to all men.

Patiently have I waited for the Lord,  
And lo! He heard my cry.

In my heart I believe, O Lord,  
that thou indeed art Christ, Son of the living God.  
He who was to come into this world.

Blessed is he who cometh in the name of the Lord,  
God, the Lord of Light.  
God, the Lord, hath shin'd upon us.  
Thou alone my God art: and all my trust is in thee.  
O Lord! Thou art my God,  
I will exalt thee, Lord,  
And praise thy name.

Wherefore do the heathen clamour?  
Why do the nations imagine vain and foolish things?  
Glory, unto the Father,  
and unto the Son, and Holy Spirit!  
As it was in the beginning, is now and ever shall be,  
World without end, Amen.

My soul doth magnify the Lord:  
My spirit hath rejoic'd in God.  
For mine eyes have seen Thy glory.

Alleluia.  
Ye heav'ns sing praises,  
Be joyful on earth.  
For the Lord hath pour'd his consolation upon his people,  
and He to all that are afflicted, will be merciful.  
Alleluia, Alleluia.

Arise now, Daughter of Zion!  
Alleluia.  
Praise God in the night  
Praise him in the first watches of the night time.  
Alleluia  
That Zion's true glory might be manifested,  
That her Saviour might rise and shine before the nations.  
Alleluia.

Praise ye the Lord of hosts, Sing his salvation,  
Bless His name, show forth his praise in His holy house!  
Rejoice, ye heav'ns and be joyful, on earth,  
rejoice in the face of the Lord, For He cometh.  
Alleluia.  
Rejoice, ye angels, rejoice, all ye nations,  
Now in the face of the Lord, for He cometh.  
Alleluia.



## Texts for Carol Singalong

### 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 the star wherever it went:  
*Nowell...*

Then let us all with one accord  
Sing praises to our heavenly Lord  
That hath made Heav'n and Earth of nought  
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.

### 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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<b>Violin</b> Lauren Daugherty Dean Drescher Jason Hershey Emmy Hoech Manchung Ho Fritz Klein** Mark Lutz Susan Ovens Stephen Province* Theo Schaad Janet Showalter Kenna Smith-Shangrow Nicole Tsong	<b>Viola</b> Jim Lurie Katherine McWilliams* Robert Shangrow Ella Wallace Sam Williams  <b>Cello</b> David Boyle Inez Boyle Kaia Chesson Peter Ellis Priscilla Jones Katie Sauter Messick Valerie Ross Matthew Wyant*	<b>Bass</b> Jo Hansen* Kevin McCarthy Steve Messick  <b>Flute</b> Shari Müller-Ho*  <b>Oboe</b> Glen Danielson John Dimond*  <b>Clarinet</b> Alan Lawrence* Steven Noffsinger*	<b>Bassoon</b> Jeff Eldridge* Judy Lawrence*  <b>Horn</b> Don Crevie Jim Hendrickson Matthew Kruse  <b>Trumpet</b> Dan Harrington Todd Mahaffey Janet Young*  <b>Trombone</b> Moc Escobedo Paul Bogataj David Holmes*	<b>Tuba</b> David Brewer  <b>Organ</b> Robert Kechley  <b>Harp</b> Naomi Kato  <b>Timpani/Percussion</b> Kathie Flood Dan Oie*  ** concertmaster * principal
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