

Orchestra **Seattle**  
Chamber  
Singers

George Shangrow  
*Music Director*



**Beethoven**

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## Welcome

Welcome to this concert presented by Orchestra Seattle and Seattle Chamber Singers. Now in our 23rd concert season the purpose of Orchestra Seattle and Seattle Chamber Singers is:

- To enrich the quality of life in the Pacific Northwest through performances of great orchestral literature and music for chorus and orchestra
- To introduce Northwest audiences to rarely-heard works of the baroque, classical, romantic, and modern repertoire
- To champion new music by Northwest composers, locally, nationally and internationally

Orchestra Seattle and Seattle Chamber Singers celebrate the artistry of the people of the Northwest. Our guest soloists this year include many regional artists: pianists George Fiore and Peter Mack, cellist Daniel Lee; and a roster of vocal soloists which will include Davida Kagen, Emily Lunde, Catherine Haight, Steve Wall, Brian Box, Stuart Lutzenhiser, and Michael Delos.

Details about our 1991-1992 season can be found at the back of this program. We look forward to welcoming you to future concerts!



### Orchestra Seattle

Orchestra Seattle is a 60-member semi-professional orchestra. The membership includes trained, professional musicians, music teachers, composers, and some highly skilled amateurs.

Over its thirteen-year history the orchestra has made an extended sojourn through the heart of the orchestral literature. Its summertime concerts at Ste. Michelle winery sponsored by KING-FM draw a large audience. With unflagging zeal, Orchestra Seattle seeks to promote new music for orchestra and has premiered major orchestral works by Northwest composers during every concert season.

In collaboration with the Seattle Chamber Singers, Orchestra Seattle has sought to become Seattle's most accomplished interpreter of the music of Handel and Bach. The *Abendmusik* series—Sunday evening concerts devoted to the music of Bach, and the Music from the High Baroque Courts series each use a chamber-sized baroque orchestra drawn from the full orchestra.

### Seattle Chamber Singers

Seattle Chamber Singers is a 55-voice chorus, with membership by audition. Founded in 1969, the Chamber Singers began as a madrigal group, and in the early years performed renaissance and baroque music with original instruments of the era as well as new music by Seattle composers, several of whom were group members. Interest in expanding the repertoire led to a gradual increase in the size of the chorus to meet the requirements of the oratorio literature.

Over the years, the Chamber Singers have introduced rarely heard choral masterpieces to Seattle audiences such as Handel's *Israel in Egypt*, Monteverdi's *1610 Vespers*, and Haydn's *The Seasons*. The Seattle Chamber Singers have championed new choral music by Seattle composers Robert Kechley, Huntley Beyer, and Carol Sams. With the leadership of George Shangrow, the Chamber Singers have sought to build an audience for the sacred music of J.S. Bach through the *Abendmusik* series which features Bach's cantatas and through presentations of his major choral works.

Praised by critics for their vibrant sound and spirited, disciplined singing, the Chamber Singers have also taken delight in performing classics of the choral-orchestral literature such as Handel's *Messiah*, Beethoven's *Ninth*, and Brahms' *Requiem*.

### George Shangrow

George Shangrow, music director, founded the Seattle Chamber Singers in 1969, Orchestra Seattle (formerly the Broadway Symphony) in 1979, and the George Shangrow Chorale in 1989. A musician with a broad range of skills, Mr. Shangrow received his musical training at the University of Washington, where he studied conducting, baroque performance practice, harpsichord, and composition. He began his professional conducting career at a young age (18), and has focused his musical efforts with Orchestra Seattle and Seattle Chamber Singers. He has appeared as a guest conductor with the Seattle Symphony, Northwest Chamber Orchestra, Rudolf Nureyev and Friends, East Texas University Opera, and the Sapporo (Japan) Symphony. Mr. Shangrow has served on the music faculties of Seattle University and Seattle Central Community College.

As a keyboard performer, Shangrow is a sought-after accompanist and chamber musician, and has appeared in recital with many Northwest artists. He has toured regionally with bass Leon Lishner, and concertized frequently in Europe with the Cohan-Shangrow Duo (with Jeffrey Cohan, flute). Since 1969, George Shangrow has been Director of Music for University Unitarian Church, where he instituted a "composer-in-residence" program for the creation of new church music. Seattle music lovers also know George as a regular announcer for Classic KING-FM, 98.1.

### George Shangrow Chorale

The newest performing ensemble under the Orchestra Seattle/Seattle Chamber Singers umbrella is the George Shangrow Chorale. This ensemble of twenty four voices was established by conductor George Shangrow in the winter of 1989 and has had the privilege of premiering several works by Northwest composers. In October of 1990, this group was featured at the state convention of the American Choral Directors Association. For several years, the Chorale has been the featured chorus for the OS/SCS presentation of Handel's *Messiah*. The members of the George Shangrow Chorale bring to the group many years of musical training and choral experience and look forward to future concerts, local and regional tours, and recording projects.



# Orchestra Seattle and Seattle Chamber Singers

George Shangrow, Music Director

present

## *Musical Feast I*

Friday, October 18, 1991 8:00p.m.

Meany Theater, University of Washington

### **Piano Concerto No. 5 in E-flat Major, Op. 73 (*Emperor*) Ludwig van Beethoven**

*Allegro*

*Adagio un poco mosso*

*Rondo (Allegro)*

George Fiore, pianist

## *Intermission*

### **Missa Solemnis in D, Op. 123**

**Ludwig van Beethoven**

*Kyrie*

*Gloria*

*Credo*

*Sanctus*

*Agnus Dei*

#### **Soloists**

Davida Kagen, soprano

Emily Lunde, mezzo soprano

Stephen Wall, tenor

Michael Delos, bass

**This concert is co-sponsored by  
Western Pianos and Classic KING-FM**

*Kawai is the official piano of Orchestra Seattle/Seattle Chamber Singers.  
Tonight's piano has been graciously supplied by Western Pianos.*

# Soloists

## George Fiore, Piano

Born, raised, and musically trained in New York, George Fiore and brought his family to the Northwest over twenty years ago and has been a pivotal member of Seattle's musical community ever since. He has served on the faculties of the University of Washington and Cornish College of the Arts and is currently the chorus master for the world renowned Seattle Opera Chorus. Mr. Fiore is a favorite soloist with Orchestra Seattle, having performed other Beethoven works, such as the *Choral Fantasia* and *Piano Concerto No. 3* in the past five years. He is no stranger to Seattle audiences, and has played with the Seattle Symphony, the Bellevue Philharmonic and Philharmonia Northwest, among others. Since 1973, Mr. Fiore has served as Music Director at First United Methodist Church in Seattle. He is also well known in the vocal community as an outstanding coach for the operatic repertoire.



## Davida Kagen, Soprano

Since her return to the United States from Europe where, for four years she was leading soprano soloist in the opera house of Wuppertal, West Germany, Davida Kagen has kept up a busy schedule of solo, concert, and opera performances in Seattle and throughout the US. In the past two years, she has appeared locally as a soloist with the Broadway Symphony (now Orchestra Seattle), with the Bellevue Philharmonic, and with the Seattle Choral Company. Across the country, Davida has appeared with Greater Buffalo Opera as Gilda in *Rigoletto* and with the Youngstown Symphony as Oscar in *A Masked Ball* and as the soprano soloist in their recent *Carmina Burana*. Ms. Kagen's most recent international engagements include Samuel Barber's *Knoxville: Summer of 1915* and Miss Wordsworth in Britten's *Albert Herring*, both in Heidelberg, Germany. Upcoming engagements include a return appearance with Orchestra Seattle in Mozart's *C minor Mass* and stints with the Bellevue Philharmonic and the newly formed Seattle Chamber Soloists.

## Emily Lunde, Mezzo Soprano

Northwest native Emily Lunde made her solo debut with Orchestra Seattle/Seattle Chamber Singers in their 1989 presentation of Bach's *B minor Mass*. Ms. Lunde makes frequent solo appearances with many other Northwest ensembles: she has soloed in the Seattle Symphony's Baroque series under the baton of Gerard Schwarz and was the featured soloist with City Cantabile Singers in the world premiere of Fred West's oratorio in celebration of Earth Day, *Upon this Land*. Emily's solo appearances with the New Whatcom Choral Society of Bellingham include Handel's *Messiah* and the Dvorak *Mass in D*. Most recently, she was heard in the Pacific Northwest Ballet production of *A Midsummer Night's Dream*.

## Stephen P. Wall, Tenor

Tenor Stephen Wall has appeared many times with the OS/SCS. He was the tenor soloist in last fall's opening concert, *Earthmakers*, Beethoven's *Symphony #9* as well as appearing in the title role in *The Return of Ulysses*. His credits with Seattle Opera include roles in *Tannhauser*, *Die Meistersinger* and *War and Peace*. Mr. Wall has been a featured soloist with the Seattle, Spokane, Vancouver (B.C.) and Sapporo (Japan) Symphonies. He currently is Professor of Voice at PLU and Seattle Community College, and last year created the role of Vladimir in Carol Sams' latest opera, *Heaven*.

## Michael Delos, Bass

Michael Delos has appeared throughout the United States, Canada and Europe, dividing his time between opera and the concert platform. A Northwest native, Mr. Delos has appeared extensively with Orchestra Seattle/Seattle Chamber Singers, most recently in the 1990 presentation of Bach's *Christmas Oratorio*. He has made frequent Seattle Opera appearances since his debut in the 1978-79 season, and is also a welcome guest artist with the New York City Opera, Chicago Opera Theater and Hawaii Opera, as well as the companies of Salt Lake, Portland, Vancouver, Las Vegas, and St. Louis. In the winter of 1991, Mr. Delos appeared with the Opera de Monte Carlo, Monaco in Stravinsky's *Rake's Progress* garnering international critical acclaim.

# MISSA SOLEMNIS

LUDWIG VAN BEETHOVEN

Op. 123

## KYRIE

Kyrie eleison!  
Christe eleison!

## GLORIA

Gloria in excelsis Deo, et in terra pax  
hominibus bonæ voluntatis.

Laudamus te, benedicimus te,  
adoramus te, glorificamus te.

Gratias agimus tibi propter magnam  
gloriam tuam.

Domine Deus, Rex cœlestis!  
Deus Pater omnipotens!  
Domine, Fili unigenite, Jesu Christe!

Domine Deus! Agnus Dei! Filius Patris!

Qui tollis peccata mundi!

miserere nobis;  
suscipe deprecationem nostram.

Qui sedes ad dexteram Patris,

miserere nobis.

Quoniam tu solus sanctus,  
tu solus Dominus, tu solus altissimus,  
Jesu Christe!

cum Sancto Spiritu in gloria Dei  
Patris.

Amen.

## CREDO

Credo in unum Deum,  
patrem omnipotentem,  
factorem cœli et terræ  
visibilium omnium et invisibilium.

Credo in unum Dominum Jesum Chris-  
tum,  
Filium Dei unigenitum;

et ex Patre natum ante omnia sæcula.

## KYRIE

Lord, have mercy upon us!  
Christ have mercy upon us!

## GLORIA

Glory be to God on high, and peace  
on earth to men of good will.

We praise Thee, we bless Thee,  
We adore Thee, we glorify Thee.

We give Thee thanks for Thy great  
glory.

O Lord God! O heavenly King!  
O God, the Father Almighty!  
O Lord Jesus Christ, the only-begotten  
Son!

O Lord God! Lamb of God! Son of the  
Father!

O Thou, who takest away the sins of the  
world!

have mercy upon us;  
receive our prayer.

O Thou, who sittest at the right hand of  
the Father!

have mercy upon us.

For Thou alone art holy,  
Thou alone art Lord, Thou alone art  
most high, O Jesus Christ!

together with the Holy Ghost, in the  
glory of God the Father.

Amen.

## CREDO

I believe in one God,  
the Father Almighty,  
maker of heaven and earth,  
of all things visible and invisible.

I believe in one Lord Jesus Christ, the  
only-begotten Son of God;

and born of the Father before all ages.

Deum de Deo, Lumen de Lumine:

Deum verum de Deo vero;

Genitum, non factum; consubstantialem  
Patri,  
per quem omnia facta sunt;

Qui propter nos homines, et propter  
nostram salutem, descendit de cœlis,  
et incarnatus est de Spiritu Sancto ex  
Maria Virgine, et homo factus est.

Crucifixus etiam pro nobis;  
sub Pontio Pilato passus et sepultus  
est,  
Et resurrexit tertia die,  
secundum Scripturas.

Et ascendit in cœlum, sedet ad dexteram  
Patris.

Et iterum venturus est cum gloria  
judicare vivos et mortuos;  
cujus regni non erit finis.

Credo in Spiritum Sanctum,  
Dominum et vivificantem,  
qui ex Patre Filioque procedit;

qui cum Patre et Filio simul  
adoratur et conglorificatur;  
qui locutus est per prophetas.

Credo in unam sanctam Catholicam et  
Apostolicam Ecclesiam.

Confiteor unum Baptisma in remis-  
sionem peccatorum.

Et expecto resurrectionem mortuorum,  
et vitam venturi sæculi.

Amen.

### SANCTUS

Sanctus Dominus Deus Sabaoth.

Pleni sunt cœli et terra gloria tua.

Osanna in excelsis!

Benedictus qui venit in nomine  
Domini!

Osanna in excelsis!

### AGNUS DEI

Agnus Dei, qui tollis peccata mundi,

miserere nobis,  
dona nobis pacem.

God of Gods, Light of Light,

true God of true God;

begotten, not made; consubstantial to  
the Father,  
by Whom all things were made;

Who for us men and for our salvation,  
came down from heaven,

and became incarnate by the Holy Ghost  
of the Virgin Mary, and was made  
man.

He was crucified also for us;  
suffered under Pontius Pilate and was  
buried,  
And the third day He arose again ac-  
cording to the Scriptures.

And ascended into heaven, and sitteth  
at the right hand of the Father.

And He is to come again, with glory,  
to judge both the living and the dead;  
of whose kingdom there shall be no  
end.

I believe in the Holy Ghost,  
the Lord and Giver of life,  
Who proceedeth from the Father and  
the Son;

Who, together with the Father and the  
Son, is adored and glorified;  
Who spoke by the prophets.

I believe in one holy Catholic and  
Apostolic Church.

I confess one baptism for the remis-  
sion of sins.

And I expect the resurrection of the  
dead, and the life of the world to  
come.

Amen.

### SANCTUS

Holy is the Lord God Sabaoth.

Heaven and earth are full of Thy Glory.

Hosanna in the highest!

Blessed is he who cometh in the name of  
the Lord!

Hosanna in the highest!

### AGNUS DEI

O Lamb of God, that takest away the  
sins of the world,  
have mercy upon us  
grant us peace.

# Program Notes

continued

was happy that the work was sometimes performed as an oratorio. He also provided a German translation of the work to facilitate performances in Protestant communities. His main concern was the communication of his religious sensibility, a sensibility that worshipped God through the realities, questions, and natural beauty of life. For the world always broke into Beethoven's soul. He, as Jacob, wrestled with angels. In the Mass, peace is mixed with tension, affirmations with questions, hope with anxiety. The traditional liturgical elements, pointing to eternity, are mixed with a secular, symphonic musical style, pointing to the world of change. For Beethoven faith was an ongoing discovery, the result of a Faustian struggle. In the *Dona Nobis Pacem*, the passages of peace, appropriate to the words "Give us peace," are interrupted by the ominous drums of war. Does peace prevail? You decide. The Jungian way to phrase the question would be: is there light without darkness? Perhaps the final faith takes both into account.

In writing the work Beethoven immersed himself in all the liturgical traditions. He said, "In order to write true church music....look through all the monastic church chorales and also the strophes in the most correct translations and perfect prosody in all Christian-Catholic psalms and hymns generally." He studied Gregorian chants, hymns, modes, Palestrina, Dufay, Josquin, Handel, J.S. Bach and C.P.E. Bach ("Do not forget C.P.E. Bach's *Litanies*"). Listen for these traditions. Hear, in the *Dona Nobis Pacem*, Handel's melody from the *Hallelujah Chorus*, "And he shall reign forever and ever." Hear the Handelian fugues in several movements, such as the *Credo* and *Gloria*. Hear the chant lines in the *Qui Tollis* section of the *Gloria*. Hear the chant lines and the Renaissance vocal style in the *Et incarnatus est*, and the liturgical *a capella* opening to the *Et resurrexit* section. The past gleams and flickers all through the Mass. These resonances from the past are gathered up into an overall style that is distinctly Beethoven's. There are the usual sudden accents and frequent changes from loud to soft. There are wild modulations and strange transitions. Motifs are extensively developed and recycled. There is the usual rhythmic drive, sprinkled freely with syncopations that play havoc with the location of the beat. There are more

fugues than ever, showing Beethoven's well-developed polyphonic muscles. There is drama, in fact more drama than usual, for the text allows Beethoven to shift abruptly between emotions, for example from exultant glorification to lyrical humility, from loud praise to quiet prayer. The *Gloria* is a good example of these dramatic, mercurial shifts, ending with a long, building passage that finally explodes into the final "*gloria*." Scope is another Beethoven trait, but here Beethoven uses Scope Extra. The vision of the piece is large and complex. The way the emotions and motions of the music are contrasted and extended is masterful. Just when it seems a grand climax has been reached, Beethoven starts another fugue, only lighter or faster or more grand. The music constantly expands and deepens. In the Mass it soars to new, more Romantic, perhaps divine, heights.

The total vision of the Mass is a complex one, for Beethoven weaves historical, traditional threads into his own new fabric. One might say this is the first great "postmodern" work in the 1970's and 80's sense of mingling different musical styles. But Beethoven has done more than write a Postmodernist Mingle, for he has infused the whole with a drive and passion that is fraught with his own voice. He has used tradition hermeneutically, by examining it in the light of his own understanding, by using it to unleash his own, relevant passions. One could try to name these passions which so pervade and shape the work and make it magnificent — the way praise is felt as unending; incarnation as mysterious; peace as calm, hopeful, fragile — but the music lies below. What Beethoven expresses is finally too specific to name, too dense to abstract. A.N. Whitehead once said: "The deliverances of clear and distinct consciousness require criticism by reference to elements which are neither clear nor distinct. On the contrary, they are dim, massive and important. These dim elements provide for art that final background of tone apart from which its effects fade. The type of Truth which human art seeks lies in the eliciting of this background to haunt the object presented for clear consciousness." The *Missa Solemnis* is a haunting work.



# Program Notes

by  
Huntley Beyer

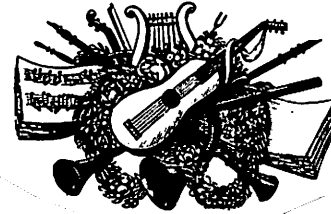
## Piano Concerto No. 5

Beethoven's *Piano Concerto No. 5, op. 73*, was written in 1809. Ludwig was having a bad year. He was having trouble writing anything. Napoleon had invaded Vienna, and Beethoven wrote, "We have been suffering misery in a most concentrated form. Let me tell you that since May 4th I have produced very little coherent work, at most a fragment here and there....What a destructive, disorderly life I see and hear around me: nothing but drums, cannons, and human misery in every form." Furthermore, Beethoven was irritated. Recently he had taken up lodgings with his friend Countess Marisa Erdody. When he learned she was paying large sums to his manservant, he assumed it was for sexual favors and was outraged. On the sketches of the Piano Concerto he wrote, "What more can you want? You have received the servant from me instead of the master...What a substitution!!! What a glorious exchange!!!!" "Beethoven's no servant...You wanted a servant and now you have one." To make matters worse, his courtship of Theresa Malfatti ended in disaster. Out of this came "The Emperor."

His Piano Concerto was later dubbed "The Emperor" due to Napoleon's invasion. Einstein called this concerto, with its warlike rhythms and victory motifs, "the apotheosis of the military concept" in Beethoven's music, a concept well-grounded in Viennese and contemporary French music, and one well understood and even expected by Beethoven's audience. "They expected a first movement in four-four time of a 'military' character, and they reacted with unmixed pleasure when Beethoven not only fulfilled but surpassed their expectations." The concerto was greeted with ovations at its premiere.

In the first movement Beethoven takes the typical sonata-allegro form and suffuses it with coherence, drama and tension. There's a bold, nearly naked pianistic opening, and at the end there is the first cadenza ever written out in music. There are bizarre, science-fiction modulations, motifs that insist on showing up everywhere as chocolate chips in a good cookie, and development sections where ideas are chopped, mixed, and liquefied. The second movement is the opposite; it is hymnic and

peaceful. Particularly beautiful are the solo pianistic flights because they seem in another time; he made use of triplets especially, and even used three against four. In these moments the music lifts out of the hymn and floats. Beethoven here is doing that Beethoven *thing*: he is creating the illusion that the music is almost still. At the end of the movement Beethoven does another Beethoven *thing*. He puts in the theme of the last movement, which is a kick-in-the-pants break-free joyous rondo. The romping rondo evolves directly from the hymn and is not separate; the joy emerges out of the peace. Conflict, peace, and joy: this is the progression of the whole piece.



## Missa Solemnis

The *Missa Solemnis, op. 123*, a late work, was dedicated (as was the *Piano Concerto No. 5*) to Archduke Rudolph, who was a reliable and constant patron of Beethoven's, one of his composition students, and the recipient of a total of fifteen of Beethoven's dedications. On the autograph score, Beethoven writes to Rudolph, "From the heart — may it go to the heart!" The piece was written for a specific occasion: the installation of Archduke Rudolph as Archbishop of Olmutz (in Moravia) on March 9, 1820. The Mass occupied Beethoven for four years, and he regarded it as his chance to master this great liturgical form. He considered it an extremely important work. He fussed a great deal about its publication, so much so that he lost several friendships because of it and earned the unpleasant reputation as a manipulative son-of-a-wheeler-dealer.

Beethoven regarded the Mass as a religious piece, but not a specifically Catholic one. He said, "My chief aim was to awaken and permanently instill religious feelings not only into the singers but also into the listener." He wanted his music to reach all people, not only Catholics, so he easily retitled the *Kyrie*, *Credo*, and *Agnus Dei* as "Three Grand Hymns" for a concert performance, and he



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Julie Long  
Marge Lueders  
Sally Macklin  
Cell Manner  
Else Mans  
Margaret Marshall  
Betsy McCall  
Katherine McWilliams  
Edie Middleton  
Jenny Minzel  
Marjorie & David Morehead  
John Morgan  
Renli Moriarty  
Daniel L. Morris  
Christine B. Moss  
Carol Nelman  
Catherine Nooney  
David W. Owens  
Kate & David Porter  
Janet Putnam  
Beth Quigley & Eric Ness  
Alvin & Carolyn Rasch  
Janet Ellen Reed  
Elizabeth K. Reeve  
Phyllis Rowe  
Kathy Sankey  
Amy Schwartz  
Erich Schweiger  
Jerome Scowcroft  
Janean Shigley  
Samuel T. Shoji  
Janet Showalter  
Pamela Stillmer  
Margaret Smith  
Marlene Stevens  
Carmel & Rudi Tapiro  
Mary Ann Tapiro & Del Gossett  
The Elegant Eye  
Carl Uhlman  
Myrmie Van Kemper  
Wally & Carol Wallace  
Phil Watkins  
Phillip J. Watkins  
Minnie May & Billy Webb  
Donna Weller  
Peg Williams  
Tim Williams  
Holly Willson  
Joyce Wright  
Stephanie Zaza, M. D.

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1305 Fourth Ave, Suite 500 • Seattle, WA 98101 • (206) 682-5208

# Orchestra Seattle/Seattle Chamber Singers

George Shangrow, Music Director

## Violin

Susan Abrams  
Betsy Alexander  
Susan Dunn  
Danielle Eidenberg  
Kristin Fossum  
Jenny L. Hermonson  
Sue Herring  
Maria Hunt-Escobedo  
Elizabeth Kim  
Deb Kirkland, Principal Second  
Fritz Klein, Concertmaster  
Pam Kummert  
Diane Lange  
Thane Lewis  
Eileen Lusk  
Sally Macklin  
Avron Maletzky  
Sondra N. Schink  
Erich Schweiger  
Janet Showalter  
Kenna Smith  
Rebecca Soukup

## Viola

Anna Bezzo-Clark  
Nancy Hubbard  
Alice Leighton  
Nancy McEachron  
Katherine McWilliams, Principal  
Leif-Ivar Pedersen  
Timothy Prior  
Stephanie Read  
Sam Williams

## Cello

Evelyn Albrecht  
Gary Anderson  
Rosemary Berner  
Valerie Ross  
Joan Selvig  
Maryann Tapiro, Principal  
Julie Reed Wheeler  
Margaret Wright  
Matthew Wyant

## Bass

Richard Edwards  
Allan Goldman, Principal  
Josephine Hansen  
Anna Pal  
Jay Wilson

## Flute

Janeen Shigley, Principal  
Margaret Vitus

## Oboe

Huntley Beyer  
M. Shannon Hill, Principal

## Clarinet

John Cooper  
Gary Oules, Principal

## Bassoon

Chris Harschman  
William Schink, Principal

## Contrabassoon

Michel Jolivet

## Horn

Jennifer Crowder  
Laurie L. Heidt  
William Hunnicutt  
Tiku Majumder  
Susan Perry

## Trumpet

Matthew Dalton, Principal  
Drew Fletcher

## Trombone

Cuauhtemoc Escobedo, Principal  
James Hattori

## Bass Trombone

William Irving

## Timpani

Daniel Oie

Orchestra Seattle operates on a basis of rotational seating, therefore personnel are listed alphabetically in each section.



## Soprano

Mary Ann Bisio  
Belle Chenault  
Crissa Cugini  
Kyla DeRemer  
Christina Fairweather  
Schele Gislason  
Catherine Haight  
Julia Jaundalderis  
Kathe Kern  
Jill Kraakmo  
Jennifer Miletta  
Penny Nichols  
Kathy Sankey  
Susan Schilperoort  
Pamela Silimperi  
Janet Sittig  
Barbara Stephens  
Mina Lee Thomas  
Liesel van Cleeff

## Alto

Laila Adams  
Sharon Agnew  
Margaret Alsup  
Kay Benningfield  
Luna Bitzer  
Marta Chaloupka  
Diane Florance  
Mary Beth Hughes  
Suzi Means  
Laurie Medill  
Susan Miller  
Janet Ellen Reed  
Nancy Robinson  
Linda Scheuffele  
Signe Schilperoort  
Nancy Shasteen  
Nedra Slauson  
Vicky Thomas  
Lynn Ungar  
Gwen Virr

## Tenor

Lee R. Bates  
Paul Benningfield  
Ron Haight  
Philip N. Jones, Jr.  
Tom Nesbitt  
Paul H. Raabe  
Ted Rosenberger  
Jerry Sams  
Ed Winkey

## Bass

Gustav Blazek  
Andrew Danilchik  
Ethan B. Dexter  
G. Tim Gojio  
Ken Hart  
Robert Kechley  
Philip Rohrbough  
Robert Schilperoort  
John Stenseth  
Richard V. Wyckoff



# Orchestra **Seattle** Seattle Chamber Singers

*George Shangrow,  
Music Director*

**1991-1992 Season**

## **Abendmusik**

### **J.S. Bach**

Cantatas 11, 24 & 53  
plus a musical surprise  
November 24, 1991 7:00 pm  
University Unitarian Church  
\$10.00/\$8.00

### **Baroque Christmas**

Bach 🎻 Vivaldi  
Monteverdi  
*Magnificat*  
December 6, 1991 8:00 pm  
December 8, 1991 3:00 pm  
University Unitarian Church  
\$10.00/\$8.00

## **Messiah**

### **George Frideric Handel**

Orchestra Seattle and the  
George Shangrow Choral  
under the direction of  
George Shangrow, who  
leads the ensembles  
from the harpsichord.  
December 18, 20, 23 8:00 pm  
December 22, 1991 3:00 pm  
First Free Methodist Church,  
SPU Campus, Seattle  
\$12.00/\$10.00

Call **682-5208** for  
tickets and information

## **Musical Feasts**

### **Musical Feast I**

Beethoven Festival  
October 18, 1991 8:00 pm  
Meany Theater, UW  
\$10.00/\$8.00

### **Musical Feast II**

Prokofiev - *Piano Concerto #3*  
Rossini 🎻 Copland  
November 17, 1991 3:00 pm  
Kane Hall, UW  
\$10.00/\$8.00

### **Musical Feast III**

*World Premiere!*  
Carol Sams - *Symphony No. 1*  
Mendelssohn & Bruckner  
February 9, 1992 3:00 pm  
Kane Hall, UW  
\$10.00/\$8.00

### **Musical Feast IV**

Boccherini - *Cello Concerto*  
Mozart - "Jupiter" Symphony  
Mozart - *Missa Solemnis*  
March 14, 1992 8:00 pm  
Kane Hall, UW  
\$10.00/\$8.00

### **Musical Feast V**

*World Premiere!*  
Robert Kechley - *Symphony No. 3*  
Haydn - *Harmoniemesse*  
May 2, 1992 8:00 pm  
Kane Hall, UW  
\$10.00/\$8.00

### **Series Tickets**

\$40.00 gen - \$30.00 st/sr

## **Music from the High Baroque Courts**

### **Duelling Harpsichords**

Kenneth Cooper and George  
Shangrow play the multiple  
harpsichord concerti of Bach.  
January 12, 1992 3:00 pm  
Kane Hall, UW  
\$14.00/\$12.00

### **High Baroque Courts I**

Eccles 🎻 Purcell  
Kenneth Cooper, *Guest Conductor*  
January 19, 1992 2:00 pm  
McKay Chapel, Lakeside  
\$14.00/\$12.00

### **High Baroque Courts II**

CPE Bach 🎻 JS Bach  
Handel 🎻 Monteverdi  
March 29, 1992 2:00 pm  
McKay Chapel, Lakeside  
\$14.00/\$12.00

### **High Baroque Courts III**

Guest Lutenist Christopher Kendall  
Handel 🎻 Vivaldi 🎻 Bach  
April 12, 1992 2:00 pm  
McKay Chapel, Lakeside  
\$14.00/\$12.00

### **High Baroque Courts IV**

Handel - *L'Allegro ed il Penseroso*  
May 31, 1992 2:00 pm  
Kane Hall, UW  
\$14.00/\$12.00

### **Series Tickets**

\$60.00 gen - \$50.00 st/sr

## **Orchestra Seattle Seattle Chamber Singers**

1305 Fourth Avenue, Suite 500  
Seattle, WA 98101  
(206) 682-5208

Orchestra Seattle/Seattle Chamber  
Singers are artists-in residence at  
University Unitarian Church

**George Shangrow**  
*Music Director*

Ronald Haight  
*Production Manager*

Eileen Lusk  
*Orchestra Personnel*

Brooks Whitehead  
*Administrative Assistant*

**Daniel Petersen**  
*Managing Director*

Betsy McCall  
*Development Associate*

Jane Blackwell  
*Box Office Manager*

Mara Rogers  
*Administrative Assistant*



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