

JOY

SATURDAY, JUNE 4, 2005 – 7:30 PM

McINTYRE HALL – Mt. VERNON

SUNDAY, JUNE 5, 2005 – 7:00 PM

S. MARK TAPER AUDITORIUM – BENAROYA HALL -- SEATTLE

ORCHESTRA SEATTLE

SEATTLE CHAMBER SINGERS

George Shangrow, conductor

IGOR STRAVINSKY (1882-1971)

Symphony of Psalms

Exaudi orationem meam

Expectans expectavi Dominum

Laudate Dominum. Alleluia.

– Intermission –

LUDWIG VAN BEETHOVEN (1770-1827)

Symphony No. 9 in d minor, Op. 125 (*Choral*)

Allegro non troppo, un poco maestoso

Molto vivace

Adagio molto e cantabile

Presto – Allegro assai – Presto – Rezitativo – Allegro assai vivace alla Marcia –

Allegro ma non tanto

Eleanor Stallcop-Horrox, soprano

Emily Lunde, mezzo-soprano

Stephen Wall, tenor

Steven Tachell, bass

George Shangrow, conductor

A Tribute to Gary Oules

Today we honor our Principal Clarinetist, Gary Oules, who is retiring from Orchestra Seattle with this concert. Gary will continue living in Seattle and will have the title of Clarinet Emeritus with OS. He has been with the orchestra since its first official concert in the autumn of 1979. Raised in Chelan, Washington, he attended Central Washington University. Following college, he joined the top Air Force Band and the Singing Sergeants from 1957 to 1961. He studied with premier clarinetist Harold Wright of the National and Boston symphonies. Since the early 60's, Gary has been a public school music instructor in Montana, Eastern Washington, and the Seattle area. His work as a private instructor in both clarinet and saxophone has been some of his most rewarding. He has had many exceptional students who have gone on to many fine schools and positions. He has performed as soloist with the Wenatchee Symphony, the Seattle Philharmonic, the Olympia Symphony, and Orchestra Seattle. He served as Principal Clarinet in the Seattle Philharmonic from 1972 into the 80's. Gary has performed with the Seattle Concert Band under Bill Cole and Frederick Fennell and his work has been heard in both Carnegie Hall and the Salzburg Mozarteum. It has been a great honor to have Gary Oules as our Principal for the past 26 years. Gary's beautiful tone and elegant phrasing have been an inspiration to us throughout all these years.

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

Stravinsky: Symphony of Psalms(1930)

"It is not a symphony in which I have included Psalms to be sung. On the contrary, it is the singing of the Psalms that I am symphonizing."

-Igor Stravinsky

A composer of many diverse styles, Stravinsky's compositions are representative of both the composer's personality and the evolution of the times. Igor Stravinsky was born in Oranienbaum, Russia in 1882. He was brought up in a musical home with opera and ballet being a major part of his childhood. He began his law studies at St. Petersburg University in 1901, but his main focus seemed to be studying composing with Rimsky-Korsakov and becoming known for his compositions. He caught the attention of Serge Diaghilev who requested he write a work for the Ballet Russes in Paris. This marks the start of Stravinsky's career of composing a wide variety of genres and styles of music. Stravinsky moved from Russia to Paris to work more closely with Diaghilev on numerous ballets. He later moved to the United States and was influenced by twelve-tone and serial compositions.

Stravinsky's Symphony of Psalms was commissioned by the Boston Symphony for the celebration of its fiftieth anniversary and was first performed in December 1930. The dedication by Stravinsky states, "This symphony composed to the glory of GOD is dedicated to the Boston Symphony Orchestra on the occasion of its fiftieth anniversary." It is in three parts: Prelude, Double Fugue and Allegro symphonique. Stravinsky had no intention of imitating the conventional nineteenth century symphony, but rather wanted the work to be an original symphony work on a grand scale without conforming to convention. He wanted the work to feature extensive contrapuntal development and also to be "a choral and instrumental ensemble in which the two elements should be on equal footing, neither one of them outweighing each other." To help with this equality, Stravinsky replaces the violins and violas with the voices of the choir. The text of these sections are based on Psalms 38, 39, 150 from the Vulgate are to be sung in Latin. The root idea of the entire symphony is "the sequences of two minor thirds joined by a major third" (Stravinsky and Craft, 1968).

The first movement, *Exaudi orationem meam*, presents itself as a conversation between ostinato-like patterns and orchestral punctuations where the motion seems to stop abruptly. Stravinsky employs the c#/d octatonic scale throughout most of this movement. This makes this movement seem very tonally disjunct due to the octatonic scale being a scale composed of four pairs of half-steps a whole-step apart. There seems to be no tonal center at this time. He also focuses heavily on the pitches of e and g and views them as the dichotomy (or dual axis) and that these two pitches have some form of "polar

attraction". This small comment from Stravinsky has led to years of speculation and analysis in the musicological world.

Expectans expectavi Dominum, the second movement, is a double fugue that starts with a simplistic opening motive by the oboe. The flute imitatively enters and then the other instruments join in for a full fugal overture before the voices enter. This movement employs higher tessituras for principal players and extreme ranges between the parts. The voices are used for a clear presentation of the text, suspended over the busy fugue below them. The harmony of this movement is tonally centered and generally diatonic, but Stravinsky uses suspensions and resolutions to add tension between the orchestral and choral parts.

Contrasting musical motifs give rise to the expressiveness of the third movement, *Alleluia, Laudate Dominum*. Contrary to the final movements of symphonies of this vintage, the "alleluia" exclamation appears to be a sense of relief instead of a shout of triumph. The "laudate" begins slowly as well with a repetitive figure ending with the resolution, 'dominum'. Stravinsky uses the grand pause after the second statement of the "alleluia" to create a feeling of awe and reverence in the midst of frenzy. The return of the triplet motif with arpeggios and horn calls signals the section that, in Stravinsky's words, was inspired "by a vision of Elijah's chariot climbing the Heavens. Never before had I written anything quite so literal as the triplets for horns and piano to suggest the horses and chariots." A last echo of the opening "alleluia" leads to the unison "laudate" as in the beginning of the movement.

-Program notes by Heather MacLaughlin Garbes

Beethoven: Symphony No. 9 in d minor, Opus 125 "Choral"

"I carry my thoughts about with me for a long time... before writing them down... once I have grasped a theme I shall not forget it even years later. I change many things, discard others, and try again and again until I am satisfied; then, in my head... [the work] rises, it grows, I hear and see the image in front of me from every angle... and only the labor of writing it down remains... I turn my ideas into tones that resound, roar, and rage until at last they stand before me in the form of notes."

So said Ludwig van Beethoven, born in Bonn, Germany, around December 16, 1770, to Johann van Beethoven, a tenor at the Elector's court and a competent teacher of violin and clavier, and Maria Magdalena, the widow of a valet. The child prodigy grew up amid poverty, discord, and distress. His father was very harsh, became an alcoholic, and was dismissed from Court service in 1789,

and of Ludwig's seven siblings, only two survived infancy. At the age of eleven, the unhappy Ludwig was taken away from school to pursue musical studies exclusively. He learned to play the organ, piano, violin, and viola, and began to compose as well, and in 1784 he was appointed second organist in the Electoral Chapel in Bonn. For the next eight years, Beethoven was very active in the musical life of his city, and his talents were noticed by the musically discerning. He visited Vienna in 1787 and took some composition lessons from Mozart, but he had to return home to manage household affairs when his mother died that same year. He left Bonn and settled permanently in Vienna in 1792, when the Elector fled the city as a revolutionary French army advanced.

In Vienna, Beethoven studied first with Haydn, from whom he claimed to have learned nothing, and then with Johann Albrechtsberger, whom Beethoven found overly strict, and then with Aloys F6rster, a composer of string quartets, to whom he gave the most credit as a teacher. The young Beethoven survived financially by teaching and playing the piano at private music-meetings, where his dynamic, emotionally charged performances began to attract attention. He moved increasingly from a career as a virtuoso pianist toward one as a composer, writing piano concertos and sonatas, chamber works for winds and strings, and then symphonies. But though by 1800 his musical prestige was considerable and his material fortunes were blossoming, he became aware that his hearing was deteriorating, and deafness soon threatened not only his musical life, but his social and personal life as well. He became increasingly morose, withdrawn, and distrustful, and contemplated suicide in 1802, writing that only art, and his belief that he had much of importance to express musically, withheld him from ending his wretched existence. He also wrote of his longing for a single day of joy: "O Providence - grant me some time a pure day of joy. For so long now the heartfelt echo of true joy has been strange to me. Oh when - oh when, oh Divine One - can I feel it again in the temple of nature and of mankind - Never? No - oh that would be too hard." Perhaps it was this unquenchable hope for joy that enabled Beethoven to survive his innumerable troubles, which included increasingly poor health (he suffered from asthma, lupus, eye disease, liver ailments, dropsy, fevers, and pneumonia, in addition to his deafness), financial misfortune, political and social turbulence, and disappointment and tension in his personal life. Indeed, over the next quarter century he composed some of the most dramatic and passionate of all musical works, and he became a public figure in a way that no composer had before him. When he died in Vienna in March of 1827, it is said that 10,000 people attended his funeral. Never beholden for his livelihood to the nobility, he helped to create a new musical age, that of the artist as hero who belongs to all humanity.

Beethoven's ninth and final symphony, Op. 125 in d minor, generally known as the "Choral Symphony," is a work of monumental proportions. Its innovative musical syntax has influenced virtually every Western composer, particularly Mendelssohn, Brahms, Wagner, Bruckner, and Mahler, since its first performance on May 7, 1824, at a concert in the K6rntnertor Theatre in Vienna. Performances of the Ninth Symphony have also marked epochal public occasions: in 1989, students played its finale through loudspeakers in Tiananmen Square to inspire courage, and Leonard Bernstein led a performance in Berlin to celebrate the Wall's razing, substituting the word Freiheit (freedom) for Freude (joy).

Before he left Bonn in 1792, Beethoven seems to have been contemplating a musical setting of Schiller's "Ode to Joy" ("An die Freude"), which, because of its expression of utopian ideals and its delirious praise of "Joy," had been an inspiration to the composer since his earliest years. In 1810, the outline of the chief melody appeared in the Fantasia for piano, orchestra, and choir (Op. 80), in which a poem in praise of music forms the foundation of a brilliant choral finale. Beethoven worked on the Ninth Symphony from 1822 to 1824, after he had become almost completely deaf and could hear his music only in his head, and through it, the melody to which he finally set portions of Schiller's poem became one of the best-known and most-dearly-loved tunes of all time, a symbol of humanity's desire for universal joy and fraternity.

The symphony is structured in the traditional four-movement design of earlier symphonies, but in size, scope, complexity, and difficulty it goes far beyond all previous examples of the genre, and stretches the symphonic framework nearly to the breaking point. It was first performed employing about 24 singers for each of the four choral parts, and the large orchestra includes strings, woodwinds (flutes, piccolos, oboes, clarinets, bassoons, and double bassoons), brass (horns, trumpets, trombones), timpani, and percussion. Some see in this symphony Beethoven's continuing struggle to find his "day of joy," and if he did not succeed in finding it for himself, he has undoubtedly led others to discover joy of their own. The work is, in any event, the magnificent culmination of his career as the symphonist whose works form the bridge between the Classical and Romantic periods of musical style. It shines as the prime example of Beethoven's belief that music expresses, and is to be understood through, the feelings.

The first two movements of the work, with their persistent, powerful, and percussive dotted rhythms, evince tension and conflict. The mystery and emptiness of the first movement's opening chord seem to evoke desolation and despair, and the darkness is deepened by the descending minor melodic figures in the movement's

first musical theme. But the mood lightens a little in the rest of the movement: its second theme is in the brighter B-flat major, and occasional melodic hints seem to anticipate the finale. A rapid, helter-skelter musical chase, which Beethoven spoke of in a sketch as "mere sport," opens the second movement, also in d minor. This is followed by a gentler trio section in major, in which melodic foretastes of the finale again appear. The slow, contemplative third movement is also built on two contrasting themes, the first in B-flat and serenely song-like, and the second in D and somewhat faster. The slow first theme is decorated with increasingly complex musical pattern-work in its two variations and lengthy coda. Prior to each of the variations, the second, somewhat faster-moving theme appears, first in D and then in G, providing tonal contrast.

The gigantic choral finale of the symphony, which has caused the most comment and controversy, begins with a furious orchestral expostulation, followed by a "rejection" of the material of the first three movements, the themes of which are quoted in turn. The "Freude" ("Joy") theme is then presented and given three variations before an even more dissonant outburst signals the entry of the voices. A solo baritone sings, "O Friends, not these sounds! Rather, let us turn to sounds more pleasant and joyful," and soloist and chorus then join in the "Freude" theme. This is worked into a huge musical structure in which four soloists, chorus, and orchestra combine in a virtual "symphony within a symphony," with a grand "opening movement" in D, an almost dance-like "Turkish March" section in B-flat and 6/8 time, a stately "slow movement" in G, and a "finale" that combines the "Freude" and "Seid umschlungen" ("be embraced") themes.

Many of the symphony's early critics, especially in England, found the final choral movement completely incomprehensible and incoherent, but the work enjoyed a sensational reception. When the composer, who by this time was completely deaf, appeared to direct the performance, he received five rounds of applause; since Viennese concert etiquette prescribed three rounds only for royalty, Beethoven's acclaim caused the police to attempt to curtail the overly enthusiastic outbursts. Though Beethoven presided from a conducting stand in front of the performers, the real direction of the performance was in the hands of the Kappellmeister, who had instructed the performers to pay no heed to Beethoven's gestures, and of the orchestra's leader. It is said that, at the end of the performance, the applause was thunderous, and realizing that the composer could not hear the ovation, the singer Caroline Unger turned him to face the audience. Following the concert, the exhausted composer fainted. He later made his way to the home of Anton Schindler, his friend and first biographer, and there, too drained to eat or drink, he fell asleep fully clothed and remained so till morning. The

unkempt man with broad shoulders and a mass of unruly hair, who was poorly-educated and ill-mannered, who clashed with himself and the world, did what his one-time hero, Napoleon, had tried but failed to do: Beethoven, through his musical talent and tenacity, conquered the world.

Program notes by Lorelette Knowles

Soprano Eleanor Stallcop-Horrox studied at Central Washington State College and at the Curtis Institute of Music in Philadelphia. A 1989 winner of the Bel Canto competition, she performed and pursued advanced studies in Siena, Italy with Maestro Walter Baracchi of La Scala. She has been a soloist with the Colorado Opera Festival, the Colorado Springs Chorale and Soli Deo Gloria, Orchestra Seattle, the Philadelphia Singers (where she participated in the premiere of Romeo Cascarini's opera *William Penn* in the role of Nurse) and was seen as a Bridesmaid in Seattle Opera's 1999 production of *Der Freischütz*. In the summer of 2000, she appeared as Leonora in *Fidelio* with Bel Canto Northwest in Portland, Oregon. A student of Ellen Faull, she has been a member of the Seattle Opera Chorus since 1997 and a soloist at University Presbyterian Church since 1995. Her recent appearances on the concert stage include a performance as soprano soloist in Verdi's *Requiem* with Choir of the Sound.

Seattle native Emily Lunde has performed extensively as a soloist in the Seattle area and beyond, and while on tour in Mexico and throughout Europe. Solo performances include work with Seattle Symphony, Seattle Opera, Northwest Chamber Orchestra, Northwest Sinfonietta, Orchestra Seattle/Seattle Chamber Singers, Choir of the Sound, and the Colorado Springs, Everett and Walla Walla Symphonies. Ms. Lunde regularly performs with Pacific Northwest Ballet as a soloist in "Nutcracker" and "A Midsummer Night's Dream."

One of Seattle's most active Mezzo Sopranos, Emily also loves choral singing and has been a part of the University Congregational Church Choir for 14 years. She also sang in the Seattle Symphony Chorale for 8 years.

Tenor Stephen Wall has appeared frequently with Orchestra Seattle and the Seattle Chamber Singers since 1985. He has been featured in leading and supporting roles with Seattle Opera, Portland Opera, Utah Festival Opera, and Tacoma Opera, and has soloed with the symphonies of Seattle, Vancouver, Spokane, Everett, Bellevue, Yakima, Pendleton, Great Falls and Sapporo (Japan). Mr. Wall appears on the OSSCS recording of Handel's *Messiah*. In January of 2000, he appeared in a supporting role in Seattle Opera's performances of *Boris Godunov*.

TEXTS

Stravinsky -- Symphony of Psalms

I. Exaudi orationem meam, Domine,
et deprecationem meam,
auribus percipe lacrimas meas.
Ne sileas, quoniam advena ego sum
apud te
et peregrinus, sicut omnes patres mei.
Remite mihi, ut refrigerer
Priusquam abeam et amplius
non ero.

Hear my prayer, Lord,
and my pleading,
let thy ears perceive my tears.
Do not remain silent, for a stranger
am I to you
And a pilgrim, like all my fathers.
Forgive me, that I may be refreshed
Before I go away and am
no more.

Psalm 38: 13-14

II. Expectans expectavi Dominum,
Et intendit mihi,
Et exaudivit preces meas;
Et eduxit me de lacu miseriae,
et de luto faecis.
Et statuit super petram pedes meos:
et direxit gressus meos.
Et immisit in os meum canticum novum,
carmen Deo nostro.
Videbunt multi et timebunt,
et sperabunt in Domino.

I waited expectantly upon the lord,
And he reached out to me,
And he heard my prayers;
And he led me out of the lake of misery,
and out of the dregs of mud.
And he set my feet upon a rock:
and directed my steps.
And he has put in my mouth a new song,
a hymn to our God.
Many will see and will fear,
and will hope in the Lord.

Psalm 39: 1-3

III. Alleluia
Laudate Dominum in sanctis ojus.
Laudate eum in firmamento virtutis ejus.
Laudate eum in virtutibus ejus.
Laudate eum in secundum multitudinem
magnitudinis ejus.
Laudate eum in sono tubae.
Laudate eum in timpano et choro.
Laudate eum in cordis et organo.
Laudate eum in cymbalis benesonantibus.
Laudate eum in symbalis jubilationibus.
Omnis spiritus laudet Dominum.

Alleluia
Praise the Lord in his sanctuary
Praise him in the mightiness of his power.
Praise him for his great powers.
Praise him according to the multitude
of his magnitudes.
Praise him with the sound of trumpets.
Praise him with drums and with chorus.
Praise him with strings and organ.
Praise him with resounding cymbals.
Praise him with cymbals of jubilation.
All that have breath, praise the Lord.

Psalm 150

Beethoven – Ode to Joy – Ode an die Freude

O Freunde, nicht diese Töne! Sondern laß uns
angenehmere anstimmen und freudenvollere!

Freude, schöner Götterfunken,
Tochter aus Elysium,
Wir betreten feuertrunken,
Himmlische, dein Heiligtum.
Deine Zauber binden wieder,
Was die Mode streng geteilt;
Alle Menschen werden Brüder,
Wo dein sanfter Flügel weilt.

O friends! Not these sounds! But let us strike up
more pleasant sounds and more joyful!

Joy, o wondrous spark divine,
Daughter of Elysium,
Drunk with fire now we enter
Heavenly one, your holy shrine.
Your magic powers join again
What fashion strictly did divide;
Brotherhood unites all people
Where your gentle wings spread wide.

Wem der große Wurf gelungen,
Eines Freundes Freund zu sein,
Wer ein holdes Weib errungen,
Mische seinen Jubel ein!
Ja – wer auch nur eine Seele
Sein nennt auf dem Erdenrund!
Und wer's nie gekonnt, der stehle
Weinend sich aus diesem Bund!

Freude trinke alle Wesen
An den Brüsten der Natur,
Alle guten, alle Bösen
Folgen ihrer Rosenspur.
Küssen gab sie uns und Reben,
Einen Freund, geprüft im Tod,
Wollust ward dem Wurm gegeben,
Und der cherub steht vor Gott.

Froh, wie seine Sonnen fliegen
Durch des Himmels prächt'gen Plan,
Laufet, Brüder, eure Bahn,
Freudig wie ein Held zum Siegen.

Seid umschlungen, Millionen!
Diesen Kuß der ganzen Welt!
Brüder – überm Sternenzelt
Muß ein lieber Vater wohnen.

Ihr stürzt nieder, Millionen?
Ahnest du den Schöpfer, Welt?
Such ihn überm Sternenzelt,
Über Sternen muß er wohnen.

Schiller

The man who's been so fortunate
To become the friend of a friend
The man who has won a fair woman –
To the rejoicing let him add his voice!
The man who calls but a single soul
Somewhere in the world his own!
And he who never managed this –
Let him steal forth weeping from our throng!

Joy is drunk by every creature
From Nature's fair and charming breast,
Every being, good or evil
Follows in her rosy steps.
Kisses she gave to us, and vines,
And one good friend, tried in death;
The serpent she endowed with base desire,
And the cherub stands before God.

Gladly as his suns do fly
Through the heaven's splendid plan,
Run now, brothers, your own course,
Joyful like a conquering hero.

Embrace each other now, you millions!
This kiss is for the whole wide world!
Brothers – above starry firmament
A beloved father must surely dwell.

Do you come crashing down, you millions?
Do you sense the Creator's presence, World?
Seek him above the starry firmament,
Far above the stars he surely dwells.

Translation: Clive Williams

Steven Tachell, a native of Seattle, began his academic music studies at the University of Washington and the Vienna Music Conservatory. His initial professional experience included two summers with the Santa Fe Opera in the Young Singers Apprentice program, and continued with his engagement as Resident Bass-Baritone with the St. Gallen Opera Theater in Switzerland. After a short return to Seattle, Mr. Tachell moved to New York, where he performed with Eve Queler's Opera Orchestra of New York, Opera New England in Boston, Arizona Opera, New Jersey Opera, and Chatanooga Opera among others. He also returned to Seattle Opera, where his roles have included Sharpless in *Madame Butterfly* and Ping in *Turandot*. Before settling back in the Northwest, Mr. Tachell spent another four years in Germany, where he sang as a soloist in concerts and opera throughout Bavaria. He has been a frequent performer with the Munich Savoyards, singing lead roles in the Gilbert and Sullivan productions of *Patience*, *Ruddigore*, *Mikado*, and

others. He recently appeared as a guest artist in the University of Washington's production of Cimarosa's *Il matrimonio segreto*.

Mr. Tachell's concert credits include appearances in Japan, Germany and throughout the United States, performing all the major works of Bach and Handel, Mendelssohn's *Elijah*, and the Brahms *German Requiem* to name a few. In the Northwest, he has performed with the Spokane Symphony, the Tri-Cities Symphony, the Seattle Chamber Singers and Orchestra, the Choir of the Sound, the Seattle Bach Choir, the Cascadian Chorale, and the Seattle Choral Company. He started off the year performing in Gershwin's *Porgy and Bess* with the Seattle Symphony. Other recent concerts include Bach's *St John Passion*, the Mozart *Requiem*, and the Faure *Requiem*. Upcoming performances include Verdi's *Requiem* and Beethoven's *Symphony No. 9*.

VIOLIN

Susan Carpenter
 Lauren Daugherty
 Stacey Dye
 Stephanie Endy
 Sue Herring
 Jason Hershey
 Manchung Ho
 Emmy Hoech
 Maria Hunt
 Fritz Klein**
 Pam Kummert
 Mark Lutz
 Avron Maletzky
 Susan Ovens
 Stephen Provine*
 Elizabeth Robertson
 Theo Schaad
 Nicola Shangrow
 Janet Showalter

PIANO

Sean Barker
 Robert Kechley

HARP

Alison Austin (6/4)
 Ruth Mar (6/5)

SOPRANOS

Sue Cobb
 Susan Dier
 Dana Durasoff
 Cinda Freece
 Heather MacLaughlin Garbes
 Lisa Hoffman
 Kiki Hood
 Lorelette Knowles
 Jill Kraakmo
 Peggy Kurtz
 Linda Mendez
 Kia Sams
 Melissa Thirloway
 Liesel van Cleeff
 Pat Vetterlein

VIOLA

Audrey Don
 Katherine McWilliams*
 Stephanie Read
 Genevieve Schaad
 Andrew Schirmer
 Robert Shangrow
 Sam Williams

CELLO

Jennifer Ellison
 Patricia Lyon
 Katie Sauter Messick
 Julie Reed
 Annie Roberts
 Valerie Ross
 Karen Thomson
 Matthew Wyant*

BASS

Jo Hansen*
 Geoff Larson
 Steve Messick
 Chris Simison
 Jay Wilson

ALTOS

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 Carolyn Avery
 Jane Blackwell
 Ann Erickson
 Courtney Fuller
 Ellen Kaisse
 Theodora Letz
 Suzi Means
 Laurie Medill
 Christine Rickert
 Julia Akoury Thiel
 Ann Thompson

PICCOLO

Erika Tomten

FLUTE

Jenna Calixto (& piccolo)
 Mimi Kruger
 Shari Muller-Ho*
 Melissa Underhill

OBOE

John Dimond
 Brent Hages*
 Amy Duerr-Day
 Mike Guerrero

ENGLISH HORN

Taina Karr

CLARINET

Alan Lawrence
 Gary Oules*

BASSOON

Jeff Eldridge
 Judith Lawrence*
 * *principal*
 ** *concertmaster*

TENORS

Ronald Carson
 Ralph Cobb
 Peter Garbes
 Alvin Kroon
 Jon Lange
 Daniel Lee
 Timothy Lunde
 Thomas Nesbitt
 Vic Royer
 Jerry Sams

HORN

Barney Blough
 Don Crevie
 Laurie Heidt
 Jim Hendrickson
 Michael Tisocco

TRUMPET

Ron Cole
 Piccolo: Rabi Lahiri
 George Moffat
 Gordon Ullman
 Janet Young*

TROMBONE

Paul Bogataj*
 Moc Escoebdo
 David Holmes

TUBA

David Brewer

TIMPANI

Daniel Oie
 David Brewer
 Robert Kechley

BASSES

Paul Benningfield
 Stephen Brady
 Greg Canova
 Stephen Carl
 Andrew Danilchik
 Douglas Durasoff
 Larry Maloney
 Patrick McDonald
 Dennis Moore
 Jeffrey Thirloway
 Richard Wyckoff

Conductor and Music Director **GEORGE SHANGROW** founded the Seattle Chamber Singers in 1969 and Orchestra Seattle (formerly the Broadway Symphony) in 1979. A musician with a broad range of skills, Mr. Shangrow studied conducting, Baroque performance practice, harpsichord, and composition at the University of Washington. He began his professional conducting career at age 18 and has since concentrated his musical efforts with OSSCS. He has appeared as guest conductor with the Seattle Symphony, Northwest Chamber Orchestra, Tacoma Opera, Rudolf Nureyev and Friends, East Texas University Opera, Oregon Symphony and the Sapporo (Japan) Symphony. He was Music Director and Conductor of Pacific Chamber Opera from 1976 to 1978 and has conducted

world premieres of six operas and numerous other orchestral and choral works. Mr. Shangrow has taught at Seattle University and Seattle Community College and is a frequent lecturer throughout the Northwest. He is currently on the faculty of the Seattle Conservatory of Music, where he teaches Music History, Conducting, and Literature. He concertizes frequently as part of the Cohan-Shangrow Duo with flutist Jeffrey Cohan. Having toured Europe several times as keyboardist and conductor, he is a sought-after accompanist and has appeared in concert on the piano and harpsichord with many noted soloists and ensembles such as El Trio Grande, the Kronos Quartet, Northwest Chamber Orchestra, and the Seattle Symphony

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