

ORCHESTRA SEATTLE ■ SEATTLE CHAMBER SINGERS
GEORGE SHANGROW, MUSIC DIRECTOR
2001-2002 SEASON

Missa Solemnis

Sunday, May 19, 2002 ■ 3:00 PM
S. Mark Taper Foundation Auditorium
Benaroya Hall

Eleanor Stallcop-Horrox, *soprano*
Emily Lunde, *mezzo-soprano*
Stephen Wall, *tenor*
Brian Box, *baritone*

Columbia Choirs Vocal Ensemble
Woodinville High School Concert Choir
Steve Stevens, *director*

Orchestra Seattle
Seattle Chamber Singers
George Shangrow, *conductor*

LUDWIG VAN BEETHOVEN
1685-1759

Missa solemnis, Op. 123

Kyrie
Gloria
Credo
Sanctus
Agnus Dei

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

This concert is being broadcast live on the Classical Station, KING-FM 98.1.

PROGRAM NOTES

LUDWIG VAN BEETHOVEN

Missa solennis, Op. 123

Beethoven was born in Bonn on December 16, 1770 and died in Vienna on March 26, 1827. He composed this Mass in D major between the spring of 1819 and the spring of 1823. The first performance (possibly incomplete) was given April 7, 1824 in St. Petersburg. In addition to four vocal soloists and chorus, the score calls for pairs of flutes, oboes, clarinets and bassoons, contrabassoon, 4 horns, 2 trumpets, 3 trombones, timpani and strings

"The day on which a High Mass composed by me will be performed during the ceremonies solemnized for Your Imperial Highness will be the most glorious day of my life; and God will enlighten me so that my poor talents may contribute to the glorification of that solemn day." So Ludwig van Beethoven wrote in June of 1819 to his friend, chief patron, and pupil, Archduke Rudolf of Austria, when the Archduke's impending installation as Archbishop of Olomütz in Moravia was set for March of 1820. Beethoven's concern with spiritual matters and interest in church music had deepened over the course of his life, and he thus felt that this event presented the perfect opportunity for him to express his appreciation for the Archduke's support by writing a grand Mass. The date of the magnificent ceremony came and went, however, and Beethoven's solemn Mass remained unfinished, having grown immensely as the composer labored over it—the final manuscript of the work is written on high-quality paper, but Beethoven rubbed a hole in it through repeated erasures of one spot! Beethoven seemed virtually unable to wrench himself away from the work, which was not completed until 1823 and not premiered until the following year. Beethoven called the Mass "the greatest work I have composed so far," and his "biggest and most perfect achievement," but it was not presented in Vienna in its entirety during his lifetime, and it has been performed only rarely since then. This afternoon's performance of the mighty *Missa solennis* will, in fact, be its first in Seattle in many years.

Beethoven was the son of a tenor at the court of the Elector of Cologne and the widow of a valet. His home was overshadowed by poverty, discord, and distress: of Ludwig's seven siblings, only two survived infancy. His father, a competent teacher of violin and clavier, first taught the boy music, but he was very harsh and violent, became an alcoholic, and was dismissed from Court service in 1789. At the age of eleven, the miserable Ludwig was removed from school to pursue musical studies exclusively. He learned to play the organ, piano, violin and viola, and began to compose as well, having some of his music published at the age of 12; at 14, 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 noted by the musically discerning. He visited Vienna in 1787 and took some composition lessons from Mozart, but he had to return home to manage his family's 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, then with Johann Albrechtsberger, whom Beethoven found overly strict, and then with Aloys Förster, a composer of string quartets, to whom he gave the most credit as a teacher. The young Beethoven survived by giving music lessons and by playing the piano at the private homes and palaces of the music-loving Viennese aristocracy, 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. Although 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, even writing a testament, addressed to his two brothers, describing his unhappiness over his affliction in terms suggesting that he believed that death was imminent; only art, and his faith that he had much of importance yet to express musically, withheld him from ending his wretched existence. He 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." This document reveals not only how distraught, but also how determined a man Beethoven was: "Such experiences have brought me close to despair, and I came near to ending my own life—only my art held me back, as it seemed to me impossible to leave this world until I have produced everything I feel it has been granted to me to achieve."

Beethoven somehow survived the onslaught of this emotional tempest, and, with his determination strengthened, he entered a new creative period that established him as the greatest composer of his time. In 1808, his career as a pianist having been destroyed by his deafness, he considered leaving for a secure post in Germany, but three Viennese noblemen joined together to provide him with a steady income, and he remained in Vienna, although their plan foundered during the Napoleonic wars when the fortunes of these patrons suffered.

For the last quarter century of his life, Beethoven endured depression and increasing ill-health (he suffered from asthma, lupus, eye disease, liver ailments, dropsy, fevers, and pneumonia, in addition to his deafness), financial difficulties, political and social turbulence, and turmoil in his personal life, including the disappointment of his marital hopes and tension and legal strife over the custodianship of his beloved nephew. Still he composed, during those years, some of the greatest of all musical works. When he died at the age of 56, ten thousand people are said to have attended his funeral. He had become, as no composer before him, a "public" figure, having helped to create, and having lived into, the age of the artist as hero and the property of all humanity.

How did Beethoven come to discover in the Roman Catholic Mass the material from which to fashion what he considered to be his greatest work? He was certainly not an orthodox Christian and showed no interest in "organized religion" or in ritual. His behavior while he worked on the *Missa solennis* stands in violent contrast to his seeming obsession with setting a text so sacred as that of the Mass: long before he had completed the *Missa*, Beethoven had begun negotiations for its sale and publication that represent some of the most poorly managed and morally reprehensible maneuvers of his life. Despite all this, he seems in the Mass to have come upon the perfect foundation upon which to construct the edifice of his musical identity as he strove to express his religious and artistic faith, perhaps finding in his work an antidote to the poison of the grief and bitterness he was experiencing in the other areas of his life. Beethoven's musical genius seemed to have required repeated musical challenges for its full expression, and he determined to master all the major musical genres of his time, including the piano sonata, string quartet, symphony and opera as well as older forms such as fugue and variation. With the *Missa*, he could conquer the highest form of liturgical music. According to critic Irving Kolodin, "On the one side, he found his emotional involvement urging him to dimensions of effort he had not contemplated. On the other, the challenge of the timeless text and the musical values it had acquired over centuries put him to an intellectual exertion which projected question upon question and demanded unqualified answers." Scholar Romain Rolland has noted that Beethoven had "a great need to commune with the Lamb, with the God of love and compassion," and Beethoven himself wrote, "My chief aim was to awaken and permanently instill religious feelings not only into the singers but also into the listeners."

Beethoven's sketchbooks indicate that he had started to work on the opening *Kyrie* by the spring of 1819, rumors of the Archduke's appointment probably having reached him before the official announcement was made. Sketches of the *Gloria* were finished in 1819, those of the *Credo* in 1820, and the *Credo*, *Sanctus*, and *Agnus Dei* were completed before August of 1822. There seems to have been a significant break between the composition of the first two movements and of the last three, and this might account for an important change of style, the *Kyrie* and *Gloria* being written in the more classical style of "true church music," the *Credo*, *Sanctus*, and *Agnus Dei* exhibiting more dramatic and "extra-religious" elements.

Anton Schindler, the young lawyer and musician who was Beethoven's friend and confidant between 1818 and the composer's death in 1827, commented on Beethoven's intensity as he worked on the *Missa*: "The nomination of this art-loving Prince as Archbishop of Olomütz brought our

master back to that branch of musical art which is the most noble and also the most challenging, to which, along with the symphony, he felt most strongly drawn...from the beginning of his work on the Mass Beethoven's whole personality seemed to take on a different form, as was noticed especially by his older friends. Never before or after have I seen him in such a condition of Erdenentrücktheit (oblivion of everything earthly)." He writes about an incident that took place in late August of 1819 at Beethoven's rooms:

"From behind the closed door of one of the parlors we could hear the master working on the fugue of the *Credo*, singing, yelling, stamping his feet. When we had heard enough of this almost frightening performance and were about to depart, the door opened and Beethoven stood before us, his features distorted to the point of inspiring terror. He looked as though he had just engaged in a life-and-death struggle with the whole army of contrapuntists, his everlasting enemies. His first words were confused, as if he felt embarrassed at having been overheard."

(Though it appears that Beethoven was not working on the fugue of the *Credo* at this time but possibly on that of the *Gloria*, the essence of the incident is probably true.)

Beethoven sent a copy of the *Missa* to Prince Nikolaus Galitzin in St. Petersburg in 1823, and the work was finally performed there in 1824 as a "grand oratorio" in a concert to benefit musicians' widows. Only the *Kyrie*, *Credo*, and *Agnus Dei* from the *Missa*, retitled "Three Grand Hymns with Solo and Chorus Voices" for the occasion by the composer, were performed in Vienna, when they were presented in May of 1824 along with his Ninth Symphony. (At this performance Beethoven stood turning the pages of his score and beating time, the conductor having warned the orchestra and choir to pay the composer no attention, and because of his deafness he had to be turned around to face the audience at the end of the performance so that he could acknowledge the thunderous applause.) The work was finally published in 1827, shortly after the composer's death.

The *Missa solennis* opens with the slowly changing chordal harmonies of the relatively straightforward *Kyrie eleison*, which the composer indicates is to be performed "with devotion," but which does not project a deeply penitent tone in its prayer for mercy. Beethoven weaves a heavy cloth of choral sound, embroidered by the soloists in the polyphonic *Christe eleison* section. He then brings back an extended and modified version of the opening material to produce a well-balanced A-B-A form. In no other movement are the chorus and soloists so closely interwoven.

The rising fanfare-like opening theme of the *Gloria* recurs in several places in this movement. Beethoven intertwines the choral and orchestral elaboration and repetition of themes, sometimes working them together, sometimes separately according to the meaning of the liturgical text. Word painting is abundant as Beethoven uses music to illustrate his interpretations of the text. The return in very quick tempo of the opening theme and the cries of "Gloria! Gloria!" at the close of the movement balance its formal structure and bring it to a dramatic close after the complexity of the long fugal treatment of the text, "In Gloria Dei Patris, Amen."

In the lengthy *Credo*, Beethoven contrasts the longer passages of text, heard only once, with repeated musical punctuation marks, "Credo," "Et," and "Non," and with numerous examples of the Romantic freedom to illustrate text and express intense emotion by means of music. While "Credo, credo" ("I believe") is repeated insistently throughout the movement, "et invisibilium" ("and invisible") is nearly inaudible, as befits the text's meaning. Likewise, Beethoven imparts a mystical mood to his musical depiction of the mystery of God-made-human in the incarnation of Jesus Christ ("et incarnatus est") by using the Dorian mode (a pattern of notes, constructed by starting on "D" on the piano and playing the next seven white keys in succession, often used in the composition of earlier church music). Here a solo flute suggests the descent of the Holy Spirit upon the Virgin Mary as the conception of Christ takes place. The bright key of D major returns at the words "and was made man" ("et homo factus est"). From the dark depths of the tomb in which the crucified Christ is buried ("et sepultus est"), glory suddenly bursts forth as the choral tenors triumphantly announce the resurrection ("et resurrexit"), and the other choristers join in a celebratory fanfare. At the mention of Christ's ascension into heaven ("et ascendit in coelum"), the voices of the chorus ascend as well in waves of rapidly rising scales that carry the sopranos to the musical heights. After the

long textual passages covered so quickly in the beginning of the movement, the *Credo* ends with an immense fugue, "Et vitam venturi saeculi, Amen" ("And the life of the world to come. Amen."), in which the five-word phrase is repeated again and again, seemingly into infinity.

The *Sanctus*, like the *Kyrie* to be performed "with devotion," opens with two brief, largely polyphonic phrases sung by the soloists in slow tempo and followed by chordal whispers that express humility before the Divine majesty. Choral joy breaks forth in rising arpeggiated figures at the thought that "heaven and earth are filled" with God's glory, and continues to be given voice in the subsequent "Osanna," set in fast-paced polyphony. After flying swiftly through the first three sections of the text, the music hovers and alights as the orchestral "Praeludium" to the *Benedictus* reminds us of the movement's opening. This instrumental passage is reminiscent of the sort of meditative organ improvisation commonly played in Beethoven's day at the Elevation of the Host, which occurs at exactly this point in the Eucharistic liturgy. Suddenly an ethereal solo violin and two flutes disturb the reverie, and their notes drift slowly downward while the basses of the chorus murmur the words of the *Benedictus* in a monotone, as if chanting a litany. A shaft of musical light pierces the clouds and the Holy Spirit descends upon the Eucharistic bread and wine as they are blessed. An extended violin solo now leads to a very long, rather operatic "aria" sung by the chorus and vocal soloists while the violin provides decoration.

Like the *Sanctus*, the *Agnus Dei* features a relatively concise opening that contrasts with an expansive ending and an "intrusion" of "secular elements" into a supposedly sacred work. The mood of the three pleas for divine mercy upon guilty sinners is somber and desolate as the orchestra, soloists, and chorus weave a dark tapestry of repeated fervent appeals and continuing disquietude until the prayer for "inward and outward peace" appears. In the extended, fast-paced "Dona nobis pacem" ("Give us peace") the words are repeated frequently and are sung to a great variety of different themes expressing different moods. This section's most memorable theme recalls Handel's famous fugue subject from *Messiah*, "And he shall reign." The prayers for peace are suddenly interrupted by martial drum rolls and fanfares that introduce an opera-like battle scene punctuated by more cries for mercy. A dreadful military march is answered by the chorus and the petition for peace appears to be answered, but the final music of the chorus, the Handelian "Dona" theme, ends on a note of uncertainty. While the woodwinds and upper strings reach heavenward, the timpani continues to sound distant alarms of war: the chasm between God's glory and human wretchedness can be bridged only by hope.

The *Missa solennis* is a gigantic, complicated, and highly dramatic work, and its emotional intensity, richness of inner detail, and extreme contrasts can leave the listener overwhelmed, if not bewildered. It is as if Beethoven tried to wring from each word of the text every drop of meaning he could find in it. At the head of his score, Beethoven wrote: "From the heart—may it in turn go to the heart," but, though it is one of Beethoven's most profound and noble works, it has not captured the hearts of listeners or the devotion of performers. The music makes excruciating demands upon the singers: after two rehearsals for the movements performed in Vienna, the soloists protested the difficulty of their parts, and the amateur choristers complained about the abundance of loud, sustained, extremely high notes. Even recently, the writer of the program notes for a performance of the *Missa* by the Dedham Choral Society in Massachusetts comments that "...after a series of fortissimo high B-flats the sopranos must wonder whether the life to come is not far more imminent than previously supposed."

The notes in Beethoven's sketches indicate how all encompassing the creation of the *Missa* became: "Sacrifice again all the pettinesses of social life to your art. God above all things! Tranquilly will I submit myself to all vicissitudes and place my sole confidence in Thine unalterable goodness. O God! Be my rock, my light, forever my trust!" He spent a great deal of time and effort researching the history of the composition of church music, older settings of the Mass text, and the text itself so that he could integrate the traditional styles into his Mass. He also wanted to interpret the text according to his own non-traditional religious beliefs using his own colorful, vehement, passionate musical language. Musicologist Donald Francis Tovey believed that "...he brings out an overwhelming and overwhelming sense of the Divine glory, with which he invariably and immediately contrasts the nothingness of man." Beethoven wrote at the head of the "Dona nobis pacem" portion of the work: "Bitte um innern und äussern

Freiden" (as some translate it, "A prayer for spiritual and political peace"), and the heart of his work may lie here. In the *Missa solennis*, Beethoven looks heavenward at the majesty of the Divine, outward at the beauty of Nature, and inward at his own all-too-human weakness, turmoil, and sinfulness. He has been battered by loneliness, illness, and war, and he prays for a peace that his own art, powerful as it is, cannot achieve without divine assistance. Beethoven seems to express in this work the struggle between traditional sacred musical expression and his personal "Romantic," emotional musical language, between the church and the concert hall, between the tumultuous world of the flesh and the beatific world of the spirit, and between faith and doubt. Perhaps this tension gives rise to the unease and struggle that performers and listeners alike continue to have with this rarely performed masterpiece.

Following the first performance of the *Missa* in St. Petersburg, Prince Galizin wrote to Beethoven and raved: "I have never heard anything so sublime...This whole work in fact is a treasure of beauties...Posterity...will pay homage and will bless your memory much better than your contemporaries can." When at last he sent a beautiful copy of the completed manuscript to Archduke Rudolph in 1823, Beethoven wrote, "There is no loftier mission than to approach the Divinity nearer than other men, and to disseminate the divine rays among mankind." It is up to you to decide whether or not Beethoven accomplished that mission as you listen to his *Missa solennis* this afternoon.

—Lorette Knowles

GUEST ARTISTS

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. He has performed with Rudolf Nureyev, singing Mahler's *Songs of a Wayfarer* to Mr. Nureyev's dance. Mr. Box 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 their 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 the world premiere of Carol Sams' *The Pied Piper of Hamelin*. He has also performed extensively with Seattle Opera's Education Program and Northwest Operas in the Schools. Earlier this season Mr. Box joined OSSCS for performances of Francis Poulenc's *Le bal masqué*, Stravinsky's *Pulcinella*, Handel's *Messiah*, Robert Kechley's *Frail Deeds* and Handel's *Israel in Egypt*.

One of the Pacific Northwest's premier mezzo-sopranos, **Emily Lunde** is a Seattle native who has sung extensively with many of the area's finest ensembles, including the Seattle Symphony, OSSCS, Northwest Sinfonietta, Seattle Choral Company, Choir of the Sound, Everett Symphony and Walla Walla Symphony. Ms. Lunde also performs regularly with the Pacific Northwest Ballet in their productions of *The Nutcracker* and *A Midsummer Night's Dream* and on Seattle Opera's preview concerts. Her repertoire runs the gamut from early music to classical and contemporary works. She has a special affinity for music of the Baroque period, having performed both of the great Bach passions as well as many of Handel's oratorios, including *Messiah*, which she has recorded with OSSCS. Last summer Ms. Lunde was heard in recital at the Illsley Ball Nordstrom Recital Hall performing music of Barber, Copland and Gershwin. In March of 2002 she appeared with the Choir of the Sound on their 25th Anniversary Concert and in April sang Bach's Mass in B minor in a period-instrument performance with the Northwest Chamber Chorus.

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 have included performances of Verdi's *Requiem* with Choir of the Sound and Brahms' *German Requiem* with OSSCS.

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*. He is currently featured in a supporting role in Seattle Opera's performances of Verdi's *Un ballo in maschera*.

Conductor **Steve Stevens**, director of the Columbia Choirs Vocal Ensemble and the Woodinville High School Concert Choir, founded the Columbia Choirs in February of 1985. He is one of the most experienced conductors of community-based children's choirs in the United States. A native of Texas, he began his musical studies at age 6 with the study of piano. The turning point in his life came with his successful membership in the famed Texas Boys Choir of Fort Worth from 1957-60 (a group Igor Stravinsky called "the best boys choir in the world"). It was in those years he discovered his gift for singing and decided to pursue music as a career. Mr. Stevens earned a BA (voice and all-level music education) from Houston Baptist University in 1969. Following the study and performance of opera in Europe, he completed his post-graduate studies at Southern Methodist University, achieving a Masters in Choral Conducting in 1971. He has conducted the Texas Boys Choir (1971-77), the Northwest Boychoir (1977-84), and founded and conducted the Northwest Youthchoir (1982-84). He has since founded the Columbia Boys Choir (1985), Columbia Girls Choir (1988) and Columbia Vocal Ensemble (formerly Columbia Singers, 1989) and "Con Brio" Women's Choir (1989). Since 1992 he has also been the choral director at Woodinville High School in the Northshore School District. Choirs under his direction have consistently won international acclaim for their high standard of singing artistry and musicianship. His choirs have performed in United States, Australia, British Isles, Canada, Europe, Japan, Mexico, Russia and Scandinavia. They have also appeared on national network television in the United States, Europe, Japan and Russia and have sung for a President, the Pope, and for members of the British royal family.

ORCHESTRA SEATTLE

Violin Dajana Akrapovic Licia Carlson Susan Carpenter Lauren Daugherty Stephen Hegg Sue Herring Fritz Klein** Pam Kummert Natasha Lewis Mark Lutz Avron Maletzky Tari Nelson-Zagar Susan Ovens Leif-Ivar Pedersen* Stephen Provine Theo Schaad Janet Showalter Kenna Smith-Shangrow Emmy Wiesinger	Viola Beatrice Dolf Saundrah Humphrey Dawn Juliano Jim Lurie Katherine McWilliams* Håkan Olsson Timothy Prior Robert Shangrow Parikhith Sinha Cello Annie Engelhard Amanda Moses Julie Reed* Valerie Ross Katie Sauter Joan Selvig Karen Thomson Matthew Wyant	Bass Jo Hansen* Steve Messick Doug Pierson Chris Simison Flute Megan Lyden* Melissa Underhill-Lee Oboe Beth Antonopulos* Kate Loughlin Clarinet Alan Lawrence Gary Oules*	Bassoon Jeff Eldridge Judith Lawrence* Contrabassoon Michel Jolivet Horn Barney Blough Jennifer Crowder Don Crevie Laurie Heidt Trumpet David Cole Gordon Ullmann	Trombone Moc Escobedo* David Holmes Chad Kirby Timpani Daniel Oie Assistant Conductor Justin Cole ** <i>concertmaster</i> * <i>principal</i>
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SEATTLE CHAMBER SINGERS

Soprano Barbara Anderson Stephanie Bird Sue Cobb Susan Dier Dana Durasoff Ann Erickson Cinda Freece Amy Gerard Lisa Hoffman Kiki Hood Lorelette Knowles	Alto Sharon Agnew Carolyn Avery Cheryl Blackburn	Tenor Penny Deputy Laura Dooley Deanna Fryhle Theodora Letz Adrienne McCoy Suzi Means Laurie Medill Christine Rickert Debra Schilling Nedra Slauson Julia Akoury Thiel Annie Thompson	Bass Greg Canova Steve Carl Douglas Durasoff Marc Fitchette Walter Knowles Patrick McDonald Dennis Moore John Stenseth Jeff Thirloway Richard Wyckoff
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COLUMBIA CHOIRS VOCAL ENSEMBLE

Soprano Jennie Baker Rachel Dorman Emily Hopper Danika Jensen Valerie Pahlow Nicole Pawlucki Elizabeth Persing Cece Seiter Sarai Smith Caity Tebbs Alto Megan Akins Evelyn Anderson Sara Biethan Briann Bulger Elizabeth Hall Nicole Hensley Eileen Price Anna Speer	Tenor Daniel Hutchinson J. J. Osteyee Alex Persing Glenn Price Christoph Rau Matthew Smith Cameron Stevens Bass Christopher Beard David Haverhals Eric Heye Andrew Heye Sean Jones Neil Jackson Alex Kaufman Ben McGinnis Kyle Poffenroth Andy Robinson Andrew Williams
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WOODINVILLE HIGH SCHOOL CONCERT CHOIR

Soprano Halley Anderson Esther Beaumier Anneliese Boddling-Long Erin Burke Susana Duarte Shannon East Amanda Gage Carrie Garrett Jessica Haholkovsky Shawna Hanson Sarah Janci Natalie Richardson Courtney Royce Amy Webber Rebecca Williams	Alto Kallie Ashlie-Vinke Allison Barr Kristina Berfelz Alexis Davis Elizabeth Hall Megan Lally Ashley McCrillis Christin Owen Olga Panasyuk Jessica Phillips Kathryn Rivard Christina Simmons Emily Strain Tenor Ryan Carlyle Che Ju Taro Masushio Sid Maxwell	Bass Ian Moore Robert Palm David Roberts Matt Smith German Villasenor Bass Joshua Berry Jared Blatterman Joshua Frankland Chris Helgeson Evan Hernandez Aaron Lemieux Matt Melton Riley Nadeau Stephen Probert Michael Repp Andrew Robinson Zack Spencer Chris Vita
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Kyrie eleison.	KYRIE	Lord, have mercy.
Christe eleison.		Christ, have mercy.
Kyrie eleison.		Lord, have mercy.
Gloria in excelsis Deo, et in terra pax hominibus bonae voluntatis.	GLORIA	Glory be to God on high, and on earth peace to men of good will.
Laudamus te, benedicimus te, adoramus te, glorificamus te.		We praise thee, we bless thee, we worship thee, we glorify thee.
Gratias agimus tibi propter magnam gloriam tuam.		We give thanks to thee for thy great glory.
Domine Deus, Rex coelestis, Deus Pater omnipotens, Domine Fili unigenite, Jesu Christe altissime, Domine Deus, Agnus Dei, Filius Patris,		O Lord God, heavenly King, God the Father Almighty, O Lord, the only-begotten Son, Jesus Christ, the Most High, O Lord God, Lamb of God, Son of the Father,
Qui tollis peccata mundi, miserere nobis. Qui tollis peccata mundi, suscipe deprecationem nostram.		Thou that takest away the sins of the world, have mercy upon us. Thou that takest away the sins of the world, receive our prayer.
Qui sedes ad dexteram Patris, miserere nobis.		Thou that sittest at the right hand of the Father, have mercy upon us.
Quoniam tu solus sanctus, tu solus Dominus, tu solus altissimus Jesu Christe, cum Sancto Spiritu in gloria Dei Patris, Amen.		For thou only art holy, thou only art the Lord; thou only, O Jesus Christ, art most high, with the Holy Ghost in the glory of God the Father, Amen.
Credo in unum Deum, Patrem omnipotentem, factorem coeli et terrae, visibilium omnium et invisibilium;	CREDO	I believe in one God, the Father Almighty, maker of heaven and earth, of all things visible and invisible;
Credo in unum Dominum Jesum Christum, Filium Dei unigenitum et ex Patre natum ante omnia saecula;		I believe in one Lord Jesus Christ, the only begotten Son of God, and born of the Father before all worlds;
Deum de Deo, lumen de lumine, Deum verum de Deo vero, genitum, non factum consubstantialem Patri, per quem omnia facta sunt;		God of God, light of light, very God of very God, begotten, not made, of one substance with the Father, by whom all things were made;
Qui propter nos homines et propter nostram salutem descendit de caelis.		Who for us men and for our salvation came down from heaven.
Et incarnatus est de Spiritu Sancto ex Maria virgine, et homo factus est.		And was incarnate by the Holy Ghost of the Virgin Mary, and was made man.
Crucifixus etiam pro nobis sub Pontio Pilato, passus et sepultus est.		And was crucified also for us under Pontius Pilate, suffered and was buried.
Et resurrexit tertia die secundum scripturas, et ascendit in coelum, sedet ad dexteram Dei Patris, et iterum venturus est cum gloria judicare vivos et mortuos, cuius regni non erit finis;		And the third day he rose again according to the Scriptures, and ascended into heaven, sitteth at the right hand of the Father, and shall come again with glory to judge the quick and the dead; whose kingdom shall have no end;
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;		I believe in the Holy Ghost, the Lord and giver of life, who proceedeth from the Father and the Son; who with the Father and the Son together is worshipped and glorified; who spake by the prophets;
Credo in unam sanctam catholicam et apostolicam ecclesiam, confiteor unum baptisma in remissionem peccatorum, et expecto resurrectionem mortuorum et vitam venturi saeculi, Amen.		I believe in one holy catholic and apostolic Church, I acknowledge one baptism for the remission of sins, and I look for the resurrection of the dead and the life of the world to come, Amen.
Sanctus, sanctus, sanctus, Dominus Deus Sabaoth! Pleni sunt coeli et terra gloria tua. Osanna in excelsis!	SANCTUS	Holy, holy, holy, Lord God of hosts! Heaven and earth are full of thy glory. Hosanna in the highest!
Benedictus qui venit in nomine Domini. Osanna in excelsis!		Blessed is he who cometh in the name of the Lord. Hosanna in the highest!
Agnus Dei qui tollis peccata mundi, miserere nobis.	AGNUS DEI	O Lamb of God, that takest away the sins of the world, have mercy upon us.
Dona nobis pacem.		Grant us peace.

OSSCS 2002-2003 SEASON

SUMMER FESTIVAL I

Sunday, August 18, 2002 8:00 PM
Illsley Ball Nordstrom Recital Hall
Jeffrey Cohan flute George Shangrow harpsichord

BACH Sonatas for flute and harpsichord, BWV 1030-1035

SUMMER FESTIVAL II

Wednesday, August 21, 2002 8:00 PM
Illsley Ball Nordstrom Recital Hall
Jeffrey Cohan flute

C. P. E. BACH Flute Concerto
FREDERICK THE GREAT Flute Concerto
J. S. BACH Suite No. 2 in B minor, BWV 1067

SUMMER FESTIVAL III

Saturday, August 24, 2002 8:00 PM
Illsley Ball Nordstrom Recital Hall
George Shangrow piano

MOZART Quintet in E-flat major for piano and winds, K. 452
MOZART Piano Quartet No. 1 in G minor, K. 478

SUMMER FESTIVAL IV

Sunday, August 25, 2002 3:00 PM
Illsley Ball Nordstrom Recital Hall

HANDEL Concerto Grosso, Op. 6
PURCELL Suite from *The Fairy Queen*
J. S. BACH *Der Herr denket an uns*, BWV 196

CLASSICAL CINEMA

Sunday, October 27, 2002 3:00 PM
Meany Hall
Svend Rønning violin

WILLIAMS Suite from *Harry Potter and the Sorcerer's Stone*
SEATTLE PREMIERE

RÓZSA Concerto for Violin and Orchestra, Op. 24
PROKOFIEV *Alexander Nevsky* Cantata, Op. 78

GEORGE SHANGROW CHORALE

Sunday, November 10, 2002 3:00 PM
Illsley Ball Nordstrom Recital Hall

BRITTEN Choral Dances from *Gloriana*, Op. 53
BRAHMS Part Songs
DEBUSSY *Trois Chansons de Charles d'Orléans*
MONTEVERDI Madrigals

ITALIAN ADVENT CELEBRATION

Sunday, December 1, 2002 8:00 PM
Town Hall

RESPIGHI *Lauda per la Natività del Signore*, P. 166
CORELLI Concerto Grosso in G minor, Op. 6 No. 8
VIVALDI *Gloria*, RV 589

HANDEL'S MESSIAH

Sunday, December 15, 2002 3:00 PM
Sunday, December 16, 2002 7:30 PM
Meany Hall

HANDEL *Messiah*

WINTER BAROQUE

Sunday, January 12, 2003 3:00 PM
Town Hall

POULENC *Suite Française*
PURCELL Suite from *Abdelazer*, Z. 570
WASSENAER Concerto Armonico in B-flat major
BACH *Ich liebe den Höchsten von Ganzem Gemüte*, BWV 174

ROMANTIC MASTERPIECES

Sunday, February 23, 2003 3:00 PM
Meany Hall

BRAHMS Symphony No. 1 in C minor, Op. 68
SCHUBERT Mass No. 6 in E-flat major, D. 950

BACH BIRTHDAY CELEBRATION

Sunday, March 16, 2003 3:00 PM
Town Hall

BACH Orchestral Suite No. 1, BWV 1066
BACH *Wachet auf, ruft uns die Stimme*, BWV 140

RUSSIAN FANTASY

Sunday, April 13, 2003 3:00 PM
Meany Hall
Judith Cohen piano

BORODIN Polovtsian Dances with Chorus from *Prince Igor*
PROKOFIEV Piano Concerto No. 3 in C major, Op. 26
SHOSTAKOVICH Symphony No. 5 in D minor, Op. 47

MUSICAL FEAST

Friday, June 6, 2003 8:00 PM
Meany Hall
Muri Allen Sanders accordion
Duo Patterson violin and viola

SANDERS Accordion Concerto
WORLD PREMIERE – OSSCS COMMISSION
MOZART Sinfonia Concertante, K. 364
WALTON *Belshazzar's Feast*

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