

CLASSICAL CINEMA

SUNDAY, OCTOBER 27, 2002 – 3:00 PM
MEANY HALL – UNIVERSITY OF WASHINGTON

Svend Rønning, violin
Emily Lunde, mezzo-soprano
ORCHESTRA SEATTLE
SEATTLE CHAMBER SINGERS
George Shangrow, conductor

JOHN WILLIAMS (1932*)
Children's Suite from *Harry Potter and the Sorcerer's Stone*

Hedwig's Flight
Hogwarts Forever
Voldemort
Nimbus 2000
Fluffy's Harp
Quidditch
Family Portrait
Diagon Alley
Harry's Wondrous World

MIKLÓS RÓZSA (1907-1995)
Concerto for Violin and Orchestra, Op. 24

Allegro non troppo ma passionato
Lento cantabile
Allegro vivace

Svend Rønning, violin

– Intermission –

SERGEI PROKOFIEV (1891-1953)
Alexander Nevsky Cantata, Op. 78

Russia Beneath the Yoke of the Mongols
Song about Alexander Nevsky
The Crusaders in Pskov
"Arise, People of Russia"
The Battle on the Ice
The Field of the Dead
Alexander's Entry into Pskov
Emily Lunde, mezzo-soprano

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

JOHN WILLIAMS

Children's Suite from *Harry Potter and the Sorcerer's Stone*

John Towner Williams was born February 8, 1932 in New York. He currently resides in Los Angeles. Most of the music for Harry Potter and the Sorcerer's Stone was written during the spring and summer of 2001 at Tanglewood, the summer home of the Boston Symphony. The composer recorded the entire film score in London during August and September of 2001. The first public performance of music from the film was given by the Boston Pops Orchestra under the direction of the composer on July 31, 2001. This suite is scored for an orchestra consisting of: three each of flutes (one doubling piccolo and another alto flute), oboes (one doubling English horn), clarinets (one doubling E-flat and bass clarinet), and bassoons (one doubling contra-bassoon); 4 recorders; 4 horns, 3 trumpets, 3 trombones and tuba; timpani, large percussion battery, piano (doubling celesta), harp and strings.

There is perhaps no living composer less in need of an introduction than John Williams. Any moviegoer of the past quarter-century is sure to recognize his signature themes from some of the most popular films of all time.

Despite his long association with film scoring and his 15-year tenure as conductor of the Boston Pops (he now holds the position of Conductor Laureate), Williams has throughout his career written serious-minded music for the concert stage, including a well-crafted Essay for Strings (1965), a dissonant Sinfonietta for wind ensemble (1968), and a 1966 symphony performed by André Previn in Houston and London. After an early, experimental flute concerto (1969) he composed a more conventional violin concerto, which has been performed around the country and has most recently been taken up and recorded by Gil Shaham. In the past decade and a half Williams has turned out many more works in this form, including a 1985 tuba concerto, a 1991 clarinet concerto, a 1994 cello concerto for Yo-Yo Ma (recently recorded for Sony Classical along with several other pieces Williams has written for the eminent cellist), a 1995 bassoon concerto (*The Five Sacred Trees*) commissioned by the New York Philharmonic, and a 1996 trumpet concerto for the Cleveland Orchestra. His most recent concert works include a ravishing song cycle for soprano and orchestra, *Seven for Luck*, set to the poetry of Rita Dove, and *for Seiji*, a 25th anniversary present for Seiji Ozawa and the Boston Symphony. Yet, as Williams is quick to point out, more people will hear his music to the latest blockbuster film on opening day than will ever hear any of his more abstract music for the concert hall.

The son of a jazz drummer, John Williams was born in New York and moved to Los Angeles with his family in 1948, when his father took a job as a percussionist at Columbia Studios. There he attended UCLA and studied composition privately with Mario Castelnuovo-Tedesco. After service in the Air Force, Williams returned to New York to attend the Juilliard School, where he studied piano with Madame Rosina Lhevinne, before again moving to Los Angeles, where he began his career in the film studios as a pianist.

He went on to write music for many television programs in the 1960s, winning two Emmys, and broke into films scoring low-budget dramas and silly comedy films. After breakthrough dramatic scores for movies such as *The Reivers* (1969) and *Images* (1972), he scored *The Sugarland Express* (1974), the first feature film by a young director named Steven Spielberg; the following year they scared an entire nation with *Jaws*, and Williams has gone on to score all but one of Spielberg's films, including *Close Encounters of the Third Kind* (1977), *Raiders of the Lost Ark* (1981), *E.T.* (1982), *Schindler's List* (1993), *Saving Private Ryan* (1998), *A.I.* (2001), *Minority Report* (2002) and the forthcoming *Catch Me If You Can*. Spielberg in turn introduced Williams to George Lucas, who asked him to score *Star Wars* in 1977; he has since composed music for all of the sequels: *The Empire Strikes Back* (1980), *Return of the Jedi* (1983), *The Phantom Menace* (1999) and *Attack of the Clones* (2002).

Williams has also forged a working relationship with another director, Chris Columbus, and they have collaborated on the first two *Home Alone* films (1990 and 1992), as well as the Julia Roberts-Susan Sarandon vehicle *Stepmom* (1998). So when Columbus was offered the opportunity to bring the first *Harry Potter* novel to the screen, there was only one logical choice for a composer.

Much of John Williams' film music has had a life outside of the movie theater and ever since *Star Wars* in 1977 he has adapted cues from many of his film scores for concert hall performance. Yet in the instance of *Harry Potter and the Sorcerer's Stone* Williams has gone a step further, creating what can rightly be considered a 21st-century analogue of Benjamin Britten's *A Young Person's Guide to the Orchestra*. The composer explains the genesis of his "Children's Suite" in a preface to the conductor's score:

"When I wrote the full orchestral score for *Harry Potter and the Sorcerer's Stone*, I hadn't planned to write the eight miniatures presented here. The film's score did not require them, and our production schedule, usually very difficult in the film world, made no provision for their arrival.

"However, if I can be permitted to put it a bit colorfully, each piece seemed to insist on being 'hatched' out of the larger body of the full score.

"I began writing Hedwig's little piece, and each of the others followed quickly as they seemed to arrive all clamoring for their individual identities. I selected a combination of instruments that suited each theme, and this suite of pieces is the result.

"Hedwig, the beautiful owl who magically and mysteriously delivers mail to Harry Potter at Hogwarts School, is musically portrayed in the first miniature by the celesta, a luminous little instrument which is capable of producing pearly, crystalline tones at dazzling speeds. The celesta begins its flight alone, but is quickly joined by the violins, possibly the only other instrument capable of attaining the dizzying pace needed to defy gravity and achieve flight.

"Hogwarts School of Witchcraft and Wizardry, that august institution that has trained and taught young wizards for

centuries, is probably best described by the French horn section of the orchestra. No other instrument seems so perfectly suited to capturing the scholarly atmosphere of Hogwarts than the noble and stately French horn.

"In the third miniature we meet Harry Potter's arch enemy, the evil Lord Voldemort, who is portrayed here by two bassoons and a contrabassoon sounding their mysteriously deep and sonorous tones.

"The Nimbus 2000 is Harry Potter's own personal broomstick. To musically depict this ingenious mode of transportation we have the woodwind section, with its flutes, oboes, clarinets and bassoons, all capable of extraordinary leaps and astonishing agility, forming a perfect match for the nimble Nimbus 2000.

"On the third floor of the Hogwarts School we find Fluffy, the huge three-headed guard dog. Fluffy is a music lover who can only be made to fall asleep to the sound of music. Here the contrabassoon represents the snoozing Fluffy, while his music is provided by the beautiful...and in this case...soporific harp.

"In the *Harry Potter* books, Quidditch is a form of intramural competition played on flying broomsticks. The games are conducted every year at the Hogwarts School with great pageantry, featuring colorful flags and cheering crowds. In the sixth miniature, the pomp and ceremony of these Quidditch games is best represented by the blazing brass section of the orchestra, with its tuba, French horns, trombones and heraldic trumpets.

"In the seventh miniature, 'Family Portrait,' the clarinet introduces themes that relate to the disparate parts of Harry Potter's emotional life, and here it is accompanied by the cello section of the orchestra, which produces a wonderfully warm and beautiful sound.

"Diagon Alley is a sort of shopping mall of the wizard world. Along with the wondrous things to be seen in the Alley, we are also transported by the sounds of antique recorders, hand drums, and percussion instruments of all kinds. There is even an elaborate solo part for the violin, cast in the role of the witch's fiddle.

"With all of the miniatures presented, the suite concludes with the entire orchestra as it explores many of the themes heard throughout 'Harry's Wondrous World.'

"My fondest hope is that instrumentalists and listeners alike might share in some of the joy that I have felt in writing music for this delightful story."

MIKLÓS RÓZSA

Concerto for Violin and Orchestra, Op. 24

Rózsa was born April 18, 1907 in Budapest and died July 27, 1995 in Los Angeles. He composed his violin concerto during the summer of 1953 at Rapallo, Italy, revising it over the course of the next two years in consultation with Jascha Heifetz, who gave the premiere on January 15, 1956 with the Dallas Symphony Orchestra under the direction of Walter Hendl. In addition to solo violin the concerto calls for

piccolo, 2 flutes, 2 oboes, English horn, 2 clarinets, 2 bassoons, 4 horns, 2 trumpets, 3 trombones, timpani, percussion, harp, celesta and strings.

Along with Erich Wolfgang Korngold, Franz Waxman, Alfred Newman and Bernard Herrmann, Miklós Rózsa was one of the towering musical giants of Hollywood's Golden Age. Like Korngold and Waxman, Rózsa was born and trained in Europe. He began scoring films in England in 1935, relocating to the United States in 1939 with his employer (and fellow Hungarian) Alexander Korda.

Rózsa provided scores for such diverse films as Billy Wilder's film noir masterpiece *Double Indemnity* (1944), Alfred Hitchcock's *Spellbound* (1945), Vincente Minnelli's *Madame Bovary* (1949), and William Wyler's epic *Ben-Hur* (1959), as well as more than one hundred others, but throughout the composer's Hungarian roots were evident.

While Rózsa music for the concert hall never achieved the same success as his film scores during his lifetime, the composer always managed to set aside time to devote to "serious" composition. In fact, his contract with Metro-Goldwyn-Mayer provided three months of unpaid vacation each summer for that purpose.

It was on one such vacation during the summer of 1953 that Rózsa began work on a concerto for the famous violin virtuoso Jascha Heifetz. Through a mutual acquaintance Heifetz had agreed to consider playing the piece, and suggested that Rózsa write a first movement and show it to him upon Rózsa's return from Italy. During the composer's stay in Rapallo (where Sibelius wrote his Symphony No. 2) inspiration struck and Rózsa composed an entire three-movement concerto in six weeks.

Upon returning to California, Rózsa sent the score to Heifetz. The violinist liked the concerto but requested that he be allowed to work with the composer to suggest some alterations. Rózsa of course acquiesced, but became alarmed when he heard nothing for six months. Finally Heifetz called and suggested a meeting, and the pair worked on revisions to the concerto over the course of the next several months. Finally Heifetz agreed to perform the work, giving the premiere in early 1956 with the Dallas Symphony, with whom he recorded the concerto for RCA a short time later.

Several years afterward, the film director Billy Wilder approached Rózsa at a party and asked if he could have another copy of the Heifetz recording, as he had worn out his only copy. Wilder had become so enamored of the piece that he had been inspired to write the screenplay for a film that would become *The Private Life of Sherlock Holmes*. The opening movement of Rózsa's concerto had reminded the director of the great violin-playing detective, the slow movement of a beautiful German spy, and the breakneck finale of the Loch Ness monster, all elements that Wilder was able to incorporate into his screenplay. When the film was made, Rózsa was of course asked to provide the music, and he was able to adapt portions of the violin concerto for the film's score.

SERGEI PROKOFIEV

Alexander Nevsky Cantata, Op. 78

Prokofiev was Born in Sontsovka (Ukraine), of Russian parents, on April 23, 1891 and died in Moscow on March 5, 1953. He composed his music for the film Alexander Nevsky in 1938, preparing this cantata based on material from the film score the following year. Prokofiev himself conducted the premiere in Moscow on March 7, 1939. In addition to mezzo-soprano soloist and chorus, the cantata calls for an orchestra consisting of: piccolo, 2 flutes, 2 oboes, English horn, 2 clarinets, bass clarinet, tenor saxophone, 2 bassoons, contrabassoon, 4 horns, 3 trumpets, 3 trombones, tuba, timpani, percussion, harp and strings.

In early 1938 Sergei Prokofiev traveled across the United States on a concert tour, spending several weeks in Hollywood. During his stay in the nation's movie capital he visited several studios, taking a keen interest in their recording techniques, especially at the Disney studios, where music for the animated shorts and features was pre-recorded and the images later synchronized to the music. A number of studio chiefs expressed interest in hiring the famous Russian composer to score their films and before leaving the United States Prokofiev would receive an offer of employment for the enormous sum of \$2500 a week, but he had already decided to return to Moscow.

Back in the Soviet Union, Prokofiev was soon asked by director Sergei Eisenstein to provide the music for his newest film project: *Alexander Nevsky*, the story of a 13th century prince who successfully leads an Army of Russian peasants defending against an invading German army. The choice of Alexander's battle with the Germans as a cinematic subject was not a mere whim. Stalin himself had suggested Eisenstein for the project, intending the film to be used as anti-German propaganda. Both the director and the composer had suffered recent failures and needed a "hit" to win favor with the authorities, so they agreed to participate despite the limitations on their artistic freedom.

Ordinarily a composer does not score a film until quite late in the filmmaking process. Perhaps inspired by the Disney animators, Prokofiev took a much different tack on *Alexander Nevsky*, visiting the sets and viewing the daily rushes. In many cases he composed his score before the film was edited, allowing the director to match his images to the music, and in at least one instance Prokofiev wrote music for a scene before it was even filmed.

Soon after the film's release, Stalin signed a non-aggression pact with Hitler, rendering all anti-German propaganda unwelcome, so the film was shelved until 1941. Eventually *Alexander Nevsky* did prove successful at fanning the flames of anti-German sentiment, but in addition came to be regarded as one of the most important films of its era. The famous 30-minute battle sequence has influenced everything from Laurence Olivier's *Henry V* (1944) to the *Star Wars* films. In particular, the white-caped, metal-helmeted Teutonic knights prefigure George Lucas' stormtroopers, while a particularly evil-looking monk is a dead ringer for the Emperor in *Return of the Jedi*.

Not long after the film's premiere, Prokofiev reworked much of his score into a choral cantata, combining cues to form longer movements but maintaining the chronology of the film. It has become one of the hallmark choral works of the 20th century and one of Prokofiev's most popular compositions.

"Russia Beneath the Yoke of the Mongols" serves as an instrumental overture, musically painting the picture of desolate landscape strewn with remnants from past battles. Mongols warriors have attempted to menace Alexander and his compatriots but the Russian prince fends them off, warning of more dangerous invaders from the west: the Germans.

Russian peasants sing a "Song about Alexander Nevsky," praising his slaughter of an invading Swedish army two years prior.

"The Crusaders in Pskov" opens with the city of Pskov falling to the invading German forces. They attempt to forcibly convert the Russian peasants to the Roman form of Christianity, singing a Gregorian chant of Prokofiev's own invention. (Neither the composer nor his librettist must have been well versed in Latin, as the chant's text is grammatically inept.) Town officials and small children alike are burned alive by the German soldiers.

The townspeople of Novgorod sing "Arise, People of Russia" as Alexander prepares his army for battle.

"The Battle on the Ice," the film's monumental set piece, is the longest and most dramatic movement of the cantata. Prokofiev combined several separate cues with newly composed material to musically depict the great confrontation. The movement opens quietly, the composer evoking the bitter cold on the frozen Lake Chudskoye. Quietly, as if from a distance, the battle chant of the German soldiers is heard. The Teutonic forces approach on horseback and engage the Russians in battle. Slashing gestures underscore the hand-to-hand swordplay. Eventually Alexander engages the German commander in a one-on-one confrontation. When the ice begins to crack under the weight of the heavily armed forces, most of the German army slides into the freezing lake. The Russian peasants stare in astonishment at the aftermath of the great battle.

In "The Field of the Dead" soldiers lay dead and dying on the battlefield. Earlier in the film a young woman had promised two warriors that she would marry the one who proves himself bravest in battle. As she wanders about searching for her suitors, a mezzo-soprano sings her heartbreaking lament. The young woman eventually finds the pair. Both are alive but wounded, one gravely so; she helps them stagger away. Later, back in Pskov, the citizens kneel before a funeral procession.

Clanging bells and a joyous song greet "Alexander's Entry into Pskov." The townspeople dance to the playful music of the Russian musicians and sing in celebration of the great victory.

—Jeff Eldridge

VIOLIN Licia Carlson Susan Carpenter Lauren Daugherty Rachel Fisher Sue Herring Jason Hershey Fritz Klein* Pam Kummert Natasha Lewis Mark Lutz Tari Nelson-Zagar Gregor Nitsche Susan Ovens Leif-Ivar Pedersen** Stephen Provine Elizabeth Robertson Theo Schaad Janet Showalter Kenna Smith-Shangrow Emmy Wiesinger	VIOLA Owen Allen Deborah Daoust Beatrice Dolf Dawn Juliano Katherine McWilliams* Robert Shangrow Parikhit Sinha CELLO Annie Engelhard Pat Lyon Amanda Moses Julie Reed* Valerie Ross Katie Sauter Joan Selvig Karen Thomson Matthew Wyant	BASS Jo Hansen* Steve Messick Doug Pierson Chris Simison Geoff Larson FLUTE Ashley Carter Leslie Laibman Megan Lyden* RECORDER Kiki Hood OBOE Amy Duerr-Day Shannon Hill* ENGLISH HORN Taina Karr CLARINET Alan Lawrence* Gary Oules	SAXOPHONE Scott Granlund BASSOON Jeff Eldridge Judith Lawrence* CONTRABASSOON Michel Jolivet HORN Barney Blough Don Crevie Laurie Heidt Jim Hendrickson TRUMPET David Cole* Janet Young TROMBONE Moc Escobedo* David Holmes Michael Whitmarsh	TUBA David Brewer TIMPANI Daniel Oie PERCUSSION Dan Adams Carl Peterson Maren Van Nostrand Aaron Voros KEYBOARD Sallie Teutsch HARP Alison Austin ASSISTANT CONDUCTOR Justin Cole * <i>principal</i> ** <i>concertmaster</i>
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SOPRANO Barbara Anderson Laurel Beachler Stephanie Bird Sue Cobb Crissa Cugini Kyla Deremer Susan Dier Dana Durasoff Ann Erickson Terri Fincham Cinda Freece Amy Gerard	Lisa Hoffman Lorelette Knowles Jill Kraakmo Peggy Kurtz Linda Mendez Nancy Shasteen Liesel van Cleeff Pat Vetterlein ALTO Sharon Agnew Carolyn Avery	Penny Deputy Deanna Fryhle Lori Johnston Ellen Kaisse Theodora Letz Adrienne McCoy Suzi Means Laurie Medill Kristin O'Donnell Christine Rickert Debra Schilling Julia Akoury Thiel Annie Thompson	TENOR Ralph Cobb Ronald Carson Peter Garbes Dustin Kaspar Alvin Kroon Jon Lange Dan Lee Timothy Lunde David Means Thomas Nesbitt Vic Royer Jerry Sams James Wyatt David Zapolsky	BASS Stephen Brady Greg Canova Steve Carl Andrew Danilchik Douglas Durasoff Marc Fitchette Paul Frost Patrick McDonald Dennis Moore John Stenseth Richard Wyckoff
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Violinist SVEND RØNNING is Assistant Professor of Music at Pacific Lutheran University and concertmaster of the Tacoma Symphony Orchestra. He enjoys a varied career as educator, chamber musician, soloist, and concertmaster and has recorded and performed throughout the world. As a soloist he has appeared with the Charlottesville Symphony, the Prague Radio Symphony, Orchestra Seattle, and the Yale Chamber Players. He has served as concertmaster of the Ash Lawn Opera, the Charlottesville Symphony, the San Jose Symphony, the Spoleto USA Chamber Orchestra and the Tacoma Opera. This year he helped found the Puget Sound Consort, Tacoma's ensemble for early music and also serves as first violinist of the Regency String Quartet, in residence at Pacific Lutheran University. Mr. Rønning studied with Ann Tremaine at PLU and with Syoko Aki, Sidney Harth and Jaap Schroeder at Yale University, where he earned his Doctor of Musical Arts degree. A former faculty member at the University of Virginia, where he helped to found the Rivanna String Quartet, he has appeared as soloist for concert series at Duke, Guilford College, Mary Baldwin College, Mount Holyoke College, the University of North Carolina at Chapel Hill, the University of Puget Sound, the University of Virginia

and Yale's Merkin Hall concerts. As a recording artist he has appeared on Clearfield, MMC, and New World Records.

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. In March of 2002 she appeared with the Choir of the Sound on their 25th Anniversary Concert, in April she sang Bach's Mass in B minor in a period-instrument performance with the Northwest Chamber Chorus, and in May she performed Beethoven's *Missa solemnis* with OSSCS at Benaroya Hall.

Русь под игом монгольским**Песня об Александре Невском**

А и было дело на Неве реке,
на Неве реке, на большой воде.
Там рубили мы злое воинство,
злое воинство, войско шведское.

Ух! Как бились мы, как рубились мы!
Ух! Рубили корабли по досточкам.
Нашу кровь-руды не жалели мы
за великую землю русскую. Гей!

Где прошёл топор, была улица,
где летело копье, переулочек.
Положили мы шведов немчинов,
как ковыль-траву на сухой земле.

Не уступим мы землю русскую.
Кто придёт на Русь, будет насмерть бит.
Поднялася Русь супротив врага;
поднимись на бой, славный Новгород!

Крестоносцы во Пскове

Peregrius expectavi pedes meos in cymbalis est.

Вставайте, люди русские

Вставайте, люди русские,
на славный бой, на смертный бой,
вставайте, люди вольные,
за нашу землю честную!

Живым бойцам почёт и честь,
а мёртвым слава вечная.
За отчий дом, за русский край,
вставайте, люди русские.

Вставайте, люди русские...

На Руси родной, на Руси большой
не бывать врагу.
Поднимайся, встань,
мать родная Русь!

Вставайте, люди русские...

Врагам на Русь не хаживать,
полков на Русь не важивать,
путей на Русь не видывать,
полей Руси не таптывать.

Вставайте, люди русские...

Russia Under the Yoke of the Mongols**Song about Alexander Nevsky**

It happened on the Neva River,
on the Neva, the great water.
There we slaughtered the evil army,
the evil army of the Swedes.

Oh, how we fought, how we slashed!
Oh, how we chopped our boats into kindling.
We did not spare our golden blood
in defense of our great Russian land. Hey!

Where the ax passed, there was a street,
where the spear flew, and alley.
We mowed down our Swedish enemies
like feather-grass on dry soil.

We shall not yield up the Russian land.
Whoever invades Russia shall be killed.
Russia has arisen against the foe;
arise for battle, glorious Novgorod!

The Crusaders in Pskov

A foreigner, I expected my feet to be shod in cymbals.

Arise, People of Russia

Arise, people of Russia,
for the glorious battle, for the deadly battle,
arise, free people,
to defend our honest land.

To living warriors, respect and honor,
and to the dead, eternal glory.
For our fathers' home, our Russian soil,
arise, people of Russia.

Arise, people of Russia...

In our native Russia, in great Russia,
let no foe exist.
Raise yourself up, stand up,
our own mother Russia!

Arise, people of Russia...

Let no foe march through Russia,
let no regiments rove across Russia,
let them not see the paths to Russia,
let them not tread on the fields of Russia.

Arise, people of Russia...

Ледовое побоище

Peregrinus expectavi pedes meos in cymbalis est.

Vincant arma crucifera.

Hostis pereat!

Мертвое поле

Я пойду по полю белому,
полечу по полю смертному.
Поищу я славных соколов,
женихов моих добрых молодцев.

Кто лежит, мечами порубленный,
кто лежит, стрелою пораненный.
Напоили они кровью алою
землю честную землю русскую.

Кто погиб за Русь смертью доброю,
поцелую того в очи мёртвые,
а тому молодцу что остдлся жить,
буду верной женой, милой ладою.

Не возьму в мужья красивого:
красота земная кончается.
А пойду я за храброго.
Отзовитесь, ясны соколы!

Въезд Александра во Псков

На великий бой выходила Русь.
Ворога победила Русь.
На родной земле не бывать врагу.
Кто придёт, будет насмерть бит.

Веселися, пой, мать родная Русь!
На родной Руси не бывать врагу.
Не видать врагу наших русских сёл.
Кто придёт на Русь, будет насмерть бит!

На Руси родной, на Руси большой
не бывать врагу!

Веселися, пой, мать родная Русь!

На великий праздник собралась Русь.

Веселися Русь!

Веселися Русь, родная мать!

The Battle on the Ice

A foreigner, I expected my feet to be shod in cymbals.

May the arms of the cross-bearers conquer!

Let the enemy perish!

The Field of the Dead

I shall go over the white field,
I shall fly over the deadly field.
I shall seek the glorious falcons,
my bridegrooms, the sturdy young men.

One lies hacked by swords,
one lies wounded by the arrow.
With their crimson blood they have watered
the honest soil, the Russian land.

Whoever died a good death for Russia,
I shall kiss upon his dead eyes,
and to that young man who remained alive,
I shall be a faithful wife, a loving spouse.

I shall not marry a handsome man;
earthly beauty comes to an end.
But I shall wed a brave man.
Cry out in answer bright falcons!

Alexander's Entry into Pskov

Russia marched out to mighty battle.
Russia overcame the enemy.
On our native soil, let no foe exist.
Whoever invades, will be killed.

Be merry, sing, mother Russia!
In our native Russia, let no foe exist.
Let no foe see our native villages.
Whoever invades Russia, will be killed!

In our native Russia, in great Russia,
let no foe exist!

Be merry, sing, mother Russia!

At the mighty festival, all Russia has gathered together.

Be merry, Russia!

Be merry, Russia, mother of ours!

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