

BEETHOVEN



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**Orchestra Seattle
Seattle Chamber Singers**

George Shangrow, music director

present

BEETHOVEN

September 26, 1993

Meany Theatre – 3:00 pm

Fantasia in C for Piano, Chorus & Orchestra, Op. 37

Adagio
Meno allegro
Allegretto, *ma non troppo*

George Fiore – Solo Piano

Davida Kagen – Soprano I
Nancy Shasteen – Soprano II
Emily Lunde – Mezzo Soprano
Stephen Wall – Tenor I
John P. Armstrong – Tenor II
Brian Box – Bass

INTERMISSION

Symphony No. 9 in D minor, Op. 125

Allegro ma non troppo, un poco maestoso
Molto vivace; presto
Adagio molto e cantabile
Presto; allegro assai

Davida Kagen – Soprano
Emily Lunde – Mezzo Soprano
Stephen Wall – Tenor
Brian Box – Bass

City Cantabile Choir – Fred West, director
Columbia Boys Choir & Columbia Girls Choir – Steve Stevens, director
Evergreen Chorus – Ray Kim, director

This concert sponsored by Cafe Appassionata, Classic KING FM 98.1,
Thomas Kemper Soda Company, Seattle Arts Commission and Western Pianos

Fantasia for Piano, Chorus and Orchestra in C minor, Op. 80 **Ludwig van Beethoven**

Pairing Beethoven's **Fantasia in C** with the **Ninth Symphony** might raise the eyebrows of some less than charitable critics. The juxtaposition of the two works on the same program could be described as the musical progression of the ridiculous to the sublime. Some might analyze such programming as an obvious effort to show the evolution of the choral theme of the final movement of the Ninth. In this writer's opinion, that is one of the side benefits of the pairing.

Describing the **Fantasia** poses an interesting challenge in view of its parallels to the **Ninth Symphony**. Beethoven conceived the work as a grand finale to a huge concert given in 1808 on which it was played (with Beethoven as the piano soloist) along with the "Gloria" and "Sanctus" from the **Mass in C Major**, "Ah Perfido," the **Fourth Piano Concerto**, and **Symphonies Five and Six**.

The concert itself was not highly successful. The orchestra lacked confidence in Beethoven as a conductor and called for his replacement. The pieces proved difficult for the orchestra. As legend has it, the **Fantasia** had to be stopped in mid-performance because Beethoven observed a repeat he had told the orchestra to ignore. One version of the outcome suggests that the concert master stopped the orchestra because they were playing in a portion of the work ahead of Beethoven, while another version says that Beethoven did it on purpose and stopped the performance himself to humiliate the musicians.

It is readily acknowledged that the main theme of the **Fantasia** served as a sketch for the choral theme of the **Ninth Symphony**. Further analysis might suggest that the concept of the work represents a kind of trial balloon for the idea of a major symphonic work with a choral section. In the **Ninth Symphony**, the entrance of the chorus is delayed until the very end as the culmination of the work which is a show-piece for the orchestra. That pattern is set up in the **Fantasia** as well. The chorus appears in the climactic finale, but its entrance is couched in the virtuoso fantasy for solo piano.

Beethoven's reputation as a pianist highlighted his skills in improvisation. The **Fantasia** opens with a relatively short Adagio which, in the first performance had not been written down. It is very improvisatory in nature. The major body of the work is the Finale. It consists of a theme with variations, development of

the material, a return to the introductory idea, and the choral entrance to conclude the work. Beethoven completed the work in only a few weeks, although scholars have documented some seventy-five pages of sketches for the piece.

The text is from a poem of Christopher Kuffner and represents a tribute to the integration of life, nature, and the arts which ennoble mankind and lift the human spirit to its highest potential. It sets the spiritual tone for the more profound expression to come in Schiller's "Ode to Joy."

Soft and sweet through ether winging
sound the harmonies of life,
There immortal flowers springing
when the soul is freed from strife.

Peace and joy are sweetly blended
like the waves alternate play;
What for mastery contended
learns to yield and to obey.

When on music's mighty pinion
souls of men to heaven rise,
Then both vanish earth's dominion,
Man is native to the skies.

Calm without and joy within us
is the bliss for which we long.
If the art of magic wins us
joy and calm are turned to song.

With its tide of joy unbroken,
music's flood our life surrounds.
What a mastermind has spoken,
through eternity resounds.

Oh! Receive ye joy invited,
all its blessings without guile,
When in love and strength united,
man earns the gods' approving smile.

—Christopher Kuffner

Symphony No. 9 in D minor, Opus 125 Ludwig van Beethoven

The **Ninth Symphony** of Beethoven has, from its creation, stood as a landmark in symphonic writing. It brought new dimensions to the form, both in terms of the scope of the work and the innovative introduction of a chorus into the symphonic form. The work has stirred controversy among musical intellectuals. Because the music itself is so well known, it might be illuminating to the listener to discuss the academic controversies concerning the work rather than analyzing and discussing the structures and expressive conventions. You as the listener can decide for yourself about Beethoven's motivation for writing this masterpiece.

Louis Biancolli presents the controversial issues very succinctly:

Though the controversy has quieted down considerably, Beethoven's great choral symphony was long a storm center of esthetic wrangling. Was the choral finale a mistake or a supreme stroke of genius? Did Beethoven conceive the broad outlines of the **D minor Symphony** with the sung text in mind as an integral part? Are the first three movements strictly "absolute," i.e., without program, or do they unfold some moral and intellectual drama reaching inevitable denouement in Schiller's "Ode to Joy"?

The safest and easiest answer, one implying utter faith in the Master, is that Beethoven knew what he was about, that the choral movement, far from being an accident or a gigantic artistic blunder, was the one and only solution of the emotional and symphonic issues raised by the first three movements. We know that he cast aside a tentatively sketched instrumental finale, later utilizing the discarded material in the **A minor Quartet**, Op. 132. We also know that Czerny affirmed bluntly that Beethoven expressed dissatisfaction with the choral device after the premiere and resolved to substitute a purely orchestral finale. But Beethoven was forever discarding and rejecting and revising. The rejection of a sketch proves little. And as for Czerny's statement, Schindler flatly and conclusively refuted it.

Donald Tovey seemed to answer this side of the controversy through his analysis of the work. He declared "There is no part of Beethoven's Choral Symphony which does not become the clearer to us for assuming that the choral finale is right; and there is hardly a point that does not become more difficult and obscure as soon as we fall into the habit which assumes that the choral finale is wrong."

In accepting Tovey's argument, Biancolli then says:

Proceeding on this premise, then, it is erroneous 1) to regard the finale as a blunder and detach it from the other three movements; 2) to accept the finale as an accident, sublime in itself, but alien to the work as a whole, in short, to consider the **Ninth Symphony** as music's supreme hybrid and not be unduly upset over the fact; and 3) to conclude that an instrumental finale would have fitted Beethoven's scheme better.

If scholars could accept the grand design of the symphony and recognize the greatness therein, they remained divided over the intent of the work and the inclusion of the chorus. The debate raged on over the issue of the presence of a programmatic theme or content, and these same scholars then took sides over whether or not the first three movements suggested some central theme or program which the choral finale would explain through its text.

The issues will probably never be resolved. But it is known that the text of Schiller's "Ode to Joy" had pervaded Beethoven's thinking for some 30 years before it was finally realized musically in his **Ninth Symphony**. In a letter dated in 1793 Beethoven announced his plan to set the poem to music. Sketches reveal some early attempts in 1798 and 1811 with suggestions that the ode could be set as a concert aria or as a series of interludes during an overture. It was not until a sketch in 1822 that we see it emerge as a choral movement related to some sketches of a symphony in D minor.

The use of a choral finale presented an interesting problem for Beethoven. If the choral section was to be seen as a part of a logical whole, it had to be successfully introduced as a part of what was already one of the lengthiest and most complex symphonic works ever attempted. The solution was simple and effective. The baritone soloist simply exhorts us to end the restlessness and turn to a song of sympathy, gladness and joy, thus setting the stage for the introduction of the "Ode" while tying it neatly to the rest of the symphony.

This writer does not tend to suggest the existence of a program for the **Ninth Symphony**, but if meaning exists in the music and that meaning can be conveyed better to the listener through programmatic suggestion, then perhaps Wagner has best described

that programmatic suggestion. In analyzing the symphony, movement by movement, he has written:

I. A struggle, conceived in the greatest grandeur, of the soul contending for happiness against the oppression of that inimical power which places itself between us and the joys of earth, appears to be the basis of the first movement. The great principal theme, which, at the very beginning, issues forth bare and mighty, as it were, from a mysteriously hiding veil, might be transcribed, not altogether inappropriately to the meaning of the whole tone poem, Goethe's words: "Renounce, thou must – renounce!"

II. Wild delight seizes us at once with the first rhythms of this second movement. It is a new world which we enter, one in which we are carried away to dizzy intoxication. With the abrupt entrance of the middle part there is suddenly disclosed to us a scene of worldly joy and happy contentment. A certain sturdy cheerfulness seems to address itself to us in the simple, oft-repeated theme.

III. How differently these tones speak to our hearts! How pure, how celestially soothing they are as they melt the defiance, the wild impulse of the soul harassed by despair into a soft, melancholy feeling! It is as if memory awoke within us – the memory of an early enjoyed, purest happiness. With this recollection a sweet longing, too, comes over us, which is expressed so beautifully in the second theme of the movement.

IV. A harsh outcry begins the transition from the third to the fourth movements, a cry of disappointment at not attaining the contentment so earnestly sought. Then, with the beginning of the Ode, we hear clearly expressed what must appear to the anxious seeker for happiness as the highest lasting pleasure.

Beethoven utilized only a third of the original ninety-six lines of Schiller's poetry, and he freely rearranged the order for thematic unity. The chosen verses have been described as Beethoven's vision of life, and their influence upon him throughout his life is evident.

The **Ninth Symphony** has come to symbolize more than its own musical meaning. For composers after Beethoven to reach a symphonic output of nine seemed to be a benchmark. A lifetime of symphonic writing seemed to culminate in the number nine, whether by the composer's design or by fate. The greatness of the Beethoven work is not diminished by the mysticism of its numeric position in Beethoven's output and that influence upon others. It remains a masterpiece.

– Program Notes by Gary Fladmoe

Ode to Joy

(Bass solo, quartet and chorus)
(O Friends, no more of these sad tones!
Let us rather raise our voices together in
more pleasant and joyful tones.)

Joy, thou shining spark of God,
Daughter of Elysium!
With fiery rapture, Goddess,
We approach thy shrine.
Your magic reunites those
who stern custom has parted;
All men will become brothers
under your protective wing.

Let the man who has had the fortune
to be a helper to his friend,
And the man who has won a noble woman,
join in our chorus of jubilation!
Yes, even if he holds but one soul
as his own in all the world!
But let the man who knows nothing of
this steal away alone and in sorrow.

All the world's creatures draw
draughts of joy from Nature;
Both the just and the unjust
follow in her gentle footsteps.
She gave us kisses and wine
and a friend loyal unto death;
She gave the joy of life to the lowliest,
And to the angels who dwell with God.

(Tenor Solo and Chorus)
Joyous, as His suns speed
through the glorious order of Heaven.
Hasten, Brothers on your way
Exultant as a knight victorious.

(first stanza is repeated)

(Chorus)
Be embraced, all ye Millions!
With a kiss for all the world!
Brothers, beyond the stars
surely dwells a loving Father.
Do you kneel before him, oh Millions?
Do you feel the Creator's presence?
Seek him beyond the stars!
He must dwell beyond the stars.

– Friedrich Schiller

Guest Artists & Soloists

George Fiore, Piano

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

Dauida Kagen

Soprano soloist Dauida Kagen is a native of Philadelphia. She received her music education and opera training at Temple University and the International Opera Studio in Zurich, Switzerland.

In Germany, where she was a member of the Opera Company of the town of Wuppertal, she sang nearly 300 performances in four years. She dazzled audiences with roles such as Constanze in Mozart's **Abduction from the Seraglio**; Alcina in Handel's **Alcina**; and Susanna in **The Marriage of Figaro**; and many others. Since returning to the States, Dauida has performed Gilda in Greater Buffalo Opera's **Rigolletto** and Oscar in **Un Ballo in Maschera** with the Youngstown Symphony.

Much in demand for oratorio repertoire, last season she performed Mendelssohn's **Elijah** and Handel's **Samson** with Orchestra Seattle and Seattle Chamber Singers, in addition to Mozart's **C Minor Mass** with Seattle Choral Company and **Carmina Burana** with the Mid-Columbia Symphony in the Tri-Cities area.

Next month Dauida can be heard with the Cascade Symphony performing Barber's **Knoxville: Summer of 1915** and Cantelube's **Songs of the Auvergne**.

Emily Lunde

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

Stephen Wall

Stephen Wall is a resident singer of the Pacific Northwest. He has appeared often with Orchestra Seattle and Seattle Chamber Singers, including performances of Bach's **St. Matthew Passion**, **St. John Passion**, and the **B minor Mass**. He has performed with Seattle Opera in Wagner's **Tannhauser** and **Die Meistersinger**. Mr. Wall has soloed with the Seattle Symphony led by Gerard Schwartz in Mendelssohn's **Lobegesang**. His association with Mr. Schwartz includes appearances with the Vancouver British Columbia Symphony in performances of music by Bach and Wagner.

Mr. Wall has sung elsewhere in the Pacific Northwest area with the Bellevue Philharmonic, Seattle Bach Festival, Seattle Choral Company, Northwest Chamber Orchestra, and the Everett Symphony, as well as with the orchestras of Spokane and Yakima. He has performed in Stravinsky's **Les Noces**, Mussorgsky's **Boris Godunov**, Rossini's **La Cambiale di Matrimonio**, in **Samson**, **Messiah** and **Saul** by Handel, and as Edgardo in Donizetti's **Lucia di Lammermoor** with the Victoria Civic Opera and in Verdi's **Aida** – all in this past season! In addition, Mr. Wall was chosen to perform Rodolfo in **La Boheme** for the inaugural season of the Utah Festival Opera, for which he received rave reviews.

This coming October he will assume the villainous role of Normanno in **Lucia di Lammermoor** for the Portland Opera. He will also solo with the Pendleton Oregon Symphony in Verdi's **Requiem**.

Brian Box

Baritone Brian Box is a native of Washington and received his Master of Music degree in vocal performance from Western Washington University. Mr. Box has appeared frequently with OS/SCS as a soloist in cantatas and oratorios. Among his credits are performances of Brahms' **Four Last Songs** with the Western Washington University Orchestra and the leading role in Dominic Argento's opera **Postcard from Morocco** at the University of British Columbia. He is a regular performer with Northwest Opera in Schools, Etc. and Seattle Opera's education program and made his Seattle Opera solo debut as the Corporal in **The Daughter of the Regiment**.

City Cantabile Choir

Founded in 1980 by director Fred West, the City Cantabile Choir presents musical works from other cultures, as well as the choral classics of Western civilization. Performing concerts in collaboration with ethnic music groups, the choir seeks to build bridges between peoples and to promote cross-cultural understanding.

The choir has introduced Seattle audiences to the music of the South African play, **Poppie Nongena**, with the Sukutai Marimba Ensemble; the African mass, **Missa Luba**, with the Kutamba Marimba Ensemble; and the South African mass, **Missa Criolla**, with Almandina.

The choir has achieved distinction by performing such choral works as Stravinsky's **Symphony of Psalms**, Mozart's **Requiem**, Orff's **Carmina Burana**, Beethoven's **Missa Solemnis** and **Ninth Symphony**, and J.S. Bach's **Magnificat** in collaboration with Philharmonia Northwest and the Choir of the Sound. The choir has been privileged to sing with Kent Stevenson, Pat Wright and the Shades of Praise gospel choir in several concerts.

In December, 1991, the City Cantabile Choir sang **La Fiesta de la Posada** with jazz pianist Dave Brubeck and his quartet. In May 1993, the choir performed in the West Coast premiere of Brubeck's **Earth is Our Mother**.

This season includes a gospel music collaboration in December with Pat Wright and the Total Experience Gospel Choir; choral music from Zimbabwe in March with the Portland Marimba Ensemble and Mai Chi Maroire; and Handel's **Dixit Dominus** and Vaughn William's **Dona Nobis Pacem** in June.

The Columbia Boys Choir & Columbia Girls Choir

The Columbia Boys Choir, which includes boys 8 years to "voice change," was founded by Steve Stevens in 1984. In addition to an annual concert series, the choir sings in a variety of venues including conventions, concert halls, cathedrals, public and private schools, retirement homes, and on radio and television. Their repertoire spans many centuries of classical choral literature.

Among the many honors the Columbia Boys Choir has received is being named the 1989 "Choir of the Year" at Boumemouth Music Festival in Boumemouth, England. That same year they were participants in the International Musical Eisteddfod in LLangollen, Wales. In 1990 the choir was honored to tour Russia at the invitation of the government. They were the first non-Soviet-block group to be invited to the Tchaikovsky Music Festival, in the town of Chaikovsky, USSR.

The Columbia Girls Choir, established in 1988, is composed of girls aged 8 through 16. Drawn from communities throughout East King and Snohomish counties, the choir practices twice each week. Annual concert tours have taken the choir to Australia, Canada, Norway, Sweden, and throughout the United States.

Steve Stevens is one of the most experienced children's choir directors in the United States. Having dedicated his life to teaching music to young people through singing, he is a frequent adjudicator and clinician of choirs for young people. Choirs under Mr. Stevens' direction have concertized in 49 states of the United States, Canada, Mexico, the British Isles, Scandinavia, Europe, Japan, Hong Kong, and Russia. They have also appeared on national network television in the U.S., France, Japan, and Russia; have sung for the Pope, the President of the United States, and for members of the British royal family.

Evergreen Chorus

The Evergreen Chorus, directed by Ray Kim, was founded in 1988. The chorus specializes in traditional Korean songs. Its concert schedule includes at least 10 performances a year throughout the Pacific Northwest and is often host to visiting artists from Korea. Evergreen Chorus first performed with OS/SCS at the 4th of July Fireworks Festival, summer 1993.

Orchestra Seattle

George Shangrow, music director

VIOLIN

Susan Abrams
Dean Drescher
Susan Dunn
Kristin Fletcher
Carlos A. Flores, concert
master
Jenny Hermanson
Sue Herring
Maria Hunt
Betsy Kim
Fritz Klein
Pam Kummert
Danette Lee
Eileen Lusk
Avron Meletzky
Gregor Nitsche
Dreuska Salisbury-Milen
Sondra Schink
Janet Showalter, principal
second
Michelle Stearns

VIOLA

Deborah Daoust
Beatrice Dolf
Timothy Prior
Stephanie Read
Robert Shangrow,
principal

CELLO

Evelyn Albrecht
Rosemary Berner
Julie Reed, principal
Valerie Ross
Matthew Wyant
Margaret Wright

BASS

Richard Edwards
Kerry Fowler
Allan Goldman, principal
Josephine Hansen

FLUTE

Kate Alverson, principal
Libby Gray
Kirsten James McNamara

PICCOLO

Kirsten James McNamara

OBOE

Huntley Beyer
M. Shannon Hill, principal

CLARINET

Gary Oules, principal
Cindy Renander

BASSOON/CONTRA

BASSOON

Chris Harshman
Michel Jolivet
Judith Lawrence, principal

FRENCH HORN

Jennifer Crowder
Laurie Heidt, principal
Bill Hunnicutt
Tiku Majumder
Nancy Sullivan

TRUMPET

Matt Dalton, principal
Drew Fletcher

TROMBONE

Moc Escobedo, principal
David Holmes

TIMPANI

Daniel Oie, principal

PERCUSSION

Ian Alvarez
Maren van Norstrand
James Rawlins

Seattle Chamber Singers

George Shangrow, music director

SOPRANO

Sue Cobb
Crissa Cugini
Mildred Culp
Kyla DeRemer
Dana Durasoff
Rachel Elfont
Tina Fairweather
Denise Fredrickson
Meg Harrison
Jill Kraakmo
Sharon Lawrence
Alexandra Miletta
Jennifer Miletta
Penny Nichols
Paula Rimmer
Meryl Seely
Pamela Silimperi
Barbara Stevens
Liesel Van Cleef
Kelly Verrier
Gwen Virr

ALTO

Sharon Agnew
Margaret Alsup
Kay Benningfield
Luna Bitzer
Jane Blackwell
Marta Chaloupka
Jane Fox
Korcaighe Hale
Mary Beth Hughes
Jane Lund
Suzie Means
Ann Minzel
Janet Ellen Reed
Nancy Shasteen
Nedra Slauson
Vicky Thomas

TENOR

John P. Armstrong
Ralph Cobb
Dexter Day
Bradley A. Esparzh
Paul Raabe

BASS

Andrew Danilchik
Douglas Durasoff
Jim Macemon
Robert Pincus
Robert Platt
Bob Schilperoort
John Stenseth
Richard Wyckoff

City Cantabile Choir

Fred West, director

SOPRANO

Patricia Baird
Von Barnes
Mieke Bomann
Jill Boyd
Carol Brinster
Becky Bullock
Kit Darner
Patricia Fesler
Laureen Greenberg
Kirsten Hmielak
Georgia Hutchison
Susan Isakson
Nora Lih
Genie Middaugh
Janet Partridge
Susan Petcoff
Linda Ramsdell
Patricia Smith
Janet Trerise
Mary Wilson

ALTO

Zimi Acosta
Liz Adams
Lena Brucia
Marcia Ciol
Freda Cook
Betty Davisson
Liz Gamberg
Mary Giordano
Erica Hamer
Margaret Hodge
Danna Katzman
Liz Langeland
Janet MacLean
Maribeth Moore
Elizabeth Nucci
Noreen O'Brien
Julia Paulsen
Alison Radke
Jenifer Rees
Kimberely Richardson
Mary Siebert
LuAnn Wangsness

TENOR

Bill Anderson
Jay Bishop
Sam Hauer
Michael Herrmann
Craig Seasholes
Greg Torvik

BASS

Mike Buettner
John Butler
Tad Cook
Paul Frankel
Tom Gaylord
John George
Stephen King
Neal Komedal
Dennis Lang
Tim McAfee
Paul Henry
Kevin Schuda
Cy Ulberg

Evergreen Chorus

Ray Kim, director

SOPRANO

Junglim Cha
Borris Chaelim
Youngsook Chang
Myungsook Han
Tuman Hyongsuk
Chung Hee Kim
Kyung Ja Kim
Nyberg Soonduk
Kyungsook Suh

ALTO

Chunglim Chang
Youngchun Kim
Myongsuk Kim
Chicha Nam
Nancy Park

TENOR

Hosucj Cha
Junsang Cha
Taekeun Chang
Soonseung Han
Johng Ho Kim

BASS

Bongsoo Han
Jihoon Kim
Sean S. Kim
Chai Hak Park
Hyunmin Shin

Columbia Boys Choir

Steve Stevens, director

Tadj Arvizu
John Bohman
Christopher Campbell
Peter Chapin
Ian Chapman
Joshua Daniel
Kevin Dowdell

Jason Gould
William Harvey
Hans Hurn
Mark James
Federico Johnson
Timothy Karp
Christopher Krey

Cameron Lomax
Brian McGee
Daniel McGrath
Aaron Morris
Jonathon Nelson
Adam Opsata

Brian Orr
Kyle Poffenroth
Glenn Price
Tyler Stoops
Jeremiah Turner
David Yusen

Columbia Girls Choir

Steve Stevens, director

Meghan Akins
Angela Butler
Anna-Lisa Carlson
Kristina Carlson
Elizabeth Clark
Kirsten Cornett
Kendra DeKay
Lynne DuBose
Emily Fish

Julia Gamache
Shawna Gamache
Kristine Gibbons
Erin Harris
Geniqua Harris
Breanne Holland
Heidi Hurn
Anne Knie
Laurel Koons

Krystal Lechner
Jennifer Martin
Erin McLeod
Jessica Michel
Kassi Miller
Stephanie Morris
Anne Odell
Krista Olsen
Kristi Redman

Angela Reed
Michael-Elynn Schetzle
Sara St. Clair
Lindsey Stauffer
Briana Tisdall
Darcy Watson
Erika Westerlind
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Orchestra Seattle & Seattle Chamber Singers

George Shangrow, music director



October 24

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featuring: Brandenburg No. 3 by J.S. Bach
Pachelbel's Kanon, Handel's Chandos Anthem,
Corelli's Concerto Grosso

3:00 pm at Lakeside Chapel

November 14

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Orchestra Seattle Seattle Chamber Singers

George Shangrow, music director

25th Anniversary Concert Season 93-94

September 26

Beethoven: Symphony No. 9

Beethoven: Choral Fantasia with George Fiore
Meany Theatre/3:00 pm

October 24

Baroque Court Concert

J.S. Bach: Brandenburg No. 3
Pachelbel: Kanon
Handel: Chandos Anthem
Corelli: Concerto Grosso
Lakeside Chapel/3:00 pm

November 14

Brahms: Requiem

University Congregational/3:00 pm

December 3 & 5

Monteverdi: Vespers

Friday concert at 8:00 pm
Sunday concert at 3:00 pm
Saint Alphonsus Church

December 17 & 19

J.S. Bach: Christmas Oratorio

Friday concert 8:00 pm
Sunday concert 3:00 pm
First Free Methodist Church

January 23

3 Piano Concerti/3 Soloists

Mozart concerto, Beethoven concerto No. 4,
Kechley World Premier
Arthur Barnes, Judith Cohen, Peter Mack
Shorecrest Performing Arts Center/3:00 pm

February 6

Baroque Court Concert

featuring: Bach, Telemann, Vivaldi & Geminiani
Lakeside Chapel/3:00 pm

February 27

Handel's Birthday Party

Handel: Ode to Saint Cecilia
Handel: Dettingen Te Deum
First Free Methodist Church/3:00 pm

March 20

Bach's Birthday Party

featuring cantata #80 & Orchestral Suite #3
University Unitarian Church/7:00 pm

April 1

Good Friday

J.S. Bach: St. John Passion

First Free Methodist Church/8:00 pm

April 24

Sams: 3 One-Act Operas

Shorecrest Performing Arts Center/3:00 pm

May 13

All-Choral Program

Carissimi: Jephte
Brahms: Double Chorus Motets
English Folk Song Settings
University Congregational/8:00 pm

May 22

Orchestra Grand Finale

Mozart: Symphony No. 25
Stravinsky: Symphony in Three Movements
Brahms: Symphony No. 2
Shorecrest Performing Arts Center/3:00 pm



