SUNDAY, OCTOBER 10, 2004 – 7:00 PM
GARAGE HALL
Jeffrey Cohan, flute
GIUSEPPE VERDI
Triumphal March and Ballet Music from Aida
HUNTLEY BEEYER
Toot Sweet
LUDWIG VAN BEETHOVEN
Mass in C major, Op. 86
SUNDAY, NOVEMBER 7, 2004 – 3:00 PM
TOWN HALL
JOHANN SEBASTIAN BACH
Ich ruf zu dir, Herr Jesu Christ, BWV 177
WAS Gott tut, das ist wohlgetan, BWV 99
Haut Mund und Tat und Leben, BWV 147
MONDAY, DECEMBER 20, 2004 – 7:30 PM
BENJAMIN BRITTEN
A Ceremony of Carols, Op. 28
GUSTAV HOLST
Christmas Day, Op. 28
ROBERT KECHEL
Holiday Arrangements TBA
SUNDAY, JANUARY 16, 2005 – 3:00 PM
GEORG FRIEDRIC HANDEL
Concerto Grosso TBA
JANISSEBASTIAN BACH
Brandenburg Concerto No. 4 in G major, BWV 1049
FRANZ JOSEPH HAYDN
Symphony No. 6 in D major ("Le Matin")
GIOACCHINO ROSSINI/BENJAMIN BRITTEN
Soirées musicales, Op. 9
ORCHESTRA SEATTLE CHAMBER SINGERS 2004-2005 SEASON
NOTES ON THE PROGRAM
"It was brave of me to accept a commission for a choral work to be premiered at a Symposium on Music Criticism at Harvard in May 1947, never having composed anything of length for chorus." Thus spoke Aaron Copland about the genesis of his single-movement motet for mezzo-soprano "story-teller" and unaccompanied chorus, "In the Beginning." Though Harvard's Music Department had suggested that he use a Hebrew text for the choral piece, he chose the portion of the King James Bible (Genesis 1:1-27) that describes the seven days of creation. Copland decided to tell the ancient tale in a "gentle narrative style" using the biblical phrase "And the evening and the morning were the ___ day as a chantefrain, its tonal center rising with every appearance, to conclude each section of the work. It was only when he arrived at the third day of creation that the composer "saw that it was good" and felt that his approach would be successful. He went on to portray the varying moods and events of the creation days by using different rhythmic patterns, tempi, textures, and tonal centers. Copland writes that this work "does not incorporate folk music or jazz materials, but jazz rhythms are used in various sections, particularly for the verse 'And let there be lights in the firmament of the heavens.' A cadenza-like passage for the singer and a final coda force all the voices to the top of their range, bringing the work to a climax that I hoped would depict the text—'And man became a living soul'—in musical terms." He completed the score just in time for the rehearsals at the end of April 1947. Robert Shaw conducted the piece expertly; and the work was warmly received by the critics.
WOLFGANG AMADEUS MOZART
Symphony No. 40, K. 550
Joanne Chisimatosus Wolfgang Gottlieb Mozart was born in Salzburg on January 27, 1756, and died on December 5, 1791, in Vienna. He began calling himself Wolfgang Amadeus around 1770 and Wolfgang Amadé in 1777. Mozart entered this symphony into his catalog on July 25, 1788. He later revised the work, adding two clarinets; this version was likely first heard at concerts in Vienna on April 16 and 17, 1791, under the direction of Antonio Salieri. The score of the revised version calls for flute, pairs of oboes, clarinets, bassoons and horns, and strings. Mozart's pentultimate symphony is so well known, even by people who rarely attend orchestral concerts, that little introduction is necessary, except to ask the question, 'With or without clarinets?' Around the time when he wrote this work, many of Mozart's sublime creations, including the famous clarinet concerto, featured the instrument, yet Mozart rarely included the clarinet in the orchestra of his symphonies. Indeed the original manuscript of K. 550 (which Mozart may never have heard performed) featured only flute, oboes, bassoons and horns in its wind section. Anton Stadler, the musician whose artistry inspired Mozart to write his clarinet concerto and clarinet quartet, played in the orchestra at the first documented performance of the work in April 1791, and it may be due to him that Mozart revised the orchestration, sketching new parts for oboes and clarinets but leaving the remaining wind and string parts untouched.

SOPRANO
Soprano tickets, please call 206-682-5208.
Melissa Thrilhow
Sue Cobb
Liesel van Cleeve
Kyla Deremer
Crissa Cugini
Pat Veiterlein
SOPRANO
Susann Dier
Denise Burak
Susan Dier
Alex Erickson
Amanda Brown
Cindy Freeda
Valerie Frederick
Soprano tickets, please call 206-682-5208.
Kiki Hood
Deanna Fryleh
Lorelètte Knowles
Theodora Letz
Soprano tickets, please call 206-682-5208.
Jill Kraak
Soprano tickets, please call 206-682-5208.
Soprano tickets, please call 206-682-5208.
Linda Mendez
Paula Rimmer
Nancy Shasteen
Nancy Shasteen
Soprano tickets, please call 206-682-5208.
Soprano tickets, please call 206-682-5208.
Soprano tickets, please call 206-682-5208.
Soprano tickets, please call 206-682-5208.
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Soprano tickets, please call 206-682-5208.
ROBERT KECHLEY
Concerto for Trumpet and Orchestra

Robert Kechley was born in Seattle in 1952. His trumpet concerto is the result of a commission by Orchestra Seattle and trumpet soloist Brian Chin. The score calls for an orchestra consisting of pairs of flutes (both doubling piccolo), oboes, clarinets and bassoons, 4 horns, 2 trumpets, 3 trombones, tuba, and strings.

The music of Robert Kechley is familiar to audiences of Orchestra Seattle and the Seattle Chamber Singers through the numerous works of this composer that have been premiered by both ensembles. These range from arrangements of brief folk songs and hymns to major symphonic and choral works, including the delightful Symphony No. 2 ("Ferdinand the Bull"), a setting of Psalm 100 for organ, chorus and orchestra (performed in September of 2000 by OSSCS at Benaroya Hall) and a flute concerto (premiered by Jeffrey Cohan and Orchestra Seattle in February of 2002).

Mr. Kechley grew up in Seattle and attended the University of Washington, where he studied harpsichord performance with Sylvia Kind and composition with Kenneth Benshoof, Robert Suderberg, William O. Smith, and others. A member of the Seattle Chamber Singers from the early days of the ensemble, he not only sang in the chorus but played oboe and keyboard. Mr. Kechley currently serves as principal harpsichordist for Orchestra Seattle.

The composer has provided the following note about his newest composition.

This concerto, designed to show the trumpet in a variety of moods and settings, is comprised of three movements: Giocando con fuoco, Poesia, and Tarantella. The use of Italian titles was inspired by the very stylized Tarantella (a fast dance in triple meter) for the final movement.

The title for the first movement translates as "Playing with Fire." Here, a number of themes are presented, some fiery and passionate, others more playful and humorous. As the piece develops these themes are play off each other and are combined in various ways to make a kind of game of hide and seek with the different tunes.

The second movement is a poetic ballad giving the trumpet a chance to be lyrical. The opening calm is contrasted with more intense melodies in the romantic middle section. The connecting bridge is noble chorale in the brass with the solo trumpet soaring above.

The Tarantella is a spirited dance movement full of joy and fun with lots of surprising key changes and catchy tunes. A tour-de-force for the solo trumpet and the orchestra alike.

In the beginning God created the heaven and the earth. And the earth was without form, and void; and darkness was upon the face of the deep. And the Spirit of God moved upon the face of the waters. And God said, Let there be light: and there was light. And God saw the light, that it was good: and God divided the light from the darkness. And God called the light Day, and the darkness he called Night. And the evening and the morning were the first day.

And God said, Let there be a firmament in the midst of the waters, and let it divide the waters from the waters. And God made the firmament, and divided the waters which were under the firmament from the waters which were above the firmament: and it was so. And God called the firmament Heaven. And the evening and the morning were the second day.

And God said, Let the waters under the heaven be gathered together unto one place, and let the dry land appear: and it was so. And God called the dry land Earth; and the gathering together of the waters called he Seas: and God saw that it was good. And God said, Let the earth bring forth grass, the herb yielding seed, and the fruit tree yielding fruit after his kind, whose seed is in itself, upon the earth: and it was so. And the earth brought forth grass, and herb yielding seed after his kind, and the tree yielding fruit, whose seed was in itself, after his kind: and God saw that it was good. And the evening and the morning were the third day.

And God said, Let there be lights in the firmament of the heaven to divide the day from the night; and let them be for signs, and for seasons, and for days, and years: And let them be for lights in the firmament of the heaven to give light upon the earth: and it was so. And God made two great lights; the greater light to rule the day, and the lesser light to rule the night: he made the stars also. And God set them in the firmament of the heaven to give light upon the earth, And to rule over the day and over the night, and to divide the day from the darkness: and God saw that it was good. And the evening and the morning were the fourth day.

And God said, Let the waters bring forth abundantly the moving creature that hath life, and fowl that may fly above the earth in the open firmament of heaven. And God created great whales, and every living creature that moveth, which the waters brought forth abundantly, after their kind, and every winged fowl after his kind: and God saw that it was good. And God blessed them, saying, Be fruitful, and multiply, and fill the waters in the seas, and let fowl multiply in the earth. And the evening and the morning were the fifth day.

And God said, Let the earth bring forth the living creature after his kind, cattle, and creeping thing, and beast of the earth after his kind: and it was so. And God made the beast of the earth after his kind, and cattle after their kind, and every thing that creepeth upon the earth after his kind: and God saw that it was good. And God said, Let us make man in our image, after our likeness: and let Him have dominion over the fish of the sea, and over the fowl of the air, and over the cattle, and over all the earth, and over every creeping thing that creepeth upon the earth. So God created man in his own image, in the image of God created he him; male and female created he them. And God blessed them, and God said unto them, Be fruitful, and multiply, and replenish the earth, and subdue it: and have dominion over the fish of the sea, and over the fowl of the air, and over every living thing that moveth upon the earth. And God said, Behold, I have given you every herb bearing seed, which is upon the face of all the earth, and every tree, in the which is the fruit of a tree yielding seed; to you it shall be for food. And to every beast of the earth, and to every fowl of the air, and to every thing that creepeth upon the earth, wherein there is life, I have given every green herb for food: and it was so. And God saw every thing that he had made, and, behold, it was very good. And the evening and the morning were the sixth day.

Thus the heavens and the earth were finished, and all the hosts of them. And on the seventh day God ended his work which he had made; and he rested on the seventh day from all his work which he had made. And God blessed the seventh day, and sanctified it: because that in it he had rested from all his work which God created and made. These are the generations of the heavens and of the earth when they were created, in the day that the Lord God made the earth and the heavens, And every plant of the field before it was in the earth, and every herb of the field before it grew: for the Lord God had not caused it to rain upon the earth, and there was not a man to till the ground. But there went up a mist from the earth, and watered the whole face of the ground. And the Lord God formed man of the dust of the ground, and breathed into his nostrils the breath of life; and man became a living soul.
Described by Eliot Fisk as “a young guitarist of great refinement and sensitivity,” MICHAEL PARTINGTON is one of the most exciting of the new generation of concert players. His debut CD, *20th Century Guitar*, released in 1998 for the Rosewood Recordings label, prompted *Classical Guitar* magazine to notice his “lyricism, intensity and clear technical command.”

Mr. Partington began playing guitar as a child growing up in Wales, and studied in England with Jonathan Baker and Wendy Partridge. He moved to the United States in 1991 and studied with Gary Bissiri before entering the University of Washington to study with Steven Novacek. Tours to England and Wales have included solo concerts in London, Bristol, Cardiff, Bognor Regis, Hastings and Somerset. US appearances have included the first solo guitar concert at Benaroya’s Illsley Ball Nordstrom Recital Hall, as well as performances at Meany Hall and feature concerts at the 1998 and 1999 Northwest Guitar Festivals. He has appeared live on BBC Radio 2, BBC Radio Wales, BBC Radio Bristol, Great Western Radio in Somerset, as well as KING-FM, KUOW, KZAZ and KAOS. Mr. Partington has been a prizewinner in the Northwest Guitar Competition and the Portland Guitar Competition and has been awarded the Helen Crowe Memorial Scholarship and the prestigious Brechemin performance scholarship.

Mezzo-soprano KATHRYN WELD has made a name for herself as a gifted and versatile concert singer. As an early music specialist, she has been a featured soloist with such ensembles as the Philharmonia Baroque, under the direction of Nicholas McGegan, Music at St. John’s in New York, the Magnificat Baroque Orchestra in San Francisco, and the Portland Baroque Orchestra. Ms. Weld made her Carnegie Hall debut to critical acclaim in a performance of Bach’s Mass in B minor. She has also made two solo appearances with the New York Philharmonic, with Charles Dutoit and Kurt Masur. She has appeared as a soloist with the Bayerischen Rundfunkchor, Consortium Musica of Munich, Munich Baroque Orchestra, Oregon Symphony, Northwest Chamber Orchestra, Seattle Pro Musica, as well as numerous performances with OSSCS.

Conductor and Music Director GEORGE SHANGROW founded the Seattle Chamber Singers in 1969 and Orchestra Seattle (formerly the Broadway Symphony) in 1979. A musician with a broad range of skills, Mr. Shangrow studied conducting, Baroque performance practice, harpsichord, and composition at the University of Washington. He began his professional conducting career at age 18 and has since concentrated his musical efforts with OSSCS. He has appeared as guest conductor with the Seattle Symphony, Northwest Chamber Orchestra, Tacoma Opera, Rudolf Nureyev and Friends, East Texas University Opera, Oregon Symphony and the Sapporo (Japan) Symphony. He was Music Director and Conductor of Pacific Chamber Opera from 1976 to 1978 and has conducted world premieres of six operas and numerous other orchestral and choral works. Mr. Shangrow has taught at Seattle University and Seattle Community College and is a frequent lecturer throughout the Northwest. He is currently on the faculty of the Seattle Conservatory of Music, where he teaches Music History, Conducting, and Literature. He concertizes frequently as the Cohen-Shangrow Duo with flutist Jeffrey Cohan. Having toured Europe several times as keyboardist and conductor, he is a sought-after accompanist and has appeared in concert on the piano and harpsichord with many noted soloists and ensembles such as El Trio Grande, the Kronos Quartet, Northwest Chamber Orchestra, and the Seattle Symphony.

**SOLO ARTISTS**

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**ORCHESTRA SEATTLE**

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SATURDAY, February 19, 2005 — 8:00 PM  
McNEIL CHARDON HALL  
Mark Salmon, piano  
Sara Hedghet, soprano  
LUDWIG VAN BEETHOVEN  
Piano Concerto No. 4 in G major, Op. 58  
RICHARD WAGNER  
Brühnhiidle’s Imnolation from Götterdämmerung  
IGOR STRAVINSKY  
Firebird/Suite  
PALM SUNDAY, March 20, 2005 — 7:00 PM  
BENAROIA HALL  
JOHANN SEBASTIAN BACH  
St. John Passion, BWV 245  
SUNDAY, APRIL 10, 2005 — 7:00 PM  
MEANY HALL  
Kathryn Weid, mezzo-soprano  
DOMENICO SCARLATTI/VINCENTO TOMMASINI  
The Good-Humored Ladies  
DARIUS MILHAUD  
Le Création du Monde, Op. 81  
HECTOR BERLIOS  
Les Nuits d’Été, Op. 7  
JOHANNES BRAHMS  
Serenade No. 1 in D major, Op. 11  
SATURDAY, MAY 14, 2005 — 8:00 PM  
TOWN HALL  
TBA  
A cappella choral works  
GEORG FRIEDRICH HANDEL  
Ode for St. Cecilia’s Day  
SUNDAY, JUNE 5, 2005 — 7:00 PM  
BENAROIA HALL  
LUDWIG VAN BEETHOVEN  
Symphony No. 9 in D minor, Op. 125  
Annie Thompson  
Kristin Zimmerman  
Vic Rouyer  
Jerry Smith  
David Zapolsky  
ALTO  
Ronald Carson  
Philip Cobb  
Stephan Brady  
BASS  
Potter Garbes  
Gunnar H. Goertzel  
Steve Carl  
Andrew Danilchik  
Alvin Koon  
Dan Lee  
Rob Kline  
TENOR  
Deanna Fryhle  
Theodora Letz  
Jessica Rickert  
Lindy McDowell  
Emma DuBois  
Peters  
Bob Kline  
Gloria Milian  
Lifestyle  
Deborah Tabi  
Tympany  
Linda Swain  
Patrick McDonald  
MARTHA RUSH  
Lilian Johnson  
Terri Timlin  
Tina Stone  
SOPRANO  
Noelle Macuga  
Susan Davis  
Melissa Thirlow  
Susan Dier  
Lee Costa  
Soprano  
Crisis  
Dana Dursoff  
Carolyn Cross Avery  
Linnéa Kanayama  
Anna Erickson  
Jane Blackwell  
Kiki Hood  
Carolyn Cross Avery  
Kiki Hood  
Lee Quinlan  
Lorelei Knowles  
Theodora Letz  
Nancy Shaeen  
Jill Krause  
Nancy Shaeen  
Nedra Slauson  
Julia Aukum Thiels  
MARTHA RUSH  
Soprano  
Susan Dier  
Crisis  
Dana Dursoff  
Carolyn Cross Avery  
Anna Erickson  
Cindy Crade  
Jane Blackwell  
Kiki Hood  
Theodora Letz  
Linda Mendez  
Noelle Macuga  
Paula Rimmer  
Nedra Slauson  
Nancy Shaeen  
Nedra Slauson  
Julia Aukum Thiels
SEASON FINALE

SUNDAY, MAY 16, 2004 – 3:00 PM
TOWN HALL

Michael Partington, guitar
Kathryn Weld, mezzo-soprano
Brian Chin, trumpet

ORCHESTRA SEATTLE

SEATTLE CHAMBER SINGERS

George Shangraw, conductor

JOAQUÍN RODRIGO (1901-1999)

Concierto de Aranjuez

Allegro con spirito
Adagio
Allegro gentile
Michael Partington, guitar

AARON COPLAND (1900-1990)

In the Beginning

Kathryn Weld, mezzo-soprano

— Intermission —

WOLFGANG AMADEUS MOZART (1756-1791)

Symphony No. 40 in G minor, K. 550

Molto allegro
Andante
Menutto-Allegretto
Allegro assai

ROBERT KECHELY (1952*)

Concerto for Trumpet and Orchestra [WORLD PREMIERE]

Gioacchino fuoco
Poesie
Tarantella
Brian Chin, trumpet

MAESTRO CIRCLE [$10,000 or more]
Barbara & Eugene Kidd
Anonymous

COMPOSER CIRCLE [$5,000-$9,999]

Cultural Development Authority of King County
Liesel van Cleef

CONCERTO CIRCLE [$2,500-$4,999]

The Boeing Company
Dr. Cathryn Booth La Force
Lindsay Brown & David Zapolsky
Bill & Dena Cumming
Dean Druggie
Teri Fincham Conner
Gerald & Betty Kechley
Microsoft Foundation
Office of Arts & Cultural Affairs,
City of Seattle
Osborne Family Trust

CADENZA CIRCLE [$1,000-$2,499]
Sharon & André Agnew
Boone & Gayle Barker
Jane Blackwell

Construction Dispute Resolution
Alex & Norma Cugni
Beatrice Dolf
Dina Duff-Martini & Peter Martini
Douglas & Dana Durasoff
Fritz Klein
Dan Lee
H. Lurie, MD
Gregor & Kathy Nitsche
Gary Oakes
Peter & Elva Schmidt
Janet Showalter
Annie Thompson
George Wallenstein & Julie Lutz

Anonymous (3)

Presto [$250-$499]
Barbara & Thomas Anderson
Herbert & Phyllis Anderson
Randy Aspel
& Deborah Daoust
Charles Bredt
Michael & Patricia Clarke
Cynthia M. Cole
& Drs. John Edwards
& Ruth Nordlander-Edwards
Nancy Ellison
Ann Erickson
Cinda Freese
Jo Hansen & Brenda Hogarth
Peter & Heather Garbes
Fay Griffin
David & Candace Holmes
Sylvia Johnson
Loretta & Walt Knowles
Jill & Arnold Kraakmo
Pam & Ted Kummert
Peggy & David Kurtz
James & Elith Larsen
Judith & Alan Lawrence
Gordon Lewis
Timothy Lunde
Mark Lutz
Pamela McPeek
\& Dr. Wm K. Halligan
Laurie Meddell
David & Susan Messick
Suzanne Messick
& Katie Sauter Messick

PRESTO [$500-$999]
Paul Benningfield
Greg Canova & Barbara Linde
Susan Carpenter
& Hallock W. Beals
Ralph & Sue Cobb
Justin Cole
Michael & Lucy Copass
Davis Wright Tremlaine LLP

Dennis & Jean Moore
Howard & Audrey Mann
Royal & Barbara Moses
Andrew Murphy
Allen & Christine Racicot
Suzanne Ross
& Kenneth Robertson
Barbara Schaaf-Lamphere
& Theo Schaad
Chris Simons
Nedra Slauenhoff
A.R. & Jane Stevens
Pietter & Tijllee
Van der Meulen
Patricia & David Vetterlein
Doug Welty
Young Soo Yoon
Anonymous (2)

ALLEGRO [$100-$249]
Catherine Bailey
Andrew & Sally Bell
Roberta & Richard Bennett
Robin Boyer
& Topper Jackson
David & Julia Brewer
Peter Cannon
Steve & Petra Carl
Judith Cohen
& Stephen Brady
Stephen & Margareta Cole
Carol & Clayton Cook
Helen S. Dahlberg
Russell M. & Penny Deary
Kyla Dohmmer
Jan & Peter Dolf
Richard & Judy Dolf
Daniel & Kathleen Dow
Diane Ellington
David & Michelle Ferguson
Sue Ferguson
William Fitchugh
Katie Frevert
David Friedt
Paul Frost
Josieka Garbers
Amy Gerard
Deborah Gilles
& Charles Simnel
Donald & Rebecca Gurka
H. Michael & Maureen Hansen
H. Donald Hawkins
Neal & Clara Hulker
Rena Ilnur & Thomas Roth
Robert Keckley
& Elizabeth Kennedy
Paul & Paula Klitter
Olga Klein
Waren Koons
Francis L. Kwaill
Craig Kyte

Alice Leighton
Eileen & Bob Lusk
Avron Maltese
Jeff & Kris Matson
Shawn Matthew
Bruce McTavish
Linda Mendez
Mission Vet Clinic
Christine Moss
Sharl Miller-Go
Man Chung Ho
Dr. Cynthia A. Mullin
& Dr. Joe Pfeifer
Linda & Jerry Fans
Patrick & Lauren Patterson
Dickson H. & Deirdre Preston
Stephen Provine
Kathryn M. Reed
Richard & Joan Reed
Ruth & John Ruggieri
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