CHEER
MONDAY, DECEMBER 20, 2005 – 7:30 PM
MEANY HALL

ORCHESTRA SEATTLE and the SEATTLE CHAMBER SINGERS
George Shangrow, conductor

BENJAMIN BRITTEN
A Ceremony of Carols, Opus 28
Procession
Wolcum Yole!
There is no Rose
That yonge child – Laurie Medill, soloist
Balulalow
As dew in April
This little Babe – Jessica Robins, soloist
Interlude
In Freezing Winter Night – Jessica Robins & Laurie Medill, soloists
Spring Carol – Jessica Robins & Nancy Shasteen, soloists
Deo Gracias
Recess

The Twelve Days of Christmas – please sing along
The Teddy Bears’ Picnic
O Come, All Ye Faithful – please sing along
A Bayreuth Christmas
Christmas Favorites
Jingle Bells – please sing along

arr. Robert Kechley
arr. Robert Kechley
arr. David Willcocks
Robert Kechley
arr. Bruce Chase
arr. Robert Kechley

– Intermission –

Christmas Day
God Rest You Merry, Gentlemen – please sing along
O Holy Night – sung by Stephen Wall
The First Noel – please sing along
Christmas Fugue
Hark! The Herald Angels Sing – please sing along
Lo! How a Rose E’er Blooming
Jingle Bells – please sing along
Sleigh Ride

arr. David Willcocks
arr. Robert Kechley
arr. David Willcocks & Robert Kechley
Robert Kechley
arr. David Willcocks
Praetorius/Robert Kechley
arr. Robert Kechley
Leroy Anderson

Please disconnect signal watches, pagers and cellular telephones. Thank you.
Use of cameras and recording equipment is not permitted in the concert hall.
The Twelve Days of Christmas
On the first day of Christmas
My true love gave to me:
A partridge in a pear tree.

On the second day of Christmas
My true love gave to me:
Two turtle doves and
A partridge in a pear tree.

On the third day of Christmas
My true love gave to me:
Three French hens, two turtle doves, and
A partridge in a pear tree.

Fourth day: four calling birds
Fifth day: five gold rings
Sixth day: six geese a-laying
Seventh day: seven swans a-swimming
Eighth day: eight maids a-milking
Ninth day: nine pipers piping
Tenth day: ten drummers drumming
Eleventh day: eleven ladies dancing
Twelfth day: twelve lords a-leaping.

O Come, All Ye Faithful
O come, all ye faithful,
Joyful and triumphant;
Come and behold him,
Born the King of Angels:
O come let us adore him,
O come let us adore him,
O come let us adore him,
Christ the Lord!

Sing, choir of angels,
Sing in exultation,
Sing, all ye citizens of heav’n above;
Glory to God in the highest:
O come...

Yea, Lord, we greet thee.
Born this morning for thee
Jesus, to thee be glory given;
Word of the Father,
Now in flesh appearing:
O come...

Jingle Bells
Dashing through the snow
In one horse open sleigh,
O'er the fields we go,
Laughing all the way;
Bells on bobtail ring,
Making spirits bright;
What fun it is to ride and sing
A sleighing song tonight!
Jingle Bells! Jingle Bells! Jingle all the way!
Oh, what fun it is to ride in a one-horse open sleigh!
Jingle Bells! Jingle Bells! Jingle all the way!
Oh, what fun it is to ride in a one-horse open sleigh!

Day or two ago
I though I'd take a ride,
And soon Miss Fanny Bright
Was seated by my side.
The horse was lean and lank,
Misfortune seem'd his lot,
He got into a drifted bank,
And we, we got up stuck!
Jingle Bells!...

The Twelve Days of Christmas
On the first day of Christmas
My true love gave to me:
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My true love gave to me:
Two turtle doves and
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Twelfth day: twelve lords a-leaping.

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Joyful and triumphant;
Come and behold him,
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O come let us adore him,
O come let us adore him,
O come let us adore him,
Christ the Lord!

Sing, choir of angels,
Sing in exultation,
Sing, all ye citizens of heav’n above;
Glory to God in the highest:
O come...

Yea, Lord, we greet thee.
Born this morning for thee
Jesus, to thee be glory given;
Word of the Father,
Now in flesh appearing:
O come...

Jingle Bells
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In one horse open sleigh,
O'er the fields we go,
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Bells on bobtail ring,
Making spirits bright;
What fun it is to ride and sing
A sleighing song tonight!
Jingle Bells! Jingle Bells! Jingle all the way!
Oh, what fun it is to ride in a one-horse open sleigh!
Jingle Bells! Jingle Bells! Jingle all the way!
Oh, what fun it is to ride in a one-horse open sleigh!

Day or two ago
I though I'd take a ride,
And soon Miss Fanny Bright
Was seated by my side.
The horse was lean and lank,
Misfortune seem'd his lot,
He got into a drifted bank,
And we, we got up stuck!
Jingle Bells!...
A Bayreuth Christmas
Combinations of tunes:

Tritan and Isold and White Christmas; Frosty the Snowman with Siegfried Idyll, Love’s Redemption, White Christmas, Brunhilde, Wotan’s Spear; We Three Kings with Dresden Amen, Valhalla, Ukrainian Bell Carol, Ride of the Valkyrie, Siegfried, Siegfried’s Hero Theme; O Come, All Ye Faithful with Siegfried’s Hero Theme; Jingle Bells with “Fate” Rudolph the Red-Nosed Reindeer with Valhalla, Tristan and Isold, White Christmas, Love’s Redemption.

Christmas Fugue
Up On the Housestop, Bring a Torch, Jeanette Isabella, O Christmas Tree, Rudolph the Red-Nosed Reindeer,

From the Composer, Robert Kecheley:
The original thought that drove me to create this work combining Wagner’s motifs with Christmas carols came primarily from a love for the work of Wagner. I thought particularly appropriate the use of Siegfried Idyll in this context because it was indeed premiered on Christmas morning in 1870 as a surprise for Wagner’s wife whose birthday fell on that day. Also the matching up of the chromatic tune of White Christmas with the harmonies of Tristan and Isold was just too good to pass up. Another obvious one that just had to be used was the Ride of the Valkyrie with the Ukrainian Bell Carol. The other themes are from The Ring, and Parzival.

Christmas Fugue shows just how versatile these Christmas melodies can be. As with any fugue, the object is to pass the themes back and forth from player to player and then cut them up and combine them in various ways. It’s a wonderful game for composer, player and listener to follow the journey of discovering how the themes can bounce off each other.

SEATTLE CHAMBER SINGERS

SOPRANO
Linda Mendez
Christine Rickey
Thomas Nesbitt

SOPRANO
Nancy Shasteen
Bridge Savage
Vic Royer

CRISRA CUGIN
Ussel van Cleeff
Julia Akoury Thiel
Jenny Medill

CRISRA CUGIN
Julia Van Cleeff
Julia Akoury Thiel
Jenny Medill

Kyla Deremer
Pat Vetterlein
Annie Thompson
Thomas Nesbitt

Kyla Deremer
Pat Vetterlein
Annie Thompson
Thomas Nesbitt

Susanne Dier

SUSAN DERER

CARLY DREW

CARLY DREW

Dana Durasoff
ALTO

Dana Durasoff
ALTO

Cindy Creeve
Carolyn Cross

Cindy Creeve
Carolyn Cross

Courtney Fuller
Avery

Courtney Fuller
Avery

Heather
Jane Blackwell

Heather

Heather
Jane Blackwell

McLaughlin
Ann Erickson

McLaughlin
Ann Erickson

Garbres
Deanna Fryhle

Garbres
Deanna Fryhle

Lisa Hoffman
Elen Kaisie

Lisa Hoffman
Elen Kaisie

Kiki Hood
Theodora Letz

Kiki Hood
Theodora Letz

Lorellette Knowles
Adrienne McCoy

Lorellette Knowles
Adrienne McCoy

Jill Kraakmo
Suzi Means

Jill Kraakmo
Suzi Means

Peggy Kurz
Laurie Medill

Peggy Kurz
Laurie Medill

That hath made hev’n and earth of naught,
And with his blood mankind hath bought:

Novell...

Hark! the Herald Angels Sing
Hark! the herald angels sing Glory to the newborn King;
Peace on earth and mercy mild,
God and sinners reconciled:

Joyful all ye nations rise,
Join the triumph of the skies,
With th’angelic host proclaim,
Christ is born in Bethlehem.

Hark! the herald angels sing Glory to the newborn King.

Hail the hev’n-born Prince of Peace!
Hail the Sun of Righteousness!
Light and life to all he brings,
Risen with healing in his wings;

Mild he lays his glory by,
Born that man no more may die,
Born to raise the sons of earth,
Born to give them second birth.

Hark! the herald angels sing Glory to the newborn King.

The First Nowell
The first Nowell the angel did say
Was to certain poor shepherds in fields as they lay;
In fields where they lay, keeping their sheep,
On a cold winter’s night that was so deep:

Nowell, Nowell, Nowell,
Born is the King of Israel!

They looked up and saw a star,
Shining in the East, beyond them far;
And to the earth it gave great light,
And so it continued both day and night:

Nowell...

And by the light of that same star,
Three wise men came from country far;
To seek for a king was their intent,
And to follow that star wherever it went:

Nowell...

Then let us all with one accord Sing praises to our heav’nly Lord,
GUSTAV HOLST

Christmas Day: Choral Fantasy on Old Carols

Gustav Holst was an influential music teacher and an outstandingly original composer noted for the excellence of his orchestration. His works combine an international flavor based on the models of Maurice Ravel, Igor Stravinsky, and others; English Romanticism and folk music; and a deep interest in Hindu literature and philosophy. He was born in 1874 in a very musical family and practiced piano daily under his pianist father's supervision. He later took up the trombone, realizing that a nerve inflammation in his right arm made becoming a solo pianist impossible, and perhaps hoping that playing a brass instrument would help to strengthen his weak lungs. In his teens he conducted village choirs near his hometown of Cheltenham, and joined the Royal College of Music in 1893 as a composition pupil of the famous British composer, Charles Stanford. Here he met his lifelong friend and fellow folk music enthusiast Adrian Boult, who exerted a significant influence on Holst's music. He paid for his room and board at the college by playing his trombone, and joined an opera company and later an orchestra as a trombonist, experiences which strongly influenced his band and orchestral compositions. In 1903, Holst began teaching, and two years later he became Director of Music at St. Paul's Girls' School, Hammersmith, the only teaching position that he kept before his retirement in 1928. Combining his teaching with composition, Holst became a celebrated and prolific composer, producing works for stage, orchestra, band, and smaller instrumental ensembles. The Field of the Cloth of Gold, his most famous orchestral work, The Planets, concludes with a wordless chorus, Holst's health was always fragile, and he died in 1934 at the age of 59 following an operation meant to cure an ulcer.

Like his music, Holst's personality combined contrasting elements. He was friendly and gregarious (his friends said he set "a terrifically high standard of being companionable," and was always exceeding 10 but he was also at times quite solitary and remote. He was perceptive and business-like but could also be rather naive in both life and music. He was a practical realist but also a visionary, possessing a strong personal loyalty of expression, but also demonstrated a capacity to create highly complex contrapuntal forms, and his was an irrational, romantic creativity. Holst was not influenced by fluctuating public tastes or feeling musical fads, and in fact was wary of the popularity he achieved; "If nobody likes your work, you have to go on just for the sake of the work." He set out to bring up the children with whom he was pleased.' When the angels had gone away from them into heaven, the shepherds began saying to one another, "Let us go then to Bethlehem and see this thing that has happened which the Lord has made known to us." Christmas Day begins with a single unaccompanied line as if a single angel was bringing us "News! News!" and bidding us rejoice; it gradually builds in volume, texture, and excitement as the heavenly host praises God, encircling the Child with its angels. Holst includes a slow movement that opens the piece with a touching song describing the Nativity.

BENJAMIN BRITTEN

A Ceremony of Carols, Op. 28

The son of a dentist and an amateur singer and the youngest of four children, Edward Benjamin Britten was born on the feast day of St. Cecilia, the patron saint of music, in 1913. He studied piano and then viola, and began a life of continuing musical composition at an early age. Holst had written a play called "The Royal Falcy" [sic] about Prince John, the fifth son of King Henry II, and the seven noble ladies composing a cantata and taking several prizes for his works. At 20 he completed the confident choral work, "A Boy Was Born," at a rehearsal for a broadcast performance of which he met Peter Pears, with whom he developed a life-long personal and professional relationship. Between 1935 and the beginning of World War II, Britten wrote music for documentary films produced by the General Post Office Film Unit, and then joined the team making television's peculiar challenges supplied him with the tools he needed for the composition of some 15 operas over the course of the following decade.

Because they were conscientious objects, Britten and Pears sailed for North America in the spring of 1939. Returning to England in 1942, Britten faced a conscientious objects' tribunal and was exempted from military service. During the early 1940s, he produced a number of important works, including Hymn to St. Cecilia, A Ceremony of Carols, Seven Sonnets of Michelangelo, Serenade (for tenor, horn, and strings), Rejoice in the Lamb, and the Festival Te Deum. The outstanding opera, Peter Grimes, was completed in 1945. Britten continued to compose operas, and wrote many works for the Aldeburgh Festival, founded by him and Pears in 1948. Britten received many awards and honors over the next 28 years, and was named the first Master of the Queen's Music in 1952, being named to the Order of Merit in 1956. He was awarded a life peerage in 1976, the year of his death, the first musician to be so honored. Despite his many accolades, Britten remained modest: "People sometimes seem to think that, with a number of works now lying behind, one must be bursting with confidence," he observed. "It is not so at all. I haven't achieved the simplicity I should like in my music, and it's not done yet. But I haven't got up yet to the heights I would have liked to in my technique." On March 16, 1946, Benjamin Britten and his life-long companion, tenor Peter Pears, boarded a Swedish cargo vessel, the MS Axel Johnson, for their return to Britain after spending three highly successful years in the United States. Before beginning its crossing of the Atlantic, the ship stopped at Halifax, Nova Scotia. Here Britten purchased a collection of poems in Old English dating from the 14th through 16th centuries that he knew would soon inspire a work that was inspired to compose music for a set of seven Christmas carols. Britten's situation during the ocean crossing was rather less than ideal! Some of his music manuscripts, on which he had intended to work during the long-month voyage, had been confiscated by customs agents as possibly containing secret coded information; he had an unfilled commission for a harp concerto from one Edna Phillips, and was trying to study two harps to make a pair to his liking without loss of time. Since he could not find them, he decided to be "sensible... very near the huge provisions ice box, and the smell & heat were intolerable, & it was difficult for [Britten] as people seemed to whistle up & down the corridor all day." Britten needed to find some way to "alleviate the boredom," as he wrote to a friend, and probably also to distract his mind from his unpleasant surroundings and from the possibility of the ship's being sunk by one of Hitler's U-boat packs searching for prey. Thus he wrote the first version of A Ceremony of Carols.

After his safe return to England, Britten added the "Hodie" ("On this day") plainchant "Procession" and "Rexecessus" to frame the set of carols (the idea of using an appropriate plainsong melody—in this case, one sung at evening worship on Christmas day—came from the broadcaster and critic Alec Robertson). He also used the music of the new carol, "Wolcum Yole" ("Welcome Yule"), to shape the first of the seven "texts," that is, without the carol "That yonge child" and a harp interpolation, a variation on the "Hodie" plainsong, that were added before the work's publication in 1943. A Ceremony of Carols, for treble voices and harp, received its first performance in the Library of Norwich Castle on December 5, 1947, sung by the women's voices of the Fleet St. Choir under the direction of T. B. Lawrence. The final version of the work was premiered by the Montfort Boys' Choir, Oundle, at the Westminster Abbey on December 4, 1943.

The Ceremony of Carols might be viewed as based structurally on the framework of the famous English service of "Lessons and Carols for Christmas." This service usually opens with the choir processing into the church, continues with nine seasonally appropriate Bible readings alternating with musical selections that relate to the readings. However, Britten's retelling of the "narrative" of the Christmas story, but emphasizes various aspects of the liturgical seasons from December through March: the feast of the Epiphany, the Blessed Virgin Mary and her singing to her Child, and the nature and theological meanings of the Christ Child's birth.

The work as a whole might also be thought of as a multifaceted crystalline Christmas ornament with surfaces of contrasting color, mood, and texture: The short text sometimes sings in unison or with monodic recitation ("There is no rose," in echoe monodic recitative in the "Interlude," together with the repeated use of the five-note scale reminiscent of the Balinese gamelan (percussion orchestra) to which Britten had been introduced during his stay in America in the early 1940s: the ringing harp figures in "Wolcum Yole" and "Dolus Gratias" and the deep-throated pealing in the accompaniment of "There is no Rose." The orchestral interludes incorporate his composition into the reverberant properties of the acoustic environment in which it might be performed. A large church auditorium's acoustic would enhance the sonorities of the harp (possibly chosen by Britten to accompany the voices because of his concerto-commission-related harp study). The canonic writing for the voices, especially in "This little babe," would be particularly dramatic in a lively acoustic that would amplify and multiply the harp's sound. The orchestral interlude, and examine the composer's expertise in creating melodic lines that fit the word-rhythms of the texts and in painting musical pictures to illustrate the texts. For "In freezing winter night," Britten blends elements of ancient modal and modern major and minor tonalities into a timeless, shimmering space, and creates the voices singing in canon to haunt another through the harmonic light like fluttering ghosts. He uses very close canon to produce the effect of waves of pursuing aman, and the voices singing in canon to haunt another through the field of battle in "Little babe."

"Balladow," the rocking, shifting rhythmic accents bring to mind the motion of the Holy Mother of God as she guides her child with her lullaby.

So hold this crystalline musical ornament up to the light of your aural imagination. Join us in celebrating, in this work, the wonders of the season when Christ is born, salvation appears, angels and archangels are singing, and heaven and earth meet "in little space."

Notes by Loretta Knowles
completed in 1945. Britten continued to compose operas, and wrote many works for the Aldeburgh Festival, founded by him and Pears in 1948. Britten received many awards and honors over the next 28 years, and his music was performed worldwide. He was inspired to compose music for a set of seven Christmas carols. Britten’s situation during the ocean crossing was rather less than ideal! Some of his music manuscripts, on which he had intended to work during the long-month voyage, had been confiscated by customs agents as possibly containing secret coded information; he had an unfulfilled commission for a harp concerto from one Edna Phillips, and was trying to study two harps to make her a new one, which he would deliver to her in the States; in another one of his melodies “misery” very nearly the huge provision boxes, and the smell & heat were intolerable, & it was difficult for [Britten] as people seemed to whistle up & down the corridor all day.”

Britten needed to find some way to “alleviate the boredom,” as he wrote to a friend, and probably also to distract his mind from his unpleasant surroundings and from the possibility of the ship’s being sunk by one of Hitler’s U-boat packs seeking for prey. Thus he wrote the first version of A Ceremony of Carols.

After his safe return to England, Britten added the “Hodie” (“On this day”) plainchant “Purification” and “Recession” to frame the set of carols (the idea of using an appropriate plainsong melody—in this case, one sung at evening worship on Christmas day—came from the broadcaster and critic Alec Robertson). He also used the plainsong “Hodie” in a number of other works, such as the “In the Hand of the King” section from the opera Peter Grimes, which is based on the medieval English ballad “The Young King.”

As a result of this interaction, the Carols were premiered at the Aldeburgh Festival on 26 July 1944, and were well received. The work was later published by Boosey & Hawkes, and has since become one of Britten’s most popular and beloved compositions. The text is based on the medieval English ballad “The Young King,” which tells the story of a young prince who is taken to the sea and drowned. The Carols were later performed at the Festival of Carols, a festival of carol singing and performance that was established by Britten in 1945, and has since become a major annual event in the British musical calendar.

Britten’s dedication to the Carols was evident in his performance of them, and he continued to perform them throughout his career. The Carols were also performed by various other choirs and orchestras, and have been recorded numerous times.

The carols remain popular today, and continue to be performed and recorded by choirs and orchestras around the world. They are particularly associated with the English tradition of carol singing, and have become an integral part of the Christmas season in the United Kingdom and beyond.

In conclusion, Benjamin Britten’s A Ceremony of Carols is a masterpiece of 20th-century music, and a testament to his skill as a composer. The Carols have become an important part of the Christmas season, and continue to be enjoyed by audiences around the world.

References:

God Rest You Merry, Gentlemen
God Rest You Merry, Gentlemen,
Let nothing you dismay.
For Jesus Christ our Saviour
Was born upon this day.
To save us all from Satan's power
When we were gone astray;
O tidings of comfort and joy.

From god our heav'nly Father
A blessed angel came,
And unto certain shepherds
Brought tidings of the same,
How that in Bethlehem was born
The Son of God by name;
O tidings of comfort and joy.

Now to the Lord sing praises,
All you within this place,
And with true love and brotherhood
Each other now embrace;
This holy tide of Christmas
All others doth deface
O tidings of comfort and joy.

That hath made heav'n and earth of naught,
And with his blood mankind hath bought:
Nowell...

Hark! the Herald Angels Sing
Hark! the herald angels sing
Glory to the newborn King;
Peace on earth and mercy mild,
God and sinners reconciled:
Joyful all ye nations rise,
Join the triumph of the skies,
With th'angelic host proclaim,
Christ is born in Bethlehem.
Hark! the herald angels sing
Glory to the newborn King.

Hail the heav'n-born Prince of Peace!
Hail the Sun of Righteousness!
Light and life to all he brings,
Risen with healing in his wings;
Mild he lays his glory by,
Born that man no more may die,
Born to raise the sons of earth,
Born to give them second birth.
Hark! the herald angels sing
Glory to the newborn King.

The First Nowell
The first Nowell the angel did say
Was to certain poor shepherds in fields as they lay;
In fields where they lay, keeping their sheep,
On a cold winter's night that was so deep:
Nowell, Nowell, Nowell,
Born is the King of Israel!

They looked up and saw a star,
Shining in the East, beyond them far;
And to the earth it gave great light,
And so it continued both day and night:
Nowell...

And by the light of that same star,
Three wise men came from country far;
To seek for a king was their intent,
And to follow that star wherever it went:
Nowell...

Then let us all with one accord
Sing praises to our heav'nly Lord,
The Twelve Days of Christmas
On the first day of Christmas My true love gave to me: A partridge in a pear tree.

On the second day of Christmas My true love gave to me: Two turtle doves and A partridge in a pear tree.

On the third day of Christmas My true love gave to me: Three French hens, two turtle doves, A partridge in a pear tree.

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Ninth day: nine pipers piping
Tenth day: ten drummers drumming
Eleventh day: eleven ladies dancing
Twelfth day: twelve lords a-leaping.

O Come, All Ye Faithful
O come, all ye faithful, Joyful and triumphant, Come and behold him, Born the King of Angels: O come let us adore him, O come let us adore him, O come let us adore him, Christ the Lord!

Sing, choirs of angels, Sing in exultation, Sing, all ye citizens of heav’n above; Glory to God in the highest: O come...

Yea, Lord, we greet thee, Born this morning, Jesu, to thee be glory giv’n; Word of the Father, Now in flesh appearing: O come...

Jingle Bells
Dashing through the snow In one horse open sleigh, O'er the fields we go, Laughing all the way; Bells on bobtail ring, Making spirits bright; What fun it is to ride and sing A sleighing song tonight! Jingle Bells! Jingle Bells! Jingle all the way! Oh, what fun it is to ride in a one-horse open sleigh! Jingle Bells! Jingle Bells! Jingle all the way! Oh, what fun it is to ride in a one-horse open sleigh!

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O come let us adore him, O come let us adore him, O come let us adore him, O come let us adore him, O come let us adore him, Christ the Lord!

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Dan Lee
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Peter & Elva Schmidt
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George Wallerstein & Julie Lutz
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Barbara Schaad-Lamphere & Theo Schaad
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Fay Griffin
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Lorellette & Walt Knowles
Jill & Arnold Kraakmo
Pam & Ted Kummert
Peggy & David Kurtz
James & Elhih Larsen
Judith & Alan Lawrence
Gordon Lewis
Timothy Lunde
Mark Lutz
Pamela McPeek & Dr. Wm K. Halligan
Laurie Meddill & David Savage
Steven Messick & Katye Sauter Messick
Dennis & Jean Moore
Howard & Audrey Morrill
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Nedra Slaunton
A. R. & Jane Stevens
William T. Super
Pieter & Tjitske Van der Meulen
Doug & Ingrid Welfi
Young Soon Yoon
Anonymous (2)
ALLEGRO [$100-$249]
Governing Board
Catherine Bailey
Andrew & Sally Bell
Robin Boyer & Topper Jackson
David & Julie Brewer
Peter Cannon & Steve & Petra Carl
Judith Cohen & Stephen Brody
Stephens & Margaux Cole
Carol & Clayton Cook
Helen S. Dahlgren
Russell M. & Penny Deputy
Kyla Deflemer
Jan & Peter Dolf
Richard & Karen Dolf
David & Kathleen Dow
Diane Ellerson
David & Michelle Ferguson
Sue Ferguson
William Fitchugh
Katie Frevert
David Friedt
Paul Frost
Josefina Garbes
Amy Gerard
Deborah Giles & Charles Sinnell
Donald & Rebecca Gurka
N. Michael & Moreen Hansen
H. Donald Hawkins
Neal & Clara Hukower
Rena Ilumin & Thomas Roth
Robert Wood Johnson Fdn.
Suzanne Johnson
Robert Kechley & Elizabeth Kenny
Paul & Paulette Kidder
Olga Klein
Warren Koons
Frances J. Kwapi
Craig Kyte

This list includes gifts received between August 1, 2002 and October 22, 2004. While every effort has been made to ensure a complete and accurate listing of our valued patrons, we apologize for any errors. To report an error or omission, please call 206-682-5208 or send an email to osscs@osscs.org.
CHEER
MONDAY, DECEMBER 20, 2005 – 7:30 PM
MEANY HALL

ORCHESTRA SEATTLE and the SEATTLE CHAMBER SINGERS
George Shangrow, conductor

BENJAMIN BRITTEN
A Ceremony of Carols, Opus 28

Procession
Wolcum Yole!
There is no Rose
That yonge child – Laurie Medill, soloist
Balulalow
As dew in Aprille
This little Babe – Jessica Robins, soloist
Interlude
In Freezing Winter Night – Jessica Robins & Laurie Medill, soloists
Spring Carol – Jessica Robins & Nancy Shasteen, soloists
Deo Gracias
Recessious

The Twelve Days of Christmas – please sing along
The Teddy Bears’ Picnic
O Come, All Ye Faithful – please sing along
A Bayreuth Christmas
Christmas Favorites
Jingle Bells – please sing along

– Intermission –

Christmas Day
God Rest You Merry, Gentlemen – please sing along
O Holy Night – sung by Stephen Wall
The First Noël – please sing along
Christmas Fugue
Hark! The Herald Angels Sing – please sing along
Lo! How a Rose E’er Blooming
Jingle Bells – please sing along
Sleigh Ride

arr. Robert Kechley
arr. Robert Kechley
arr. David Willcocks
Robert Kechley
arr. Bruce Chase
arr. Robert Kechley
arr. Robert Kechley
arr. Robert Kechley
arr. Robert Kechley & Robert Kechley
arr. Robert Kechley
arr. David Willcocks
Praetorius/Robert Kechley
arr. Robert Kechley

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