PASSION
SATURDAY, FEBRUARY 19, 2005 – 8:00 PM
MEANY HALL

ORCHESTRA SEATTLE
George Shangrow, Conductor

PROGRAM

RICHARD WAGNER (1813-1883)
Dawn and Farewell from the Prologue to Die Götterdämmerung
Sara Hedgcock, soprano (Brünnhilde)
Stephen Rumph, tenor (Siegfried)

LUDWIG van BEETHOVEN (1770-1827)
Piano Concerto No. 4 in G Major, Op. 58
Allegro moderato
Andante con moto
Rondo (Ravisse)
Mark Salzman, piano

RICHARD WAGNER (1813-1883)
Immolation Scene from Die Götterdämmerung
Sara Hedgcock, soprano (Brünnhilde)

– Intermission –

IGOR STRAVINSKY (1882-1750)
Firebird Suite (1919 version)

Introduction
Dance of the Firebird
Dance of the Princesses
Infernal Dance of King Kastchei
Finale

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Use of cameras and recording equipment is not permitted in the concert hall.

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Firebird—Stravinsky “The most exquisite marvel of equilibrium between sounds, movements and forms” 
A composer of diverse styles, Stravinsky’s compositions reflect both the composer’s personality and the evolution of the times.
Igor Stravinsky was born in Ornensian, Russia in 1882. He was brought up in a musical home with opera and ballet being a major part of his childhood. He began his law studies at University of Paris in 1901, but his main focus seemed to be studying composition with Rimsky-Korsakov. During this time, he contributed Scherzo Fantastique and Fireworks. The better work impressed the director of the Ballets Russes, Sergei Diaghilev; so much so that he commissioned a large-scale ballet from Stravinsky. It was through this commission that The Firebird was created. The Firebird was composed between December 1909 and May 1910 and was premiered at the Opera Paris on June 24, 1910. The instant popularity of the work resulted in the publication of two suites, the first in 1911 for a very large orchestra and one in 1919. The relationship with Diaghilev also yielded a campaign of Petrochka and The Rite of Spring after the success of The Firebird. Stravinsky used an amalgamation of Russian fairy tales for the inspiration, representing both the Romantic interests in the supernatural and the nationalistic trends in the arts of that time. The flatulent plot tells a story of Kraschel, the evil green-tailed ogre, and the Firebird, who represents goodness. Kraschel and The Firebird compete for the soul of the young prince Ivan Tsarevich. Prince Ivan wishes to free the Thirteen princesses from Kraschel’s tricks with the help of the Firebird. Stravinsky was able to depict good and evil with the use of an old idea from Rimsky-Korsakov. He used structured chromaticism to represent evil and magic and dactyl and folk song melodies for the representation of good and human qualities. The scenario of the ballet was a very traditional sequence of dances linked by pas de deux, much like Swan Lake.
The music, although now understood to be formalistic, was new to both the orchestral performers and the dancers. Stravinsky had to attend the rehearsals for the orchestra rehersals to explain the music to the bewildered players, and at the first rehearsal, the dancers missed their entrances because of the distraction of the new orchestral ideas they were hearing. Perhaps it was the actuality or the unorthodox compositional techniques that were unusual at this time. Stravinsky employed brilliant glistening harmonies in the strings, seen by some as an attempt to outdo his teacher in orchestral effects. The color and energy of this work, as well as his other two Diaghile ballets, have made Stravinsky one of the greatest musical figures of the twentieth century.

Program Notes

The Fourth Piano Concerto leaves the piano concerto genre into a new phase of complete consistency of thought, feeling, beauty and sensitivity. Beethoven accentuates the feeling of lightness and grace by setting the concerto in G major, a key often used by the piano concerto music and piano sonatas. The key element in this work is sensitivity. The idea is established from the beginning by the serene solo piano opening.

There has been some discussion about the slow movement’s relationship to the organ. Nineteenth-century theorist Adolf Marx describes the sound of organ as contrasting the shade of Hell and later as Organ being tame the wild beasts with his lyre. Although there is no evidence of programmatic inspiration for this movement, Carl Czerny states, “There is no doubt that in many of his most beautiful works, Beethoven was inspired by something akin to music pictures from his reading or from his own imaginative vision.” Beethoven sets the solo piano against the strings in a dialogue fashion. As the movement progresses, it becomes obvious that the piano is winning the argument and the strings are reduced to timid, pizzicato utterances. The final movement, a rondo in G major, brings the opposing forces back together with an abundance of energy. There is a striking beginning in C major that makes the listener question which tonality will prevail to the final cadence. In the end, the grandest G major triumph.

Brinnhilde’s Immolation from Götterdämmerung – Wagner

Richard Wagner (1813-1883) was an innovator in harmony and structure. He created compositions in which many elements of the arts were brought together for a single purpose in his own type of Gesamtkunstwerk, or “universal art”. He developed the use of the Leitmotiv (leading motive) as a unifying musical principle. This technique used the interweaving of melodies or fragments of music associated with specific characters, incidents or ideas in the drama. Wagner’s characters address the philosophical issues that Wagner considered vital to society: the tension between good and evil, between physical and spiritual and between selfishness and redemption.

Near the end of the 1840s, Wagner began work on his most important musical dramatic tetralogy, “Der Ring des Nibelungen” (The Ring of the Nibelungs). This cycle, composed of “Das Rheingold”, “Die Walküre”, “Siegfried” and “Götterdämmerung”, became one of the most successful operas ever written by Wagner to complete. The premiere performance was in August 1876 at the Festspielhaus in Bayreuth. The Ring Cycle is viewed as one of the most significant events in the history of opera.

Götterdämmerung (Twilight of the Gods) was written in 1876. The main theme of the opera is Siegfried and Brinnhilde’s doom and the downfall of the Gods. In Act III, the concluding portion of the final scene tells the story of Brinnhilde’s Immolation. Earlier in the opera, Siegfried is lured into destructive actions and forgets his Brinnhilde and seeks to marry Gerhilde and Fingsfang, and marry the daughter of the villainous Hagen. This enraged Brinnhilde and she plots with Hagen to kill Siegfried. In true opera style, Siegfried is murdered by unknown assassins. As he dies, the idea of his death brings out the Valhalla and the Valhalla. Brinnhilde regains her former wisdom and makes a funeral pyre for Siegfried, but in the end she also rides into her own fiery death on her Valkyrie’s steed, Grane. There are numerous numbers throughout this scene, representing the Twilight of the Gods, the redemptive power of Brinnhilde and Siegfried, magic fire, Rhinemaidens, Siegfried, Valhalla and Walkers. They are placed strategically with the plot of the scene and enhance the pace and personal connection with the drama. Wagner had great difficulty in writing the final movement of his Götterdämmerung. He wrote six different sketches that each focused on different philosophical stances before deciding to have her accept her role in the drama. This ending truly represents the redemptive quality of woman’s love and sacrifice.

Wagner used the Ring Cycle to seek self-understanding. With that personal journey he created an immense musical work that transforms the outer world of nature and also the inner world of human soul.

-Notes by Heather MacLaughlin Garbes

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Lauren Daugherty
Stacey Dye 
Samantha Hansen

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Jacob Manos

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PIANO

Melissa Underhill

FLUTE
Shane Millot-Ho* 
Melissa Underhill

OBOE
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ALTRO
Carolyn Cross Avery

Jane Blackwell

Donna Frythe

Theodore Lutz

Suzi Morris

Laure Filimund

Christine Rickert

Bridge Savage

Nedra Stauion

Julie Mauery Thiel

Anna Thompson

Kristen Zimmerman

BARD

Timothy Lynde

Benjamin Meehan

Thomas Nesbit

Vic Royer

Jerris Sams

SEATTLE CHAMBER SINGERS

Please join us for two fun, festive, and hopefully fruitful, fundraising events (note paid date changes)
The Orchestra Seattle–Seattle Chamber Singers Chamber Music Marathon returns again this year to the University Village Barnes and Noble, March 11-13, for an entire weekend of chamber music in all its glory — instrumental and vocal ensembles, noted soloists and certainly some memorable surprise appearances.

Join us Friday evening, May 6th, at Townhall Seattle for an “Ode to an Auction,” featuring some outstanding Silent and live auction items, joyful entertainment, food, wine, and much, much more.

Both events raise funds to help us support the incredible music that Orchestra Seattle–Seattle Chamber Singers creates. For more information, check out the OSSCS website: www.osscs.org or call 206 682 5208.
BRÜNNHILDE:
Zu neuen Taten, teurer Held,
wie liebst' ich dich, liess ich dich nicht?
Ein einzig' Sorgen lässt mich schimmern:
dass dir zu wenig mein Wert gewann!
Was Götter mich wiesen, gab ich dir:
heiliger Runen reichen Hort;
doch meiner Stärke magdlichen Stamm

SIEGRIED:
Mehr gabst du, Wunderfrau, als ich zu wahren weiss:
nicht zürne, wenn dein Lehmen mich unbehelmt liess!
Ein Wissen doch wahr' ich wohl: dass mir Brünnhilde lebt;
eine Lehre lernt' ich leicht: Brünnhildes zu gedenken!

BRÜN: Willst du mir Minne schenken, gedenke deiner nur,
gedenke deiner Taten: gedenk' des wilden Feuers,
das furchetslos du durchschrittet, da den Fels es rings umbrann.

SIEG: Brünnhilde zu gewinnen!

BRÜN: Gedenk' der beschildeten Frau, die in tiefem Schlaf du fandest,
der den festen Heim du erbrachst.

SIEG: Brünnhilde zu erwecken!

BRÜN: Gedenk' der Eide, die uns einen; gedenk' der Verheiratung, die wir tragen;
gedenk' der Liebe, der wir leben:
Brünnhilde brent dann ewig heilig dir in der Brust!

SIEG: Lass ich, Liebste, dich hier in der Lohe heiliger Hut;
zum Tausche deiner Runen reicht' ich dir diesen Ring.
Was der Taten je ich schuf, des Tugend schliesst er ein.
Ich erschlug einen wilden Wurm, der grimmig lang' ihn bewacht.
Nun wahre du seine Kraft als Weihegruss meiner Treu!

BRÜN: Ihn geiz' ich als einziges Gut!
Für den Ring nimmt nun auch mein Ross!
Ging sein Lauf mit mir einst kühn durch die Lüfte,-
mit mir verlor es die macht'ge Art;
über Wolken hin auf blitzenden Wettern
nicht mehr schwings' es sich mutig des Wegs;
doch wohin du ihn fühst, - sei es durchs Feuer-
grauenlos folgt dir Grane; denn dir, o Helde,
soll er gehorchen! Du hüt' ihn wohl;
er hört dein Wort: o bringe Grane oft Brünnhildes Gruss!

SIEG: Durch deine Tugend allein soll so ich Taten noch wirken?
Meine Kämpfe kiesest du, meine Siege kehren zu dir:
on deines Rosses Rücken, in deines Schildes Schirm,
nicht Siegfried acht' ich mich mehr, ich bin nur Brünnhildes Arm.

BRÜN: O wäret Brünnhilde deine Seele!

SIEG: Durch sie entbrennt mir der Mut.

BRÜN: So wärst du Siegfried und Brünnhilde?

SIEG: Wo ich bin, bergen sich beide.

BRÜN: So verödet mein Felsensor?

SIEG: Vereint, fasst er uns zwei!

BRÜN: O heilige Göttin! Hehre Geschlechter!
Weidet euch! Aug' an dem weilvollen Paar!
Getrennt - wer will es scheiden?
Geschieden - trennt es sich nie!

SIEG: Heil dir, Brünnhilde, prangender Stern!
Heil, strahlende Liebe!

BRÜN: Heil dir, Siegfried, siegendes Licht!
Heil, strahlendes Leben!

BEIDE: Heil! Heil!

BRÜNNHILDE:
How would I love you if I did not let you go forth to new deeds, dear hero?
One anxiety alone makes me hesitate that I was too meager a reward for you!
What the gods taught me I have given you - a rich hoard of holy runes;
but of the strength of my maidenly inheritance I was bereft by the hero
to whom now I bow. Drained of knowledge but full of desire; rich in love but
deprived of strength; do not despise the poor creature who can grudge you
nothing but give no more!

SIEGRIED:
More you gave me, wondrous woman, than I know how to husband: do not
be angry if your teaching has left me still untutored!
Yet one thing I have grasped - that Brünnhilde lives for me;
one lesson I have easily learned - to think of Brünnhilde!

BRÜN: If you would reward me with love, think only of yourself,
think of your deeds: think of the ferocious fire
through which you fearlessly forced a way when it flamed around the rock.

SIEG: To win Brünnhilde!

BRÜN: Think of the woman beneath the shield whom you found fast asleep,
and whose tight-fitting helmet you tore off.

SIEG: To waken Brünnhilde!

BRÜN: Think of the vows that unite us; think of our mutual trust;
think of the love in which we live:
then Brünnhilde will burn forever like a sacred flame in your breast!

SIEG: I must leave you here, my dearest, in the sacred custody of the fire;
in return for your tuition I give you this ring.
Within it resides the virtue of whatever deeds I wrought.
I slew a savage dragon who grimly had long guarded it.
Now take its power into your keeping as the pledge of my troth!

BRÜN: I prize this as my sole possession!
Now for the ring take my horse!
He used with me boldly to run his course through the air,-
and with me lost his mighty power;
far above the clouds in thunder and lightning no more
will he make his valiant way; but wherever you lead him -
even through the fire - Grane fearlessly will follow you;
for, my hero, he will obey you!
Care for him well; he will heed your words;
often give Grane Brünnhildes's greeting!

SIEG: Shall I then perform further deeds of valour through your virtue
alone? You select my combats, my triumphs reflect on you;
astirde your steed, sheltered by your shield,
I can no longer count myself Siegfried, I am but Brünnhilde's arm.

BRÜN: Could Brünnhilde but be your soul!

SIEG: My spirit is kindled by her.

BRÜN: Then you would be Siegfried and Brünnhilde.

SIEG: Wherever I am shall we both be found.

BRÜN: Then my rocky home will be uninhabited?

SIEG: It will hold us both, since we are one.

BRÜN: O sacred gods! Supreme beings!
Feast your eyes on this dedicated pair!
Apart, who shall separate us?
Separate, we shall never part!

SIEG: Hail, Brünnhilde, radiant star!
Hail, resplendent love!

BRÜN: Hail, Siegfried, victorious light!
Hail, resplendent life!

BOTH: Hail! Hail!
Richard Wagner: Göttterdammerung - Immolation Scene (Act III, Scene 3)

BRÜNNHILDE
Starke Scheit schichtet mir dort am Rande des Rheins zuhauf!
Hoch und hell lodre die Glut,
die den edlen Leib des hehrsten Helden verbrannt.
Sein Ross führet daher, dass mit mir dem Recken es folge:
denn des Helden heiligste Ehre zu teilen, verlangt mein eigener Leib.
Vollbringt Brünnhildes Wunsch!

Wie Sonne lauter strahlt sein Licht:
der Reinsten war er, der mich verriet!
Die Gattin träumend, - treu dem Freunde,
- von der eigenen Träume - einzigt ihm treuer -
schied er sich durch sein Schwert.
Echter als er schwur keiner Eide;
reiner als er hielt keiner Verträge;
lauter als er liebte kein ander;
und doch, alle Eide, alle Verträge,
die treueste Liebe - trog keiner wie er! -

Wisset ihr, wie das ward?
O ihr, der Eide ewige Hütter!
Lenkt euren Blick auf mein blühendes Leid:
erschaut eure ewige Schuld!
Meine Klage hör', du herrst Gott!
Durch seine tapferste Tat, dir so tauglich erwünscht,
weiteste du den, der sie gewirkt, dem Fluchhe, dem du verfleust;
ich musste der Reinsten verraten, dass wissend würde ein Weib!

Weiss ich nun, was dir frommt? -
Alles, alles, alles weiss ich, - alles ward mir nun frei!
Auch deine Raben hör' ich rauschen;
mit bang erschuttert Botschaft
send' ich die beiden nun heim Ruhe, ruhe, du Gott! -

Mein Erbe nun nehmet, ich zu eigen.
- Verfluchter Reif! Furchtbærer Ring!

Dein Gold fass' ich und geb' es nun fort.
Der Wassertiefe weise Schwester,
und Rheines schwimmende Töchter,
euch dank' ich de redlichen Rat.
Was ich begehrt, ich geb' es euch:
aus meiner Asche nehmt es zu eigen!
Das Feuer, das mich verbrennt,
rein'ge vom Fluche den Ring!
Ich in der Flut löset ihn auf,
und langer bewahrt das lichte Gold,
das euch zum Unheil geraubt.

Fliegt heim, ihr Raben!
Raunt es eurem Herren, was hier am Rhein ihr gehört?
An Brünnhildes Felsen fahrt vorbei! -
Der dort noch lodert, weisst Loge nach Valhall!
Denn der Göter Ende dämmert nun auf.
So - werf' ich den Brand in Valhalls prangende Burg.

Graue, mein Rosi! Sei mir gegrüßt!
Weist du auch, mein Freund, wohin ich dich führe?
Im Feuer leuchttend, liegt dort dein Herr,
Siegfried, mein seliger Held.
Dem Freunde zu folgen, wiesherst du freundig?
Lockt dich zu ihm die lachende Lohe?
Fühl' meine Brust auch, wie sie entbrannt;
helles Feuer das Herz mir erfasst,
nhu zu umschlingen, umschlossen von ihm,
in mächtigstem Minne vermißt ihm zu sein!

Heiajoh! Graue! Gruss' deinen Herren!
Siegfried! Siegfried! Sieh!
Selig grüsst dich dein Weib!

Stack stout logs for me in piles there by the shore of the Rhine!
High and bright let a fire blaze,
which shall consume the noble body of the mighty hero.
Lead here his horse, that with me it may follow the warrior;
for my own body longs to share the hero's holiest honour.
Fulfil Brünnhilde's request.

Like sunlight his clear radiance shines on me:
hewas the purest, he who betrayed me!
Deceiving his wife, loyal to his friend,
with his sword he separated himself
from his own true love, alone dear to him.
No man more honest ever took an oath;
none more true made treaty;
none was more pure in love;
and yet none so betrayed all oaths,
all treaties, his truest love!

Do you know why this was?
O you, heavenly custodian of oaths!
Turn your gaze on my great grief,
see your everlasting guilt!
Hear my lament, mighty god!
Through his most doughty deed, that you rightly desired,
you sacrificed him who wrought it to the curse which had fallen on you:
this innocent betrayed me so that I should become a woman of wisdom!

Do I know now what is your will?

Everything, everything, everything I know, all is now clear to me!
I hear your ravens stirring too;
with dreaded desired tidings I now send them both home.
Rest, rest now, o god!

Now I take up my inheritance.
Accursed ring, terrible ring,
I take your gold and now I give it away.
Wise sisters of the water's depths,
you swimming daughters of the Rhine,
I thank you for your good counsel.
I give you what you crave:
from my ashes take it for your own!
The fire that consumes me shall cleanse
the ring from the curse!
You in the water,
wash it away and keep pure the gleaming gold
that was disastrously stolen from you.

Fly home, you ravens!
Recount to your master what you have heard here by the Rhine!
Pass by Brünnhilde's rock: direct Loge,
who still blazes there, to Valhall;
for the end of the gods is nigh.
Thus do I throw this torch at Valhalla's vaulting towers.

Grane, my steed, greetings!
Do you too know, my friend, where I am leading you?
Radiant in the fire, there lies your lord,
Siegfried, my blessed hero.
Are you neighing for joy to follow your friend?
Do the laughing flames lure you to him?
Feel my bosom too, how it burns;
a bright fire fastens on my heart to embrace him,
enfolded in his arms, to be one with him in the intensity of love!

Heiajoh! Graue! Greet your master!
Siegfried! Siegfried! See!

Your wife joyfully greets you!
**Program Notes**

Firebird: Stravinsky's "The most exquisite marvel of equilibrium between sounds, movements and forms" - Henri Ghilton in Nouvelles Revue Francaise.

A composer of diverse styles, Stravinsky's compositions reflect both the composer's personality and the evolution of the times.

Igor Stravinsky was born in Oranienbaum, Russia in 1882. He was brought up in a musical home with opera and ballet being a major part of his childhood. His father was a lawyer and a musician. Stravinsky studied with many prominent composers, including César Franck and Edgar Varèse. In 1909, he met Sergei Diaghilev, who became his artistic partner for many years. Together, they created the Ballets Russes, which featured many of Stravinsky's most famous works.

Stravinsky was known for his ability to synthesize different musical styles and techniques into his compositions. His music is characterized by complex rhythms, dissonant harmonies, and unconventional structures.

### ORCHESTRA SEATTLE

**VIOLIN**
- Susan Carpenter
- Lauren Daugherty
- Stacey Oey
- Susan Jennings
- Jason Hensch
- chụp str. Karin Manchur
- Christoph Schmitz
- Fritz Klein**
- Pam Kummet
- Natasha Louis
- Ellen Lusk
- Mark Lutz
- Aaron Melayoff
- Gregor Noser
- Susan Owens
- Stephen Provine*  
- Tho Schoed
- Nicola Shangrow
- Janet Showalter
- Keena Smith-Shangrow

**VIOLA**
- Audrey Don
- Dawn Juliano
- Jim Lurie
- Katherine McWilliams*
- Andrew Schirmer
- Robert Shangrow
- Sam Williams

**CELLO**
- Jon Lydon*
- Annie Roberts
- Valerie Ross
- Kailey Sauder Messick
- Jennifer Whalaker
- Matthew Wyman

**BASS**
- Jo Hansen*
- Steve Messick
- Doug Periand
- Chris Simonson
- Another Bass

**PIANO**
- Melissa Underhill

**FLUTE**
- Shari Mittler Ho*
- Melissa Underhill

**OBEO**
- Ben Hagans*
- Tania Kerr

**ENGLISH HORN**
- Tania Carr

**CLARINET**
- Steve McConnaughey
- Guy Sites

**BASS CLARINET**
- Jen Zwielle

**BASSOON**
- Jeff Eldridge
- Michel Joelvet*

**TRUMPET**
- Daniel Harrington
- Ian Newhall
- Janet Young*  
- Another Trumpet

**SOPRANO**
- Sue Cobb
- Kyla Deremer
- Susan Dier
- Darah Duffossé
- Ann Erickson
- Cristina Freese
- Kiki Hood
- Lucinda Jones
- Jill Knissam
- Linda Menci
- Nancy O'Brien
- Liz Vennel
- Pat Vetterlein

**ALTO**
- Corinna Avery
- Jane Blackwell
- Donna Fryhe
- Therese Loetz
- Suri Morris
- Laurie Medes
- Christine Rickert
- Bridget Savage
- Neda Stassinov
- Donna McCullough
- Anna Thompson
- Kristen Zimmerman

**TENOR**
- Ronald Carson
- Ralph Cobb
- Peter Garbes
- Gunner H. Goettler
- Alen Koon
- Dan Lee
- Timothy Lunde
- Dave Mean
- Thomas Nessbit
- Vic Royer
- Jerry Sams

**BASS**
- Stephen Brady
- Andrew Daschke
- Douglas Dusaroff
- Dennis Moore
- Jeff Trahan
- Richard Wyckoff

### SEATTLE CHAMBER SINGERS

**Please join us for two fun, festive, and hopefully fruitful fundraising events (please note date changes).**

The Orchestra Seattle-Chamber Singers Chamber Music Concert returns again this year to the University Village Barns and Noble, March 11-13, for an entire weekend of chamber music in all its glory - instrumental and vocal ensembles, noted soloists and certainly some memorable surprise appearances.

Join us Monday evening, May 6th, at Townhall Seattle for an "Ode to an Auction," featuring some outstanding Silent and live auction items, joyous entertainment, food, wine, and much, much more.

Both events raise funds to help us sustain the incredible music that Orchestra Seattle-Chamber Singers creates. For more information, check out the OSSCS website: www.oscss.com or call 206 682 5208.
"PASSION"
SATURDAY, FEBRUARY 19, 2005 – 8:00 PM
MEANY HALL

ORNCHRESE SEATTLE
George Shangrow, Conductor

PROGRAM

RICHARD WAGNER (1813-1883)
Dawn and Farewell from the Prologue to Die Götterdämmerung
Sara Hedgcock, soprano (Brünnhilde)
Stephen Rumph, tenor (Siegfried)

LUDWIG van BEETHOVEN (1770-1827)
Piano Concerto No. 4 in G Major, Op. 58
Allegro moderato
Andante con moto
Rondo (VivoScope)
Mark Salamin, piano

RICHARD WAGNER (1813-1883)
Immolation Scene from Die Götterdämmerung
Sara Hedgcock, soprano (Brünnhilde)

- Intermission -

IGOR STRAVINSKY (1882-1750)
Firebird Suite (1918 version)
Introduction
Dance of the Firebird
Dance of the Princesses
Infernal Dance of King Kaschei
Finale

MAESTRO CIRCLE [$10,000 or more]
Nancy E. Edworth
Barbara & Eugene Kidder
COMPOSER CIRCLE [$5,000-$9,999]
ArtsFund
ACF
 Joined: 2003
Liesel van Geest
Bill & Dena Cumming

CONCERTO CIRCLE [$2,500-$4,999]
The Rockefeller
Dr. Cathryn Booth La Force
Lindsay Brown & David Zasopolsky
Dean Drudge
Terri Fincher Connar
Gerald & Betty Kochley
Microsoft Foundation
Office of Arts & Cultural Affairs, Seattle
Osberg Family Trust

CADENZA CIRCLE [$1,000-$2,499]
Sharon & Andri Agnew
Sharon Agnew – in memory of Reba Shangrow
Boone & Gayle Barker
Robert & Richard Bennett
Jane Blackwell
Ann Chiller – in memory of Reba Shangrow
Construction and Resolution
Alex & Norma Ough
Beethoven
Dinah Cuttino & Peter Martini
Douglas & Dana Duross
Fritz Klein
Danielle Lee
H. J. Lurie, MD
Gregor & Kathy Nachis
Gary Gates
Peter & Elke Schmidt
Nancy Shasten
Janet Showalter
Annie Thompson
George Wolfenstein & Julie Lutz
Anonymous (3)

VIVACE [$500-$6999]
Boone & Gayle Barker
Paul Bensingsfeld
Greg Canova & Barbara Linde
Susan Carpenter & Hallock W. Beals
Ralph & Sue Cobb
Justin Cole
Michael & Lucy Copass
Devis Wright Tremaine LLP
Philipp E. Gladfelter
Michael Grummert
Sue Herring
Jessie & Joe Johnson
Sylvia Johnson
Ellen Keluse & Gary Roberts
Jon Lange
Theodora Lutz & Paul Blinzer
Alan & Kimberly Osberg Lippman
Paddy McDonald
David Means
Kemi Nakayabashi
Tom Newhitt & Penny Nichols

Northwest Hydronic Heating
Bar & Toots Pederson
Gustav & Claire Reaum
Hugh & Susan Reichenbach
Barbara Schaad-Lampere
& Theo Schaad
George Shangrow & Julie Reed
Richard & Nancy Taw
Helen Shor & Art Shor
Patricia & David Vetterlein
Anonymous (3)

PRESTO [$250-$499]
Barbara & Thomas Anderson
Herbert & Phyllis Anderson
Randy Apell & Deborah Daoust
Charles Dyer
The Bullitt Foundation
Michael & Patricia Clarke
Cynthia M. Cole
Clara Cugnet
Dr. John Edwards
& Ruth Nordlund-Edwards
Nancy Ellison
Ann Erickson
Cinda Foose
Jo Hansen & Brenda Hoghart
Peter & Heather Garbes
Fay Griffin
Michael Grimmett
David & Candace Holmes
Loretta & Wayne Knowles
Jill & Arnold Krasinsky
Pam & Ted Krummett
Peggy & David Kurtz
James & Ethel Larsen
Judith & Alan Lawrence
Gordon Lewis
Timothy Lundie
Mark Lutz
Pamela McPeak
& Dr. Wm K. Halligan
Laurie Medill & David Savage
Steven Mossack
& Katie Sauter Messick
Denis & Jean Moore
Howard & Audrey Mortill
Royal & Barbara Moses
Andrew Murphy
Rebecca Parker – in memory of
Reba Shangrow
Allen & Christine Robertson
Anne Robertson
Elizabeths
& Kimberly Robertson
Eckart & Hildegard Schmidt
Chris Simson
Nedra Stewson
A.R. & Jane Stevens
William F. Supper
Peter & Tatsuko Van der Meulen
Doug & Ingrid Wett
Young Sook Yoon
Anonymous (3)

ALLEGRO [$100-$2499]
Catherine Bailey
Andrew & Sally Bell
Linda Bell
Robin Boyer & Topping Jackson
David & Blythe Brewer
Peter Cannon
Steve & Petra Carl
Judith Cohen & Stephen Brady
Stephen & Margareta Coler
Carol & Clayton Coup
Helen Culp
Russell M. & Penny Deputy
Kyla DeRemer
Jan & Peter Doff
Richard & Judy Doff
Daniel & Kathleen Dow
Diene Ellingson
David & Michelle Ferguson
Sue Ferguson
William Fitzhugh
Katie Frevert
David Friedt
Paul Frost
Craig & Deanna Frith
Jeffrey & Jeannine Garber
Amy Gerhard
Deborah Giles & Charles Simrell
Donald & Rebeca Gurla
N. Michael & Moreen Hansen
H. Donald Hawking
Neal & Carol Hikawara
Rene Isumi & Thomas Roth
Robert Wood Johnson Fdn.
Suzanne Johnson
Robert Kechley
& Elizabeth Kennedy
Paul & Paulette Kidder
Olga Klein
Warren Koons
Frances J. Kwapp
Craig Kyle
Alice Leighton
Hubert Lucke
Eileen & Bob Lucsk
Julie & Jamie Lutz
Jeff & Kris Matson
Shawn Matthew
Barbara & Gerald McAughlin
Bruce McDavitt
Linds Mendez
Miasa Van Clinic
Christine Moss
Shari Miller-Ho
& Man Chung Ho

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& Dr. Joe Pfeffer
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Dickson H. & Delorde Preston
Stephen Province
Katherine M. Reed
Joan & Richard Reed
Ruth & John Rug
F. W. Scholz
Drs. Paul & Ellen Schreiber
Joan & David Selvig
Bernois Sienkiewicz
Ellen Smith
Kenna Smith-Shangrow
John & Candace Stenseth
Helen Stolz
Valerie Ann Taylor
William & Kathleen Trier
Reba & David Utensly
Jim & Cynthia van de Erve
Jan Van Zee
Kathleen Weit & Steven Tachell
Lorraine Wetzel
Rob Weltziehn
Stephen Wilen
Willy & Helen Wilson
Jerry & Nancy Worsham
Barbara & Wilson Wyant
Matthew Wyant & Bonnie Light
Richard Wyckoff & Carol Judge
Anonymous

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For more information on helping us sustain the music, please visit our website at: www.oscs.org or call the OSSCS office: 206.682.5206.