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ORCHESTRA-SEATTLE 
CHAMBER SONGERS 
George Shargow, conductor

IGOR STRAVINSKY (1887-1971) 
Symphony of Psalms
Exaudi orationem meam
Expectans expectavit Dominum
Laudate Dominum. Alleluia.

- Intermission -

LUDWIG VAN BEETHOVEN (1770-1827) 
Symphony No. 9 in d minor, Op. 125 (Choral)
Allegro non troppo, un poco maestoso
Molto vivace
Adagio molto e cantabile
Presto - Allegro assai - Presto - Rezitativo - Allegro assai vivace alla Marcia - Allegro ma non tanto

Eleanor Stallcop-Horrox, soprano
Emily Lunde, mezzo-soprano
Stephen Wall, tenor
Steven Tachell, bass

George Shargow, conductor

A Tribute to Gary Oules

We are grateful for our Principal Clarinetist, Gary Oules, who is retiring from Orchestra Seattle with this concert. Gary will continue living in Seattle and will have the title of Clarinet Emeritus with OSS. He has been with the orchestra since its first official concert in the autumn of 1970. Raised in Chelan, Washington, he attended Central Washington University. Following college, he joined the top Air Force Band and the Singing Sergeants from 1977 to 1993. He studied with premier clarinetist Harold Wright of the National and Boston symphonies. Since the early 60s, Gary has been a public school music instructor in Montana, Eastern Washington, and the Seattle area. His work as a private instructor in both clarinet and saxophone has been some of his most rewarding. He has had many exceptional students who have gone on to many fine schools and positions. He has performed as soloist with the Wentworth Symphony, the Seattle Philharmonic, the Olympia Symphony, and Orchestra Seattle. He served as Principal Clarinet in the Seattle Philharmonic from 1972 into the 80s. Gary has performed with the Seattle Concert Band under Bill Cole and Frederick Fennell and his work has been heard in both Carnegie Hall and the Salzburg Mozarteum. It has been a great honor to have Gary Oules as our Principal for the past 26 years. Gary’s beautiful tone and elegant phrasing have been an inspiration to us throughout all these years.
VIOLIN
Susan Carpenter
Lauren Daugherty
Stacey Oye
Stephanie Endy
Sue Herring
Jason Hershey
Manuchang Ho
Emmy Hoech
Maria Hunt
Fritz Kleiss**
Pam Kummert
Mark Lutz
Aaron Malecky
Susan Owens
Stephen Provine*
Elizabeth Robertson
Theo Schaad
Nicola Shangrow
Janet Showalter

Piano
Sean Barker
Robert Kechley

Harp
Alison Austin (6/4)
Ruth Mar (6/5)

SOPRANOS
Sue Cobb
Sue Dier
Dana Durasoff
Cinda Feeche
Heather MacLaughlin Garbes
Lis Hoffman
Kid Hood
Lorelle Knowles
Jill Kraakos
Peggy Kurtz
Linda Mendez
Kia Sam
Melissa Thriloway
Liesel van Cleeff
Pat Vetterlein

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, Portland Opera, 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 part of the Cohan-Shangrow Duo with flutist Jeffrey Cohan. Having toured Europe several times as keyboardist and conductor, he is in demand after accompanist and has appeared in concert on the piano and harpsichord with many noted soloists and ensembles such as El Tiempo Grande, the Kronos Quartet, Northwest Chamber Orchestra, and the Seattle Symphony.

PIANO
Nicholas Grenek

Cello
Jennifer Elliston
Patricia Lyon
Kate Sauter Messick
Jill Reed
Annie Roberts
Valerie Ross*
Karen Thomson
Matthew Wyant*\

Flute
Jenna Callix (piccolo)
Shari Muller-Ho*

OBEO
John Dimond
Brent Hayes*
Amy Duerr-Day
Mike Guerrero

English Horn
Taina Karr

Clarinet
Alan Lawrence
Gary Oules*

Bassoon
Jeff Eldridge
Judith Lawrence*

Tenors
Ronald Carson
Robert Cobbs
Peter Garbe
Avin Koon
Jon Lange
Daniel Lee
Timothy Lunde
Thomas Nesbitt
Vic Royer
Jeremy Sams

Basses
Paul Benningfield
Stephen Brady
Greg Canova
Stephen Carl
Andrew Danichik
Douglas Durasoff
Larry Maloney
Patrick McDonald
Dennis McNichol
Jeffery Thirlowey
Richard Wyckoff

Horn
Barney Blough
Don Creve
Laurie Heidt
Jim Hendrickson
Michael Tocco

Trumpet
Ron Cole
Piccolo: Rabih Laher
George Moffat
Gordon Ullman
Janet Young*

Trombone
Paul Bogataj*
Moc Escobedo
David Holmes

Tuba
David Brewer

Timpani
Daniel Ole
David Brewer
Robert Kechley

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Stravinsky: Symphony of Psalms (1930)

"It is not a symphony in which I have included Psalms to be sung. On the contrary, it is the singing of the Psalms that I am symphonizing." - Igor Stravinsky

A composer of many diverse styles, Stravinsky's comment probably refers to any of the compositions that show aspects of both the composer's personality and the evolution of the times. Igor Stravinsky was born in Orenienbaum, Russia in 1882. He was brought up in a musical home with opera and ballet being a main part of his childhood. He began his law studies at St. Petersburg University in 1905, but his main focus seemed to be studying composing with Rimsky-Korsakov and becoming known for his compositions. He caught the attention of Sergei Diaghilev who requested he write a work for the Ballet Russes in Paris. This marks the start of Stravinsky's career of composing a wide variety of genres and styles of music. Stravinsky moved from Russia to Paris to work more closely with Diaghilev on numerous ballets. He later moved to the United States and was influenced by twelve-tone and serial compositions.

Stravinsky's Symphony of Psalms was commissioned by the Boston Symphony for the celebration of its fiftieth anniversary and was first performed in December 1930. The dedication by Stravinsky states, "This symphony composed to the glory of God is dedicated to the Boston Symphony Orchestra on the occasion of its fiftieth anniversary." It is in three parts: Prelude, Double Fugue and Allegro symphonique. Stravinsky had no intention of imitating the conventional nineteenth century symphony, but rather wanted the work to be an original symphony on a grand scale without conforming to convention. He wanted the work to feature extensive contrapuntal development and also to be "a choral and instrumental ensemble in which the two elements should be on equal footing, neither one of them outweighing each other." To help with this equality, Stravinsky replaces the violins and violas with the voices of the choir. The text of these sections are based on Psalms 38, 39, 150 from the Vulgate to be sung in Latin. The root idea of the entire symphony is "the sequences of two minor thirds joined by a major third" (Stravinsky and Craft, 1948).

The first movement, Exaudi praeterea meum, presents itself as a conversation between ostinato-like patterns and orchestral punctuations where the motion seems to stop abruptly. Stravinsky employs the C4/4 octavent scale throughout most of this movement. This makes this movement seem very tonally disjunctive due to the octavent scale being a scale composed of four pairs of half-steps a whole-step apart. There seems to be no tonal center at this time. He also focuses heavily on the pitches of e and g and views them as the dichotomy (or dual axis) and that these two pitches have some form of "polar attraction". This small comment from Stravinsky has led to years of speculation and analysis in the musicological world. Expectants expected Dominum, the second movement, is a double fugue that starts with a simplistic opening motive by the oboe. The flute initiates and then the other instruments join in for a full fugal outpouring before the voices enter. This movement employs higher tessituras for principal players and extreme ranges between the parts. The voices are used for a clear presentation of the text, suspended over the busy fugue below them. The harmony of this movement is tonally centered and generally diatonic, but Stravinsky uses suspensions and resolutions to add tension between the orchestral and choral parts.

Contrasting musical motifs give rise to the expressiveness of the third movement, Alleluia, Laudate Dominum. Contrary to the final movements of symphonies of this vintage, the "alleluia" exclamation appears to be a sense of relief instead of a shout of triumph. The "alleluia" begins slowly with a repetitive figure ending with the resolution, "dominium". Stravinsky uses the grand pause after the second statement of the "alleluia" to create a feeling of awe and reverence in the midst of frenzy. The return of the triplet motif with appoggiato horn calls signals the section that, in Stravinsky’s words, was inspired “by a vision of Elijah’s chariot climbing the Heavens. Never before had I written anything quite so literal as the triplets for horns and piano to suggest the horses and chariot.” A last echo of the opening “alleluia” leads to the unison "alleluia" as in the beginning of the movement.

-Program notes by Heather MacLaughlin Garbes

Beethoven: Symphony No. 9 in D minor, Opus 125 “Choral”

"I carry my thoughts about with me for a long time... before writing them down... once I have grasped a theme I shall not forget it even years later. I change many things, discard others, and try again and again until I am satisfied; then, in my head... (the work rises, it grows, I hear and see the image in front of me from every angle... and only the labor of writing it down remains...) I turn my ideas into tones that resound, rise, and rage until at last they stand before me in the form of notes.”

So said Ludwig van Beethoven, born in Bonn, Germany, around December 16, 1770, to Johann van Beethoven, a tenor in the Electoral Court chapel; his mother, Maria Magdalena, the widow of a valet. The child prodigy grew up amid poverty, discord, and distress. His father was very harsh, became an alcoholic, and was dismissed from Court service in 1789,
and of Ludwig’s seven siblings, only two survived infancy. At the age of eleven, the unhappy Ludwig was taken away from school to pursue musical studies exclusively. He learned to play the organ, piano, violin, and viola, and began to compose music. In 1816, he was appointed second organist in the Electoral Chapel in Bonn. For the next eight years, Beethoven was very active in the musical life of the city, and his talents were noticed by the musically discerning. He visited Vienna in 1787 and took some composition lessons from Mozart, but he had to return home to manage household affairs when his mother died in 1793. Beethoven and his brother and friend van Swieten settled permanently in Vienna in 1792, when the Elector fled the city as a revolutionary French army advanced.

In Vienna, Beethoven studied first with Haydn, from whom he claimed to have learned nothing, and then with Johann Albrechtsberger, whom Beethoven found overly strict, and then with Aloys Förster, a composer of string quartets, who was highly credited as a teacher.

The young Beethoven survived financially by teaching and playing the piano at private music-meetings, where his dynamic, emotionally charged performances began to attract attention. He moved increasingly from a career as a virtuoso pianist toward one as a composer, writing piano concertos and sonatas, chamber works for winds and strings, and then symphonies. But though by 1800 his musical range was considerable and his material fortunes were blossoming, he became aware that his hearing was deteriorating, and deafness soon threatened not only his musical life, but his social and personal life as well. He became increasingly morose, withdrawn, and distrustful, and contemplated suicide in 1802, writing that only art, and his belief that he had much of importance to express musically, withheld him from ending his watchful existence. He also wrote of his longing for a single day of joy: “O Providence - grant me some time a pure day of joy. For so long now the heartfelt echo of true joy has been strange to me. Oh when - oh when, oh when in the temple of nature and of mankind - Never? No - oh that would be too hard.” Perhaps it was this unquenchable hope for joy that enabled Beethoven to survive his innumerable troubles, which included increasingly poor health (he suffered from asthma, lumps, eye disease, liver ailments, dyspepsia, fever, and pneumonia, in addition to his deafness), financial misfortune, political and social turbulence, and disappointment and tension in his personal life. Indeed, over the next quarter century he composed some of the most dramatic and passionate of all musical works, and he became a public figure in a way that no composer had before him. When died in March of 1827. It is said that 10,000 people attended his funeral. Never been for his livelihood to the nobility, he helped to create a new musical age, that of the artist as hero who belongs to all humanity.

Beethoven’s ninth and final symphony, Op. 125 in d minor, generally known as the “Choral Symphony,” is a work of monumental proportions. Its innovative musical syntax has influenced virtually every Western composer, particularly Mendelssohn, Brahms, Wagner, Bruckner, and Mahler, since its first performance on May 7, 1824, at a concert in the Kärntnertor Theatre in Vienna.

Performances of the Ninth Symphony have also marked epochal public occasions: in 1849, students played its finale through loudspeakers in Trianon Square to inspire courage, and Leonard Bernstein led a performance in Berlin to celebrate the Wall’s raising, substituting the word Freudheit (freedom) for Freude (joy).

Before he left Bonn in 1792, Beethoven seems to have been contemplating a musical setting of Schiller’s "Ode to Joy" (“An die Freude”), which, because of its expression of utopian ideals and its delirious praise of "Joy," had been an inspiration to the composer since his earliest years. Thus the outline of the chief melody appeared in the Fantasia for piano, orchestra, and choir (Op. 80), in which a poem in praise of music forms the foundation of a brilliant choral finale. Beethoven worked on the Ninth Symphony from 1822 to 1824, after he had become almost completely deaf and could hear his music only in his head, and through it, the melody to which he finally set portions of Schiller’s poem became one of the best-known melodies of all time, a symbol of humanity's desire for universal joy and fraternity.

The symphony is structured in the traditional four-movement design of earlier symphonies, but in size, scope, complexity, and difficulty it goes far beyond all previous examples of the genre, and stretches the symphonic form nearly to the breaking point. It was first performed employing about 24 singers for each of the four choral parts, and the large orchestra includes strings, woodwinds (flutes, piccolos, oboes, clarinets, bassoons), brass (cornets, trumpets, trombones), timpani, and percussion. Some see in this symphony Beethoven’s continuing struggle to find his “day of joy,” and if he did not succeed in finding it for himself, he has undoubtedly led others to discover joy of their own. The work is, in any event, the magnificent culmination of his career as the symphonist whose works form the bridge between the Classical and Romantic periods of musical style. It shines as the prime example of Beethoven’s belief that music expresses, and is to be understood through, the feelings.

The first two movements of the work, with their persistent, powerful, and percussive dotted rhythms, evince tension and conflict. The mystery and enigma of the first movement’s opening chord seem to evoke desolation and despair, and the darkness is deepened by the descending minor melodic figures in the movement’s

Wen der große Wurf gelungen, Eines Freundes Freund zu sein, Wer ein holds Weib errungen, Mische seinen jubel ein! ja – war auch nur eine Seele Sein nennt auf dem Erdenund! Und wer’s nie gekonnt, der stehe Weindend sich aus diesem Bund!


Froh, wie seine Sonnen fliegen Durch die wellen großen Plan, Laufet, Brüder, eure Bahn, Freudig wie ein Hold zum Siegen.

Seid umschlungen, Millionen! Diesen Kuft der ganzen Welt! Brüder – übrum Sternenzelt Muß ein lieber Vater wohnen.

Ihr stürzt nieder, Millionen! Ahnest du den Schöpfer, Welt? Such ihn übrum Sternenzelt, Über Sternen muß er wohnen.

Schiller

Steven Tachell, a native of Seattle, began his academic music studies at the University of Washington and the Vienna Music Conservatory. His initial professional experience included two summers with the Santa Fe Opera in the Young Singers Apprentice program, and continued with his engagement as Resident Bass-Tenor with the St. Gallen Opera Theater in Switzerland. After a short return to Seattle, Mr. Tachell moved to New York, where he performed with Ev Queler’s Opera Orchestra of New York, Opera New England in Boston, Arizona Opera, New Jersey Opera, and Chattanooga Opera among others. He also returned to Seattle Opera, where his roles have included Sharpless in Madame Butterfly and Ping in Turandot. Before settling back in the Northwest, Mr. Tachell spent another four years in Germany, where he sang as a soloist in concerts and opera throughout Bavaria. He has been a frequent performer with the Munich Savoyards, singing lead roles in the Gilbert and Sullivan productions of Patience, Ruddigore, Mikado, and others. He recently appeared as a guest artist in the University of Washington’s production of Cimarosa’s Il matrimonio segreto.

Mr. Tachell’s concerts credits include appearances in Japan, Germany and throughout the United States, performing all the major works of Bach and Handel, Mendelssohn’s Elijah, and the Brahms German Requiem to name a few. In the Northwest, he has performed with the Spokane Symphony, the Tri-Cities Symphony, the Seattle Chamber Singers and Orchestra Seattle, the Choir of the Sound, the Seattle Bach Choir, the Cascadian Chorale, and the Seattle Choral Company. He started off the year performing in Gerhswin’s Porgy and Bess with the Seattle Symphony. Other recent concerts include Bach’s St. John Passion, the Mozart Requiem, and the Faure Requiem. Upcoming performances include Verdi’s Requiem and Beethoven’s Symphony No. 9.
Heard my prayer, Lord, and answered me; 
And let your feet be steadfast, 
For I praise you in my song; 
And let my heart rejoice in you, 
For I know you are the Lord.

Praise him in the grandeur of his power; 
Praise him for his greatness, 
For he is the King of kings; 
Praise him with sound of trumpets; 
Praise him with stringed instrumens; 
Praise him with the sound of timbrel; 
Praise him with songs and wondros; 
Praise him with sound of cymbals; 
Praise him with sound of jubilation; All that have breath, praise the Lord.

St. Paul 105

O friends! Not these sounds! But let us strike up more pleasant sounds and more joyful

Joy, o wondrous spark divine, 
Daughter of Elysium, 
Drunk with fire now we enter 
Heavenly one, your holy shrine. 
Your magic powers join again 
What fashion strictly did divide; 
Brotherhood unites all people 
Where your gentle wings spread wide.

Beethoven — Ode to Joy — Ode an die Freude

O Freunde, nicht diese Töne! Sondern laß uns angenhemen anstimmen und freudenvoller! Freude, schöner Götterfunken, 
Tochter aus Elysium, 
Wir breiten feurzentrümmer, 
Himmelsche, dein Helligum. 
Deine Zauber binden wieder, 
Was die Mode streng geteilt; 
Alle Menschen warden Brüder, 
Wo dein sanfter Flügel weilt.

First musical theme. But the mood lightens a little in the rest of the movement: its second theme is in the brighter B-flat major, and occasional melodic hints seem to anticipate the finale. A rapid, helper-skelter musical chase, which Beethoven spoke of in a sketch as "mere sport," opens the second movement, also in d minor. This is followed by a gentler trio section in major, in which melodic flourishes of the finale again appear. The slow, contemplative third movement is also built on two contrasting themes, the first in B-flat and serenely song-like, and the second in D and somewhat faster. The slow first theme is decorated with increasingly complex musical pattern-work in its two variations and lengthy coda. Prior to each of the variations, the second, somewhat faster-moving theme appears, first in D and then in G, providing tonal contrast.

The gigantic choral finale of the symphony, which has caused the most comment and controversy, begins with a furious orchestral exposition, followed by a "rejection" of the material of the first three movements, the themes of which are quoted in turn. The "Freude" ("joy") theme is then presented and given three variations before an even more dissonant outburst signals the entry of the voices. A solo baritone sings, "O Friends, not these sounds! Rather, let us turn to sounds more pleasant and joyful;" and soloist and chorus then join in the "Freude" theme. This is worked into a huge musical structure in which four soloists, chorus, and orchestra combine in a virtual "symphony within a symphony," with a grand "opening movement" in D, an almost dance-like "Turkish March" section in B-flat and G, a "slow movement" in G, and a "finale" which combines the "Freude" and "Seid umschlagen" ("be embraced") themes.

Many of the symphony's early critics, especially in England, found the final choral movement completely incomprehensible and incomberent, but the work enjoyed a sensational reception. When the composer, who by this time was completely deaf, appeared to direct the performance, he received five rounds of applause; since Viennese concert etiquette prescribed three rounds only for royalty, Beethoven's acclaim caused the police an attempt to curtail the overly enthusiastic outbursts. Though Beethoven presided from a conducting stand in front of the performers, the real direction of the performance was in the hands of the Kappellmeister, who had instructed the performers to pay no heed to Beethoven's gestures, and of the orchestra's leader. It is said that, at the end of the performance, the applause was thunderous, and realizing that the composer could not hear the ovation, the singer Caroline Unger turned him to face the audience. Following the concert, the exhausted composer fainted. He later made his way to the home of Anton Schindler, his friend and first biographer, and there, too drunk to eat or drink, he fell asleep fully clothed and remained so till morning.

The un Kemp man with broad shoulders and a mass of unruly hair, who was poorly-educated and ill-mannered, who clashed with himself and the world, did what his one-time pupil had tried but failed to do: to conquer the world through his musical talent and tenacity.

Program notes by Loreleite Knowles

Soprano Eleanor Stallcop-Horox studied at Central Washington State College and at the Curtis Institute of Music in Philadelphia. In 1989 she won the Bel Canto competition, she performed and pursued advanced studies in Siena, Italy with Maestro Walter Baracchi of La Scala. She has been a soloist with the Colorado Opera Festival, the Colorado Springs Chorale and Soli Deo Gloria, Orchestra Seattle, the Philadelphia Singers (where she participated in the premiere of Romeo Cascarini's opera William Penn in the role of Nurse) and was seen as a Bridesmaid in Seattle Opera's 1999 production of Don Frischielt. In the summer of 1990, she appeared as Leonora in Fidelio with Bel Canto Northwest in Portland, Oregon. A student of Ellen Faull, she has been a member of the Seattle Opera Chorus since 1997 and a soloist at University Presbyterian Church since 1995. Her recent appearances on the concert stage include a performance as soprano soloist in Verdi's Requiem with Choir of the Sound.

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TEXTS

Stravinsky — Symphony of Psalms
1. Ekuai orationem meam, Domine, et deprecationem meam, auribus percipere lacrimas meas.
Ne silvae, quoniam advena ego sum apud te.
et peregrinos, sicut omnes patres mei.
Remite mihi, ut refrigerem
Præsum quam abeam et amplius non ero.
Psalm 38: 13-14

II. Expectans expectavi Dominum, Et intendent mihi, Et exaudivi preces meas; Et eduxit me de lacu miseriae, et de luto faeciis.
Et statuit super petram pedes meas; et dixit me Deus.
Et immisit in os meum canticum novum, carmen Deo nostro.
Videbunt multi et timebunt, et sperabunt in Domino.
Psalm 39: 1-3

III. Alleluia
Laudate Dominum in sanctis ojus.
Laudate eum in firmamento virtutis ejus.
Laudate eum in virtutibus ejus.
Laudate eum in secundum multitudinem magnitudinis ejus.
Laudate eum in sone tubae.
Laudate eum in ipso flumine.
Laudate eum in cordis et organo.
Laudate eum in cymbalis benesanantibus.
Laudate eum in symphoniae jubilationibus.
Omnis spiritus laudet Dominum.
Psalm 150

Beethoven — Ode to Joy — Ode an die Freude
O Freunde, nicht diese Töne! Sondern laß uns angenahre anstimmen und freudenvoller!
Freude, schöner Götterfunken,
Tochter aus Elysium,
Wir breiten feuerfunken,
Himmelsche, deins Helligtum.
Deine Zaubern binden wider,
Was die Mode streng geteilt;
Alle Menschen warden Brüder,
Wo dein sanfter Flügel weilt.
O Freunde! Not these sounds! But let us strike up more pleasant sounds and more joyfully!
Joy, o wondrous spark divine,
Daughter of Elysium,
Drunk with fire now we enter
Heavenly one, your holy shrine.
Your magic powers join again
What fashion strictly did divide;
Brotherhood unites all people
Where your gentle wings spread wide.

first musical theme. But the mood lightens a little in the rest of the movement: its second theme is in the brighter B-flat major, and occasional melodic hints seem to anticipate the finale. A rapid, helter-skelter musical chase, which Beethoven spoke of in a sketch as "mere sport," opens the second movement, also in d minor. This is followed by a gentler trio section in major, in which melodic foreshadows of the finale again appear. The slow, contemplative third movement is also built on two contrasting themes, the first in B-flat and serenely song-like, and the second in D and somewhat faster. The slow first theme is decorated with increasingly complex musical pattern-work in its two variations and lengthy coda. Prior to each of the variations, the second, somewhat faster-moving theme appears, first in D and then in G, providing tonal contrast.

The gigantic choral finale of the symphony, which has caused the most comment and controversy, begins with a furious orchestral exultation, followed by a "rejection" of the material of the first three movements, the themes of which are quoted in turn. The "Freude" ("Joy") theme is then presented and given three variations before even more dissonant outbursts signal the entry of the voices. A solo baritone sings, "O Friends, not these sounds! Rather, let us turn to sounds more pleasant and joyful," and soloist and chorus then join in the "Freude" theme. This is worked into a huge musical structure in which four soloists, chorus, and orchestra combine in a virtual "symphony within a symphony," with a grand "opening movement" in D, an almost dance-like "Turkish March" section in B-flat and 6/8 time, a stately "slow movement" in G, and a "finale" that combines the "Freude" and "Seid umschlungen" ("Be embraced") themes.

Many of the symphony's early critics, especially in England, found the final chorus movement completely incomprehensible and incomparable, but the work enjoyed a sensational reception. When the composer, who by this time was completely deaf, appeared to direct the performance, he received five rounds of applause; since Viennese concert etiquette prescribed three rounds only for royalty, Beethoven's acclaim caused the police a great deal of worry and caused a state inquiry into the performance. Though Beethoven presided from a conducting stand in front of the performers, the real direction of the performance was in the hands of the Kappelmänner, who had instructed the performers to play no heed to Beethoven's gestures, and of the orchestra's leader. It is said that, at the end of the performance, the applause was thunderous, and realizing that the composer could not hear the ovation, the singer Caroline Unger turned to face the audience. Following the concert, the exhausted composer fainted. He later made his way to the home of Anton Schindler, his friend and first biographer, and there, too drunk to eat or drink, he fell asleep fully clothed and remained so till morning.

The unkempt man with broad shoulders and a mass of unruly hair, who was poorly-educated and ill-mannered, who clashed with himself and the world, did what his one-time friend had tried but failed to do: to conquer the world.

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and of Ludwig's seven siblings, only two survived infancy. At the age of eleven, the unhappy Ludwig was taken away from school to pursue musical studies exclusively. He learned to play the organ, piano, violin, and viola, and began composing in 1816. In 1820, he was appointed second organist in the Electoral Chapel in Bonn. For the next eight years, Beethoven was very active in the musical life of the city, and his talents were noticed by the musiciansically discerning. He visited Vienna in 1817 and took some composition lessons from Mozart, but he had to return home to manage household affairs when his mother died in 1812, and he settled permanently in Vienna in 1792, when the Elector fled the city as a revolutionary French army advanced.

In Vienna, Beethoven studied first with Haydn, from whom he claimed to have learned nothing, and then with Johann Albrechtsberger, whom Beethoven found overly strict, and then with Aloys Förster, a composer of string quartets, to whom he credited the last teacher. The young Beethoven survived financially by teaching and playing the piano at private music-meetings, where his dynamic, emotionally charged performances began to attract attention. He moved increasingly from a career as a virtuoso pianist toward one as a composer, writing piano concertos and sonatas, chamber works for winds and strings, and then symphonies. But though by 1800 his musical prestige was considerable, his material fortunes were blossoming, he became aware that his hearing was deteriorating, and deafness soon threatened not only his musical life, but his social and personal life as well. He became increasingly morose, withdrawn, and distrustful, and contemplated suicide in 1802, writing that only art, and his belief that he had much of importance to express musically, withheld him from ending his watchful existence. He also wrote of his longing for a single day of joy: "O Providence - grant me some time a pure day of joy. For so long now the heartfelt echo of true joy has been strange to me. Oh when - oh when, oh Divine Father, may I arise in the temple of nature and of mankind - Never? No - oh that would be too hard." Perhaps it was this unquenchable hope for joy that enabled Beethoven to survive his innumerable troubles, which included increasingly poor health (he suffered from asthma, lupus, eye disease, liver ailments, dropsy, fever, and pneumonia, in addition to his deafness), financial misfortune, political and social turbulence, and disappointment and tension in his personal life. Indeed, over the next quarter century he composed some of the most dramatic and passionate of all musical works, and he became a public figure in a way that no composer had before him. When he died in March of 1827, it is said that 10,000 people attended his funeral. Never beheld for his livelihood to the nobility, he helped to create a new musical age, that of the artist as hero who belongs to all humanity.

Beethoven's ninth and final symphony, Op. 125 in d minor, generally known as the "Choral Symphony," is a work of monumental proportions. Its innovative musical syntax has influenced virtually every Western composer, particularly Mendelssohn, Brahms, Wagner, Bruckner, and Mahler, since its first performance on May 7, 1824, at a concert in the Kärntnertor Theatre in Vienna. Performances of the Ninth Symphony have also marked epochal public occasions: in 1849, students played its finale through loudspeakers in Trianon Square to inspire courage, and Leonard Bernstein led a performance in Berlin to celebrate the Wall's falling, substituting the word Freiheit (freedom) for Freude (joy).

Before he left Bonn in 1792, Beethoven seemed to have been contemplating a musical setting of Schiller's "Ode to Joy" ("An die Freude"), which, because of its expression of utopian ideals and its deliberate praise of "Joy," had been an inspiration to the composer since his earliest years. Indeed, the outline of the chief melody appeared in the Fantasia for piano, orchestra, and choir (Op. 80), in which a poem in praise of music forms the foundation of a brilliant choral finale. Beethoven worked on the Ninth Symphony from 1822 to 1824, after he had become almost totally deaf and could hear music only in his head, and through it, the melody to which he would finally set portions of Schiller's poem became one of the best-known and loved melodies of all time, a symbol of humanity's desire for universal joy and fraternity.

The symphony is structured in the traditional four-movement design of earlier symphonies, but in size, scope, complexity, and difficulty it goes far beyond all previous examples of the genre, and stretches the symphonic form nearly to the breaking point. It was first performed employing about 24 singers for each of the four choral parts, and the large orchestra includes strings, woodwinds (flutes, piccolos, oboes, clarinets, bassoons), horns (trumpets, trombones), timpani, and percussion. Some see in this symphony Beethoven's continuing struggle to find his "day of joy," and if he did not succeed in finding it for himself, he has undoubtedly led others to discover joy of their own. The work is, in any event, the magnificent culmination of his career as the symphonist whose works form the bridge between the Classical and Romantic periods of musical style. It shines as the prime example of Beethoven's belief that music expresses, and is to be understood through, the feelings.

The first two movements of the work, with their persistent, powerful, and percussive dotted rhythms, evince tension and conflict. The mystery and enigma of the first movement's opening chord seem to evoke desolation and despair, and the darkness is deepened by the descending minor melodic figures in the movement's


Steven Tachell, a native of Seattle, began his academic music studies at the University of Washington and the Vienna Music Conservatory. His initial professional experience included two summers with the Santa Fe Opera in the Young Singers Apprentice program, and continued with his engagement as Resident Bass-Baritone with the St. Gallen Opera Theater in Switzerland. After a short return to Seattle, Mr. Tachell moved to New York, where he performed with Erie Player's Orchestra of New York, Opera New England in Boston, Arizona Opera, New Jersey Opera, and Chattanooga Opera among others. He also returned to Seattle Opera, where his roles have included Sharpless in Madame Butterfly and Ping in Turandot. Before settling back in the Northwest, Mr. Tachell spent another four years in Germany, where he sang as a soloist in concerts and opera throughout Bavaria. He has been a frequent performer with the Munich Savoyards, singing lead roles in the Gilbert and Sullivan productions of Patience, Ruddigore, Mikado, and others. He recently appeared as a guest artist in the University of Washington's production of Cimarosa's Il matrimonio segreto.

Mr. Tachell's concerts credits include appearances in Japan, Germany and throughout the United States, performing all the major works of Bach and Handel, Mendelssohn's Elijah, and the Brahms German Requiem to name a few. In the Northwest, he has performed with the Spokane Symphony, the Tri-Cities Symphony, the Seattle Chamber Singers and Orchestra Seattle, the Choir of the Sound, the Seattle Bach Choir, the Cascadian Chorale, and the Seattle Coral Company. He started off the year performing in Gershwin's Porgy and Bess with the Seattle Symphony. Other recent engagements include Bach's St. John Passion, the Mozart Requiem, and the Faure Requiem. Upcoming performances include Verdi's Requiem and Beethoven's Symphony No. 9.
Stravinsky: Symphony of Psalms (1930)

"It is not a symphony in which I have included Psalms to be sung. On the contrary, it is the singing of the Psalms that I am symphonizing." — Igor Stravinsky

A composer of many different styles, Stravinsky's commentaries on his work are representative of both the composer's personality and the evolution of the times. Igor Stravinsky was born in Orenburg, 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 St. Petersburg University in 1905, but his main focus seems to be studying composing with Rimsky-Korsakov and becoming known for his compositions. He caught the attention of Sergei Diaghilev who requested he write a work for the Ballet Russes in Paris. This marks the start of Stravinsky's career of composing a wide variety of genres and styles of music. Stravinsky moved from Russia to Paris to work more closely with Diaghilev on numerous ballets. He later moved to the United States and was influenced by twelve-tone and serial compositions.

Stravinsky's Symphony of Psalms was commissioned by the Boston Symphony for the celebration of its fiftieth anniversary and was first performed in December 1930. The dedication by Stravinsky states, "This symphony committed to the glory of God is dedicated to the Boston Symphony Orchestra on the occasion of its fiftieth anniversary." It is in three parts: Prelude, Double Fugue and Allegro symphonique. Stravinsky had no intention of imitating the conventional nineteenth-century symphony, but rather wanted the work to be an original symphony on a grand scale without conforming to convention. He wanted the work to feature extensive contrapuntal development and also to be a "choral and instrumental ensemble in which the two elements should be in equal footing, neither one of them outwitting each other." To help with this equality, Stravinsky replaces the violins and violas with the voices of the choir. The text of these sections are based on Psalms 38, 39, 150 from the Vulgate to be sung in Latin. The root idea of the entire symphony is "the sequences of two minor thirds joined by a major third" (Stravinsky and Craft, 1948).

The first movement, "Exaudi orationem meam", presents itself as a conversation between ostinato-like patterns and orchestral punctuations where the motion seems to stop abruptly. Stravinsky employs the diatonic scale throughout most of this movement. This makes this movement seem very tonally disjunct due to the octatonic scale being a scale composed of four pairs of half-steps a whole-step apart. There seems to be no tonal center at this time. He also focuses heavily on the pitches of e and g and views them as the dichotomy (or dual axis) and that these two pitches have some form of "polar attraction". This small comment from Stravinsky has led to years of speculation and analysis in the musicalological world.

Expectants expectant Dominum, the second movement, is a double fugue that starts with a simplistic opening motive by the oboe. The flute initiates and then the other instruments join in for a full fugato over the voices enter. This movement employs higher tessituras for principal players and extreme ranges between the parts. The voices are used for a clear presentation of the text, suspended over the busy fugue below them. The harmony of this movement is tonally centered and generally diatonic, but Stravinsky uses suspensions and resolutions to add tension between the orchestral and choral parts.

Contrasting musical motifs give rise to the expressiveness of the third movement, Alleluia, Laudate Dominum. Contrary to the final movements of symphonies of this vintage, the "alleluia" exclamation appears to be a sense of relief instead of a shout of triumph. The "alleluia" begins slowly as a repetitve figure ending with the resolution, 'dominum'. Stravinsky uses the grand pause after the second statement of the "alleluia" to create a feeling of awe and reverence in the midst of frenzy. The return of the triplet motif with appoggiato and horn calls signals the section that, in Stravinsky's words, was inspired "by a vision of Elijah's chariot climbing the Heavens. Never before had I written anything quite so literate as the triplets for horns and piano to suggest the horses and chariot." A last echo of the opening "alleluia" leads to the unison "alleluia" as in the beginning of the movement.

—Program notes by Heather MacLaughlin Garbes

Beethoven: Symphony No. 9 in minor, Opus 125 "Choral"

"I carry my thoughts about with me for a long time... before writing them down... once I have grasped a theme I shall not forget it even years later. I change many things, discard others, and try again and again until I am satisfied; then, in my head... the work rises, it grows, I hear and see the image in front of me from every angle... and only the labor of writing it down remains... I turn my images into tones that resound, man, and rage until at last they stand before me in the form of notes."

So said Ludwig van Beethoven, born in Bonn, Germany, around December 16, 1770, to Johann van Beethoven, a tenor in the Elector's Chapel. By the age of thirteen he was a competent teacher of violin and clavier, and Maria Magdalena, the widow of a valet. The child prodigy grew up amid poverty, discord, and distress. His father was very harsh, became an alcoholic, and was dismissed from Court service in 1789,