HOLIDAY
MONDAY, DECEMBER 19, 2005 – 7:30 PM
MEANY HALL

ORCHESTRA SEATTLE and the SEATTLE CHAMBER SINGERS
George Shangrow, conductor

PROGRAM

A Christmas Festival
O Come, All Ye Faithful – please sing along
arr. Leroy Anderson

God Rest You Merry, Gentlemen – please sing along
arr. David Willcocks

Hark! The Herald Angels Sing – please sing along
arr. David Willcocks

Lo! How a Rose E’er Blooming
Prætorius/Robert Kechley

The First Noel – please sing along
arr. David Willcocks & Robert Kechley

Jingle Bells – please sing along
arr. Robert Kechley

Sleigh Ride
Leroy Anderson

– Intermission –

Hodie (This Day)

Ralph Vaughan Williams

I. Prologue
II. Narration
III. Song
IV. Narration
V. Choral
VI. Narration
VII. The Oxen
VIII. Narration
IX. Pastoral
X. Narration
XI. Lullaby
XII. Hymn
XIII. Narration
XIV. The March of the Three Kings
XV. Choral
XVI. Epilogue

OSCSS' performance of MESSIAH will be aired on SCSN (Channel 28 in Seattle) on December 24th from 6 to 10 p.m. and on December 25th from 8:00 a.m. to Noon and 9:00 p.m. to midnight

Please disconnect signal watches, papers and cellular telephones. Thank you.
Use of cameras and recording equipment is not permitted in the concert hall.
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 in the triumph of the skies,
With Christ the Lord presiding.
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;
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;
And to the earth it gave great light,
And so it continued both day and night.
Nowell, Nowell, Nowell,
Born is the King of Israel!

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

Then let us all with one accord
Sing praises to our heav'nly Lord,
That hath made hev'n and earth of naught,
And with his blood mankind hath bought:
Nowell, Nowell, Nowell,
Born is the King of Israel!

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
With true and love your brotherhood
Each other now embrace;
This holy tide of Christmas
All others doth deface
O tidings of comfort and joy.

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Jingle Bells
Dashing through the snow
In a one horse open sleigh,
O'er the fields we go,
Laughing all the way;
Bells on bobtails 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!

A day or two ago
I thought I'd take a ride,
And soon Miss Fanny Bright

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Mezzo-soprano Kathryn Weldon has made a name for herself as a gifted and versatile concert singer. As an early music specialist, she has been a featured soloist with such ensembles as the Philharmonia Baroque, under the direction of Nicholas McGegan, Music at St. John's in New York, the Magnificat Baroque Orchestra in San Francisco, and the Portland Baroque Orchestra, with whom she was heard in a live broadcast of Messiah on National Public Radio. Ms. Weldon made her Carnegie Hall debut to critical acclaim in a performance of Bach's & Minuet Mass, with Musica Sacra. She was previously a winner of Musica Sacra's Bach Vocal Competition. She has also made two solo appearances with the New York Philharmonic, one with Charles Dutoit conducting De Falla's Three-Cornered Hat, and the other under Kurt Masur's baton in Peer Gynt. Kathryn is recently returned from Munich, Germany, where she appeared as a soloist with the Bayerischen Rundfunkchor (Bavarian Radio Choir), the Consortium Musikum of Munich and the Munich Baroque Orchestra, among others. She is delighted to return once again to sing with OS/SCS, with whom she has been a frequent soloist. In the Northwest, she has also appeared with the Oregon Symphony, the Northwest Chamber Orchestra, Seattle Pro Musica, and many others.

Howard Fankhauser is a frequent soloist with professional choirs, orchestras and ensembles throughout the Northwest, including Northwest Sinfonietta, Northwest Chamber Orchestra, Seattle Youth Symphony, The Early Music Guild, The Tacoma Symphony, The Bremerton Symphony, Lake Chelan Bach Fest, Orchestra Seattle and Seattle Chamber Singers, Opusy, Choral Arts, Everett Symphony, and Tacoma City Ballet. Earlier this season he was heard in concerts with Opusy, with Choral Arts and last week in Vocal Music for Advent at St. James Cathedral. He will be featured in the Gala New year's Eve Concert at St. James Cathedral. Later this season Mr. Fankhauser will be featured soloist in concert with Opusy and in concerts with St. James Cathedral in Venice, Florence and Rome. In May he will be heard in the Carner Foundation Marionettes opera production of The Tragedy of Tragedy, or, The Life and Death of Tom Thumb, his solo CD The Cathedral Tener has received critical acclaim. * Fankhauser's beautiful, unfocused sound and his superb sense of musical style make his singing a consistent pleasure. (Melinda Bargreen, The Seattle Times) He is Cathedral Soloist at St. James Cathedral, Seattle, WA.

A native of Washington, baritone Brian Box received his Master's degree in vocal performance from Western Washington University in 1984. Mr. Box performs frequently with many Northwest ensembles, including OSSCS, Seattle Choral Company, Seattle Pro Musica, Bellevue Chamber Chorus, and Choir of the Sound. He has also performed with Rudolf Nureyev, singing Mahler's Songs of a Wayfarer to Mr. Nureyev's dance. Mr. Box has collaborated with OSSCS in such works as Bach's St. Matthew Passion, St. John Passion, and Christmas Oratorio, the world premieres of Huntley Beyer's St. Mark Passion and The Mass of Life and Death, and is featured on their recording of Handel's Messiah. The regional Mr. Box will join OSSCS for a performance of the Mass in B minor by Johann Sebastian Bach.

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Taina Karr

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Richard Wyckoff
by his mother to live with her family at the Wedgwood home after his father's early death in 1785. The boy began to learn the violin at the age of seven, and also studied the piano and organ and played the violin. Vaughan Williams studied at the Royal College of Music in London and at Trinity College, Cambridge. His teachers included two British composers who contributed much to the 20th century of British music, Charles Hubert Hastings Parry and Sir Charles Villiers Stanford. Vaughan Williams also studied in Berlin (1897-98) with the German composer Max Bruch and in Paris (1899) with the famous impressionist composer, Maurice Ravel. He began to collect English folk songs around 1903, making arrangements of them and incorporating their rhythms, scales, and melodic shapes into his music. English music of the 17th century (he edited the works of Henry Purcell) and English hymnody also exercised powerful influences on his musical language. He was President of the English Folk Dance and Song Society, served as music editor for the English Hymnal (1906), wrote several hymn tunes of his own, and also edited Songs of Praise (1925) and The Oxford Book of Carols (1928). After artillery service in World War I, he became professor of composition at the Royal College of Music. He was always deeply interested in the English choral tradition, conducting local choruses at the Leith Hill Music Festival from 1909 to 1953 and composing choral works for such festivals. In 1951, he lost his wife of 54 years, and two years later he married the poet Ursula Wood, nearly 40 years his junior, whom he had met in 1938 and with whom he collaborated on a number of vocal works (1956 she published the biography which remains the standard work on her husband's life). The composer died in his sleep in London two months before his 86th birthday, leaving the world a treasure of wonderful compositions that somehow not only exude the essence of "Englishness," but also exhibit a timeless, visionary quality that uplifts the hearts of his hearers everywhere.

Vaughan Williams' many and varied works include nine symphonies, five operas, film music, ballet and stage music, several songs composed in words for chorus and orchestra, and even a tuba concerto and a romance for harmonica and strings! His finest and best-known compositions include his symphony on a Theme of Thomas Tallis for double string orchestra, The Lark Ascending for solo violin and orchestra, and such stage works as the ballet opera Hugh the Drover, the opera A Child of our Time and Sir John In Love, and Job: A Masque for Dancing. Eim Southern, Managing and Artistic Director of the English Music Festival, describes Vaughan Williams as "one of the truly outstanding composers of his or any other time. He had all the techniques one could wish for, who could experiment with the best of them; who rejuvenated a nation's musical life; who preserved its musical heritage; and who remained modest and unassuming throughout. This, of course, was part of his greatness."

I. Prologue


—from the Vesperps for Christmas Day

II. Narration

Now the birth of Jesus Christ was on the wise: When as his mother Mary was espoused to Joseph, before they came together, she was found with child of the Holy Ghost.

Then Joseph her husband, being a just man, was minded to put her away privately. But while he thought on these things, behold, the angel of the Lord appeared unto him in a dream.

Angel: Joseph, thou son of David, fear not to take to thee Mary thy wife: for which is conceived in her is of the Holy Ghost. And she shall bring forth a son, and thou shalt call his name Jesus: He shall be great, and shall be called the son of the Highest: Emmanuel, God with us."


III. Song

It was the winter wild
While the heaven-born Child
All meanly wrapped in the rude manger lies;
Nature in awe to Him
Had d'ft her robe of pomp,
With her great Master so to sympathize:
It was no season then for her
To want the sun, her lively paramour.

No war, or battle's sound
Was heard in earth around:
The pillar of light and shield were high up:
The hooked chariot stood unstartled with hostile blood:
The trumpet spake not to the armed throng:
And kings sat still with awful eye,
As if they surely knew their soveran Lord was by.

But peaceful was the night
Wherein the Prince of Light
His reign of peace upon the earth began:
The Lord of gods, with wonderstruck,
Beneath the heavens, with waters the kist
Whispering new joys to the mild ocean—
Who now hath quite forsook to rave,
While birds of calm sit brooding on the charmed wave.

—from "Hymn on the Morning of Christ's Nativity"


IV. Narration

And it came to pass in those days, that there went out a decree from Caesar Augustus, that all the world should be taxed. And all went to be taxed, every one into his own city. And Joseph also went up into the city of David, which is called Bethlehem; to be taxed with Mary his espoused wife, being great with child. And so it was that while they were there, the days were accomplished that she should be delivered. And she brought forth her first-born son, and wrapped him in swaddling clothes, and laid him in a manger; because there was no room for them in the inn.

—from Luke 2:1-7

V. Choral

The blessed God of only
In a cib full poor did lie;
With our poor flesh and our poor blood
Was clothed that everlasting good.

Kyrie eleison.

The Lord Christ Jesu, God's son dear,
Was a guest and a stranger here;
Us for to bring from misery,
That we might live eternally.

Kyrie eleison.

All this did he for us freely,
For to declare his great mercy,
All Christendom be merry therefore,
And give him thanks for evermore.

Kyrie eleison.

V. Massive, after Martin Luther

And there were in the same country shepherds abiding in the field, keeping watch over their flock by night. And, lo! the angel of the Lord came upon them, and the glory of the Lord shone round about them; and they were sore afraid. And the angel said unto them, Fear not: for behold, I bring you good tidings of great joy, which shall be to all people. For unto you is born this day in the city of David a Saviour, which is Christ the Lord. And this shall be a sign unto you: Ye shall find the babe wrapped in swaddling clothes, lying in a manger."

And suddenly there was with the angel a multitude of the heavenly host praising God, and saying, "Glory to God in the highest, and on earth peace, good will toward men. We worship thee, we bless thee, we worship thee, we glorify thee, we give thanks to thee for thy great glory; O Lord God, heavenly King, God the Father Almighty."

"Let us now go even unto Bethlehem, and see this thing which is come to pass, which the Lord hath made known unto us." And the shepherds came with haste and found Mary, and Joseph, and the babe lying in a manger. And when they had seen it, they spread abroad among the people saying which was told them concerning this child. And all they that heard it wondered at those things which were told them by the shepherds.

—from Luke 2:8-17 and the Book of Common Prayer
VII. The Oxen
Christmas Eve, and twelve of the clock.
"Now they are all on their knees."
An elder said as we sat in a flock
By the embers in hearth-side ease.
We pictured the meek, mild creatures where
They dwelt in their strawy pen,
Nor did it occur to one of us there
To doubt they were kneeling then.
So fair a fancy few would weave
In these years! Yet I feel,
If someone said on Christmas Eve,
"Come; see the oxen kneel,
In the lonely Barton by yonder coomb
Our childhood used to know,"
I should go with him in the gloom,
Hoping it might be so.
— Thomas Hardy

VIII. Narration
And the shepherds returned, glorifying and praising
God for all the things that they had heard and seen, as
it was told unto them. Glory to God in the Highest.
— Luke 2:20

IX. Pastoral
The shepherds sing; and shall I silent be?
My God, no hymn for Thee?
My soul's a shepherd too: a flock it feeds
Of thoughts, and words, and deeds.
The pasture is Thy word: the streams, Thy grace
Enriching all the place.
Shepherd and flock shall sing, and all my powers
Out-sing the daylight hours.
Then will we chide the sun for letting night
Take up his place and right;
We sing one common Lord; wherefore he should
Himself the candle hold.
I will go searching, till I find a sun
Shall stay, till we have done;
A willing shiner, that shall shine as gladly,
As frost-nipped suns look sadly.
Then will we sing, and shine all our own day,
And one another pay;
His beams shall cheer my breast, and both so twine,
Till even his beams sing, and my music shine.
— George Herbert

X. Narration
But Mary kept all these things, and pondered them in
her heart.
— Luke 2:19

XI. Lullaby
Sweet was the song the Virgin sung,
When she to Bethle'm Juda came,
And was delivered of a son,
That blessed Jesus hath to name:
"Lulla, lulla, lullabye,
Sweet babe," sang she,
And rocked him sweetly on her knee
"Sweet babe," she sang, "my son,
And eke a saviour born,
Who hath vouchsafed from on high
To visit us that were forlorn:
"Lalula, lalula, lalula-bye,
Sweet babe," sang she,
And rocked him sweetly on her knee.
— W. Ballet

XII. Hymn
Bright portals of the sky,
Emboss'd with sparkling stars,
Doors of eternity,
With diamantine bars,
Your arras rich uphold,
Loose all your bolts and springs,
Ope wide your leaves of gold,
That in your roofs may come the King of Kings.
O well-spring of this All!
Thy Father's image vive;
Word, that from nought did call
What is, doth reason, live;
The soul's eternal food,
Earth's joy, delight of heaven;
All truth, love, beauty, good:
To thee, to thee be praises ever given!
O glory of the heaven!
O sole delight of earth!
To thee all power be given,
God's uncreated birth!
Of mankind lover true,
Indearer of his wrong,
Who doth the world renew,
Still be thou our salvation and our song!
— William Drummond

XIII. Narration
Now when Jesus was born, behold, there came wise men
from the East, saying, "Where is he that is born King? for
we have seen his star in the East, and are come to
worship him." And they said unto them, "In Bethlehem."
When they had heard that they departed; and lol the star,
which they saw in the East, went before them, till it came
and stood over where the young child was. When they
saw the star, they rejoiced with exceeding great joy. And
when they were come into the house, they saw the young
child with Mary his mother, and fell down and
worshipped him; and when they had opened their
treasures, they presented unto him gifts; gold, and
frankincense, and myrrh.
— adapted from Matthew 2:1, 2 and 11
XIV. The March of the Three Kings
From kingdoms of wisdom secret and far
Come Caspar, Melchior, Balthasar;
They ride through time, they ride through night
Led by the star's foretelling light.

Crowning the skies
The star of morning, star of dayspring calls,
Lighting the stable and the broken walls
Where the prince lies.

Gold from the veins of the earth he brings,
Red gold to crown the King of Kings.
Power and glory here behold
 Shut in a talisman of gold.

Frankincense from those dark hands
Was gathered in eastern, sunrise lands,
Incense to burn both night and day
To bear the prayers a priest will say.

Myrrh is a bitter gift for the dead,
Birth but begins the path you tread;
Your way is short, your days foretold
By myrrh, and frankincense and gold.

Return to kingdoms secret and far,
Caspar, Melchior, Balthasar,
Ride through the desert, retrace the night
Leaving the star's imperial light.

Crowning the skies
The star of morning, star of dayspring calls,
Lighting the stable and the broken walls
Where the prince lies.
— Ursula Vaughan Williams

XV. Choral
No sad thought his soul affright,
Sleep it is that maketh night;
Let no murmur nor rude wind
To his slumbers prove unknight:
But a quire of angels make
His dreams of heaven and let him wake
To as many joys as can
In this world befall a man.
— anonymous

Promise fills the sky with light,
Stars and angels dance in flight;
Joy of heaven shall now unbind
Chains of evil from mankind,
Love and joy their power shall break,
And for a new-born prince's sake;
Never since the world began
Such a light such dark did span.
— Ursula Vaughan Williams

XVI. Epilogue
In the beginning was the Word, and the Word was with God, and the Word was God. In Him was life; and the life was the light of men. And the Word was made flesh, and dwelt among us, full of grace and truth. Emmanuel, God with us.
— adapted from John 1:1-14

Ring out, ye crystal spheres,
Once bless our human ears,
If ye have power to touch our senses so;
And let your silver chime
Move in melodious time;
And let the bass of heaven's deep organ blow;
And, with your ninefold harmony
Make up full consort to the angelic symphony.

Such music (as 'tis said),
Before was never made,
But when of old the sons of morning sung,
While the Creator great
His constellations set.
And the well-balanced world on hinges hung;
And cast the dark foundations deep,
And bid the wretcher waves their oozy channel keep.

Yea. Truth and Justice then
Will down return to men,
Orbed in a rainbow; and, like glories wearing,
Mercy will sit between
Throned in celestial sheen,
With radiant feet the tissued clouds down steering;
And heaven, as at some festival,
Will open wide the gates of her high palace hall.
— Milton (from "Hymn on the Morning of Christ's Nativity")

RALPH VAUGHAN WILLIAMS'
Hodie

Notes by Lorelette Knowles
His grandmother taught Ralph Vaughan Williams to read using the same book with which she had tutored her younger brother, Charles Darwin. The publication of The Origin of Species created quite a commotion among the members of the family, as it did everywhere else, and Ralph, who was about seven, inquired about it. His eminently sensible mother said to her son: "The Bible tells us that God made the world in six days. Great-uncle Charles thinks it took rather longer. But we needn't worry—it is equally wonderful either way."

The choral music of Ralph Vaughan Williams, one of the most distinguished and influential composers of the 20th century, is steeped in that appreciation for the wonders of life, the world, and the divine, whose confluence occurs at Christmas, and this love is given glorious voice in the luminous but relatively little-known Christmas cantata, Hodie.

The youngest of three children, Vaughan Williams, composer, conductor, teacher, writer, lecturer, and mentor to many younger musicians, was born in 1872 at Down Ampney, where his father was rector. A descendant of eminent lawyers on his father's side and of the pottery manufacturer, Josiah Wedgwood, and the eighteenth-century intellectual, Erasmus Darwin, on his mother's side, three-year-old Ralph was taken
by his mother to live with her family at the Wedgewood home after his father's early death in 1875. The boy began to learn the violin at the age of seven, and also studied the piano and organ and played the violin. Vaughan Williams studied at the Royal College of Music in London and at Trinity College, Cambridge. His teachers included two British composers who contributed much to the 20th century of British music, Charles Hubert Hastings Parry and Sir Charles Villiers Stanford. Vaughan Williams also studied in Berlin (1897-98) with the German composer Max Bruch and in Paris (1909) with the famous Impressionist composer, Maurice Ravel. He began to collect English folk songs around 1903, making arrangements of them and incorporating their rhythms, scales, and melodic shapes into his own music. English music of the 17th century (he edited the works of Henry Purcell) and English hymnody also exercised powerful influences on his musical language. He was a President of the English Folk Dance and Song Society, served as music editor for the English Hymnal (1906), wrote a number hymn tunes of his own, and also edited Songs of Praise (1925) and The Oxford Book of Carols (1928). After artillery service in World War I, he became professor of composition at the Royal College of Music. He was always deeply interested in the English choral tradition, conducting local choruses at the Leith Hill Music Festival from 1909 to 1953 and composing choral works for such festivals. In 1951, he lost his wife of 54 years, and two years later he married the poet Ursula Wood, nearly 40 years his junior, whom he had met in 1938 and with whom he collaborated on a number of vocal works (in 1956 she published the biography which remains the standard work on his wife's life). The composer died in his sleep in London two months before his 86th birthday, leaving the world a wealth of wonderful compositions that somehow not only exude the essence of "Englishness," but also exhibit a timeless, visionary quality that uplifts the hearts of his hearers everywhere.

Vaughan Williams' many and varied works include nine symphonies, five operas, film music, ballet and stage music, several song collections for church and orchestra, and even a tuba concerto and a romance for harmonica and strings! His finest and best-known compositions include his symphony on a Theme of Thomas Tallis for double string orchestra, The Lark Ascending for solo violin and orchestra, and such stage works as the ballad opera Hugh the Drover, the operas Villiad and Sir John in Love, and Job: A Masque for Dancing. As a composer, Managing and Artistic Director of the English Music Festival, Vaughan Williams described Williams as "one of the truly outstanding composers of his or any other generation. He had all the techniques one could wish for, who could experiment with the best of them; who rejuvenated a nation's musical life; who preserved its musical heritage; and who remained modest and unassuming throughout. This, of course, was part of his greatness."

I. Prologue


—from the Vesperps for Christmas Day

II. Narration

Now the birth of Jesus Christ was on the wise: When as his mother Mary was espoused to Joseph, before they came together, she was found with child of the Holy Ghost.

Then Joseph her husband, being a just man, was minded to put her away privily. But while he thought on these things, behold, the angel of the Lord appeared unto him in a dream.

—from Matthew: 18:21 to Luke 1:33

III. Song

It was the winter wild
While the heaven-born Child
All nearapt in the rude manger lies;
Nature in awe to Him
Had doff’d her glittering array.
With her great Master so to sympathize:
It was no season then for her
To wanton with the sun, her lusty paramour.

No war, or battle’s sound
Was heard abroad around;
The idée shield and spear were high up:
The hooked chasit stood unstar’d with hostile blood;
The trumpet spoke not to the armed thong;
And kings sat still with awful eye,
As if they surely knew their sovereign Lord was by.

But peaceful was the night
Wherein the Prince of Light
His reign of peace upon the earth began:
The Lord, with wonderstruck
The waters kist
Whispering new joys to the mild ocean—
Who now hath yet forgot to rave,
While birds of calm sit brooding on the charmed wave.

—from "Hymn on the Morning of Christ’s Nativity"

IV. Narration

And it came to pass in those days, that there went out a decree from Caesar Augustus, that all the world should be taxed. And all went to be taxed, one into his own city. And Joseph also went up into the city of David, which is called Bethlehem; to be taxed with Mary his espoused wife, being great with child. And so it was that while they were there, the days were accomplished that she was to be delivered. And she brought forth her first-born son, and wrapped him in swaddling clothes, and laid him in a manger; because there was no room for them in the inn.

—from Luke 2:1—4

V. Choral

The blessed son of God only In a crib full poor did lie; With our poor flesh and our poor blood Was clothed that everlasting good.

Kyrie eleison.

The Lord Christ Jesus, God’s son dear, Was a guest and a stranger here; Us for to bring from misery, That we might live eternally.

Kyrie eleison.

All this did he for us freely, For to declare his great mercy, All Christendom be merry therefore, And give him thanks for evermore.

Kyrie eleison.

VI. Narrative

And there were in the same country shepherds abiding in the field, watching over their flock by night. And, lo, the angel of the Lord came upon them, and the glory of the Lord shone round about them; and they were sore afraid. And the angel said unto them, Fear not: for behold, I bring you good tidings of great joy, which shall be to all people. For unto you is born this day in the city of David a Saviour, which is Christ the Lord. And this shall be a sign unto you: Ye shall find the babe wrapped in swaddling clothes, lying in a manger. And suddenly there was with the angel a multitude of the heavenly host praising God, and saying, Glory to God in the highest, and on earth peace, good will toward men. And, lo, the angel departed from them, and came down from heaven, and was seen no more; and they admired the saying which was told them concerning this child. And they that heard it wondered at those things which were told them by the shepherds.

—adapted from Luke 2:8—17 and the Book of Common Prayer
Mezzo-soprano Kathryn Weld has made a name for herself as a gifted and versatile concert singer. As an early music specialist, she has been a featured soloist with such ensembles as the Philharmonia Baroque, under the direction of Nicholas McGegan, Music at St. John’s in New York, the Magnificat Baroque Orchestra in San Francisco, and the Portland Baroque Orchestra, with whom she was heard in a live broadcast of Messiah on National Public Radio. Ms. Weld made her Carnegie Hall debut to critical acclaim in a performance of Bach’s B Minor Mass, with Musica Sacra. She was previously a winner of Musica Sacra’s Bach Vocal Competition. She has also made two solo appearances with the New York Philharmonic, one with Charles Dutoit conducting The Falla’s Three Cornered Hat, and the other under Kurt Masur’s baton in Peer Gynt. Kathryn is recently returned from Munich, Germany, where she appeared as a soloist with the Bayerischen Rundfunkchor (Bavarian Radio Choir), the Consortium Musicae of Munich and the Munich Baroque Orchestra, among others. She is delighted to return once again to sing with OS/SCS, with whom she has been a frequent soloist. In the Northwest, she has also appeared with the Oregon Symphony, the Northwest Chamber Orchestra, Seattle Pro Musica, and many others.

Howard Fankhauser is a frequent soloist with professional choirs, orchestras and ensembles throughout the Northwest, including Northwest Singnietta, Northwest Chamber Orchestra, Seattle Youth Symphony, The Early Music Guild, The Tacoma Symphony, The Bremerton Symphony, Lake Chelan Bach Fest, Orchestra Seattle and Seattle Chamber Singers, Opusy, Choral Arts, Everett Symphony, and Tacoma City Ballet. Earlier this season he was heard in concerts with Opusy, with Choral Arts and last week in Vocal Music for Advent at St. James Cathedral. He will be featured in the Gala New year’s Eve Concert at St. James Cathedral. Later this season Mr. Fankhauser will be featured soloist in concert with Opusy and in concerts with St. James Cathedral in Florence, Venice and Rome. In May he will be heard in the Carter Family Marionettes opera production of The Tragedy of Tragedy, or, The Life and Death of Tom Thumb, his solo CD The Cathedral Tenor has received critical acclaim. *Fankhauser’s beautiful, unfocused sound and his superb sense of musical style make his singing a consistent pleasure.* (Melinda Bargreen, The Seattle Times). He is Cathedral Soloist at St. James Cathedral, Seattle, WA.

A native of Washington, baritone Brian Box received his Master’s degree in vocal performance from Western Washington University in 1986. Mr. Box performs frequently with many Northwest ensembles, including OSSCS, Seattle Choral Company, Seattle Pro Musica, Bellevue Chamber Chorus, and Choir of the Sound. He has also been featured with the Seattle Opera, the Pacific Northwest Opera, and has performed with the Oregon Symphony, as well as with the Portland International Festival. Mr. Box also elaborates on his work with the Opera, playing the role of Frantz in the premiere of Carol Sam’s The Pied Piper of Hamelin. He has also performed extensively with the Seattle Opera’s Education Program and Northwest Opera’s in Colleges. Last season Mr. Box will join OSSCS for a performance of the Mass in B minor by Johann Sebastian Bach.

Jingle Bells
Dashing through the snow
In a one horse open sleigh,
O'er the fields we go,
Laughing all the way;
Bells on bobtails 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!

A day or two ago
I though I'd take a ride,
And soon Miss Fanny Bright

ORCHESTRA SEATTLE

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Lauren Daughtery
Stacey Dye
Stephanie Endy
Sue Herring
Jason Hershey
Manchung Ho
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Mark Lutz
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Katherine McWilliams*

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Andrew Schirmer

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Steve Messick
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Shari Müller-Ho*
Melissa Underhill

**OBUE**
Brent Hages*
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**TROMBONE**
Paul Bogataj
Moc Escobedo*
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**TUBA**
David Brewer

**PERCUSSION**
Lacey Brown
Kathie Flood
Dan Oie*
Maren Van Nostrand

**KEYBOARDS**
Tim Anderson
Robert Keckley

**TRUMPET**
David Cole*
Rabi Lahiri
Gary Roberts

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Suzi Means
Laurie Medill
Christine Rickett
Julia Akoury Thi

**ALTO**
Melissa Thifoway
Liesel Van Cleef

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Sharon Agnew
Carolyn Avery

**DAN DURCEO**
Jane Blackwell
Ann Erickson

**DANA DURCEO**
Denna Fyfle
Courtney Fuller

**ISAAC DURCEO**
Theodora Letz
Adrienne McCoy

**TENOR**
Ronald Carson
Ralph Cobb
Abren Knorr
Jon Lange
Dan Lee
Timothyunde

**CONTRABASSOON**
Michel Jolivet

**HORN**
Barney Bough
Don Crewe
Laurie Reiff*
Jim Hendrickson

**BASS**
Tom Nelson
Dennis Moore

**HARP**
Tiffany Wirt

**pianist**
Thomas Nesholt
Brian Russell
Jerry Sams
BASS
Stephen Grady
Greg Canova
Andrew Danilich
Douglas Durasoff
Patrick McDonald
Donna Moore

**FLUTE**
Jeff Thifoway
Richard Wyckoff

*principal
**concertmaster
Hark! the Herald Angels Sing
Hark! the herald angels sing
Glory to the newborn King!
Peace on earth and mercy mild,
God and sinner reconciled:
Joyful all ye nations rise,
Join the triumph of the skies,
With thine angel 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:
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 bright
Nowell, Nowell, Nowell,
Born is the King of Israel!

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

And by the light of that 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, Nowell, Nowell,

Then let us all with one accord
Sing praises to our heav’nly Lord,
That hath made him and earth of naught,
And with his blood mankind hath bought:
Nowell, Nowell, Nowell.
HOLIDAY

MONDAY, DECEMBER 19, 2005 — 7:30 PM
MEANY HALL

ORCHESTRA SEATTLE and the SEATTLE CHAMBER SINGERS
George Shangrow, conductor

PROGRAM

A Christmas Festival
O Come, All Ye Faithful — please sing along
God Rest You Merry, Gentlemen — please sing along
Hark! The Herald Angels Sing — please sing along
Lol How a Rose E’er Blooming
The First Noël — please sing along
Jingle Bells — please sing along
Sleigh Ride

— Intermission —

Hodie (This Day)

1. Prologue
2. Narration
3. Song
4. Narration
5. Choral
6. Narration
7. The Oxen
8. Narration
9. Pastoral
10. Narration
11. Lullaby
12. Hymn
13. Narration
14. The March of the Three Kings
15. Choral
16. Epilogue

Ralph Vaughan Williams

Arr. Leroy Anderson
Arr. David Willcocks
Arr. David Willcocks
Arr. David Willcocks
Praterius/Robert Keachley
Arr. David Willcocks & Robert Keachley
Arr. Robert Keachley
Leroy Anderson

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