HOLIDAY
MONDAY, DECEMBER 18, 2006 – 7:30 PM
MEANY HALL

ORCHESTRA SEATTLE and the SEATTLE CHAMBER SINGERS
George Shangraw, conductor

JOHNN SEBASTIAN BACH
Magnificat in D, BWV 243


Catherine Haight, soprano • Melissa Pflugmann, mezzo-soprano
Stephen Wall, tenor • Brian Box, baritone

– Intermission –

Sleigh Ride
Joy to the World – please sing along
God Rest You Merry, Gentlemen – please sing along

Away in a Manger
Tomorrow Shall Be My Dancing Day

The 12 Days of Christmas – please sing along
Deck the Halls – please sing along

O Holy Night
Little Child (see text)

Jesus Christ the Apple Tree (see text)

The First Noel – please sing along

The Shepherds’ Farewell (L’Enfant du Roy)
Angels We Have Heard on High – please sing along

The Shepherds’ Cradle Song (see text)

Hark! The Herald Angels Sing – please sing along

O Nata Lux
Deck the Hall

Jingle Bells – please sing along

Leroy Anderson
attr. G. F. handel
David Wilcock

W. J. Kirkpatrick, arr. David Wilcock
English traditional, arr. David Wilcock

Robert Keckley
Traditional Welsh

Adolphe Adam, arr. Robert Keckley
Robert Keckley
Elizabeth Poston

David Wilcock and Robert Keckley

Traditional French

Karol Leuner, arr. Charles MacPherson
David Wilcock and Robert Keckley

Morton Lauridsen
arr. Hugo Cole

J. Pierpont, arr. Robert Keckley

ORCHESTRA SEATTLE | SEATTLE CHAMBER SINGERS | GEORGE SHANGRAW, MUSIC DIRECTOR | 2006-2007 SEASON

DONORS

MAESTRO’S CIRCLE ($10,000 or more)
Barbara & Eugene Kidder

COMPOSER’S CIRCLE ($5,000-$9,999)

CONCERTO CIRCLE ($2,500-$4,999)

ArtFund

General & Betty Keckley

Seattle Office of Arts & Cultural Affairs

CADEIZA CIRCLE ($1,000-$1,999)

Sharon & Andrew Agnew

Anonymus

Christopher Bibe

Boeing Matching

Alex & Norm Cugui

Crisse Cugui

William & Daee Lee Cumming

Herman Law Firm, LLC

Manching Ho & Shari Muller-Ho

Kidder, Inc.

Benjamin Lee

Peter Moraca & Dineh-Duffi Martin

Allan & Christine Rickert

Kenneth & Elizabeth Roberts

Terry R. Reagan, MD

Janet & Michael Shutofft

Lumet van Dozef

George Wallertain

Ely Web

David Zapfley & Lindsay Brown

WAGA ($500-$999)

Boone & Sayde Barker

Paul Beringerfield

Jane Blackwell

Samantha Carpenter & Hal Bots

Andrew Danickich

Audrey Day

Dean Drgut

Douglas & Diane Dorsett

Ann Erickson

Peter & Heather MacLongalaba

Fritz Klein

Jenny & Ethel Larsen

Dan Lea

Robert Lucid

H. J. Lucie, MD

May Family Foundation

Ann Williams

Dennis & Joan Moore

Jeremy & Linda Perrot

Victor Rony

Harney Shopsteen

Garajen Shreve

Jeffrey & Melissa Thrivoy

Ann Chittwood

– PRESTO ($500-$499)

Anonymous (2)

Greg Carano & Bertrond Lee

Ralph & Sue Cobb

Michael & Lucy Cross

Beatrice Dos

Mary Virginia Dominose

John Edwards, MD

Wallace & Cindy Frence

Philip Gieffebier

Michael & Doe Ann Grummett

Jo Hansen

H. Donald Hawlins

Jesse & Joe Johanson

Elton Kaia & Gary Roberts

Jean Marie & Christopher Kent

William & Walter Knowles

Warren & Christine Koons

Arla & Jo Ikahu

Ted & Pam Kummert

Mark Lutte

Laurel Mazzini & David Savage

Steve & Kate Sauter Messick

Tom Mazieg & Penny Nichols

Gary Oda

David & Susan Oliver

Gustav & Claire Oram

Jerry & Mia Sam

Theo Schaad & Barbara Schaad-Lampere

Paul & Susan Schwartz

Susan Stephens

Alexander & Jane Stevens

Richard & Nancy Tew

Art & Julia Husein Thiol

David & Patricia Vettraino

ALLEGIOR ($100-$249)

Nedra Appel & Debora Dautov

Julie & Jeremy Battmanen

Andrew & Sally Bell

Isaiah & Dabelle Bier

Matthew Blackwell

David & Julie Breager

Ron & Morie Carron

W. H. & Helen Dahlberg

Kyle Delamare

Richard & Judy Doff

Daniel & Kathleen Dow

Robert & Lynne Dow

Bryant & Elyse Engersall

Phylla Pha

Karen Fuller

Bijan & Shashah Ghatan

Jay Griffin

Clifford & Mary Grinnell

Mark & Michael & Mennen Hansen

Charlotte Hott

Kris Jamarson

Mark & Joyce Jennings

Oga Kans

William & Ruth Krost

Jason Kuu

Peggy & David Kurtz

Gerald & Barbara Laufman

Theodore Leit & Paul Binnor

Jim & Anne McIlroy

Howard & Audrey Moritt

Christine Moss

Lemmy & Isaac Nankiva

Chad & Feme Pierce

Susan Platt

Barbara Puddicome

Joan Reed

Hugo & Susan Reinsach

Mary Kay Ryder

Ray Root

Anne Roberts

Valerie Ross

H. J. & Lynn Rowland

John & Ruth Rugh

Roger & Mary Sackett

Richard & Polly Saunders

Ebert & Hildegard Schmidt

Fritz & Ruth Scholtz

Nedra Stauob

Elton Smith

Alexander & Jane Stevens

William & Kathleen Trier

Melissa Underhill

Pierce & Spike van de Meenan

Henry Yee

Doug & Ingrid Wels

Rob & Lorraine Wustinen

Ann Wilsin

Woody & Helen Winton

Matthew Wyatt & Bonnie Light

Wilson & Barbara Wyatt

Janet Young

PANO ($50-$99)

Roberta & Morrie Atchuls

James & Irma Apalsi

Victor Bennett

Andrew Blackwell

Kurt Brawand, MD

Jerry & Joyce Burns

Peter & Heather Cannon

C. B. & Marion Chelkew

Robert & Patricia Charlton

Barry Chendley

Bob Cumbalacter

Vernie & Glenn Combett

Dor & John Ellis David

David & Irene Fisher

Earl Gross

Donald & Rebecca Gurke

Kristine Hansen

James & Florence Harris

Peter & Karen Hansin

Norman Hoggard

William & Susan Hudson

Sylvia Johnsen

Alan & Elena Jones

Crawford

J. Michael Kent

Donald & Joyce Lack

Alice Lengen

Timothy Lunde

Patrick & Lisa Mann

Gwen Masland

Dan & Cynthia McCabe

Ran & Cheryl Meator

Darnell & Sue Newman

Byron Ones

Susan Payne

Michael Podin

Louie & Ruth Puchave

Eric & Karen Richter

Richard & Joan Reed

Lester & Barbara Roberts

Hans & Lyn Seuser

Gary Sherland

George Shuman

Kevin & Marie Silke

Charles Sonnol & Deborah Gies

Frank Stockhouse

Amy Stephens

Valerie Taylor

Robert Thrup & Brian Tharp

William & Kathleen Trier

Kathleen Turner & John Woodgdon

Gertrude Volke

Susa Welsh

Judith Wirth

Douglas & Susan Woods

PANESIMMO ($1-$49)

Julie Albong

James & Irma Apalsi

Rachel Bard

Ted & Ruth Beck

Benjamin Baglio

Bob Boitzi

Garrine & Michael Braze

Clayton & Carol Cook

Susan Diez

Nancy Dilworth

Emily Eaton

Thomas & Bessie Fells

Mara Guns

Anne Marie Hackenberger

Claus Hackenberger

Barbara Hannah

Agnus Hauge

Gerald & Kel Hawe

Narissa Heynig

Marreta Holden

Judith Howard

Cynthia Johnson

Lolisa Larson

Chris MacFarlane

Pamela McPeek & William Harlig

Diane McQuiston

Mary Melson

Linda Mendez

Amir Assef and Gregory Martin

Adrian & Amanda Mundani

Dan Nord

Carol Ormes

Greg & Paul & Lesley McCarth

Marlyn Perry

Omar & Elizabeth Pound

William & Lois Proctor

Lawrence & Una Reid

Jean Adela Rickert

Barbara Sara

Carol Scott

Maxine Singletary

Dawelki Slay

Dick Stazt

Sharlot & Christina Surdug

Cathy Varner

Carlos Vega & Geneva de Soto

Catherine Wilkes

James & Donna Welker

Julie White

Shannon Wolf

Allen Youngblood

GIFTS IN HONOR OF
Wendelin Botorny

Veri Charles

Anne Rogers English

Clare & Adrie English

Nancy Wycldof

IN MEMORIAM
Dolby Erenbach

Rev. Julia Diana Hoon

Roy & Lottie Stephens

IN KIND CONTRIBUTIONS
Legacy Partners
Top Ten Toys

Contributions to CSSCS, a non-profit arts organization, are fully tax-deductible. This list includes gifts received between August 1, 2005, and December 31, 2005. While every effort has been made to ensure a complete and accurate listing of our valued patrons, we apologize for any errors. To report an error or omission, or for more information on becoming a donor, please call 206-682-5208 or send an email to csscs@csscs.org.
HOLIDAY CONCERT NOTES

J. S. Bach's Magnificat in D Major, BWV 243

In verses 46-55 of the first chapter of the Gospel of Luke, Mary's elation erupts into an exuberant song of praise to the Lord when she goes to visit her cousin, Elizabeth, who, miraculously pregnant at a great age, is soon to give birth to John the Baptist. Mary has recently learned from the Archangel Gabriel that she will become the mother of a child to be called Jesus, and thus the mother of the Savior of the world. When the infant John, in recognition of the Holy Child, leaps for joy in Elizabeth's womb at the sound of Mary's greeting, and Elizabeth then calls Mary as "blessed among women," the first phrase of Mary's song in Latin is "Magnificat anima mea Dominum" ("My soul magnifies the Lord"). This "Song of Mary" has therefore become known as the Magnificat, and its text, in Latin and in many other languages, has received the entire range of musical treatments over the past two millennia, from single-line " plainsong" settings to dramatic and complex "cantata-like" arrangements for choirs, soloists, and all kinds and combinations of instruments. Almost every great church composer has set this canticle to music, and as you listen tonight to Johann Sebastian Bach's renowned and resplendent treatment, let your spirit, like Mary's, rejoice and be lifted in thanksgiving for the blessings you enjoy, especially this marvelous music!

Bach was born in Eisenach on March 21, 1685, into a family that had produced church and town-band musicians for over three centuries. Orphaned at ten, he was raised by an older brother who was an organist, and who taught young Sebastian music. Bach began his professional career at 18, when he was appointed organist at a church in Arnstadt. At 23, he became court organist and chamber musician to the Duke of Weimar. During his nine years in this post (1707-1717), he gained fame as an organ virtuoso and composer. From 1717 to 1723, Bach served the Prince of Anhalt-Cöthen, producing suites, cantatas, sonatas for various instruments, and a large amount of keyboard music. In 1720, Maria Barbara, Bach's wife and the mother of his seven children, died, and the composer soon married Anna Magdalena, a young singer who provided her spouse not only with great support and understanding, but also with thirteen more children. When he was 38, Bach took the position of Cantor of St. Thomas's in Leipzig, one of the most important musical posts in Germany. He taught at the choir school and served as music director, composer, choirmaster, and organist of St. Thomas' Church. In this post, Bach produced monumental musical masterworks, though he was occupied by the cares of his large family and circle of friends, and the tasks of a very busy professional life. He also suffered ongoing struggles with the officials of town, school, and church, who never recognized the talent that they were dealing with perhaps the greatest musical genius ever born. The composer described himself as living "amidst continual vexation, envy, and persecution . . ." but he remained unbroken. At 27 years, at last, his eyesight failed, and he suffered a stroke followed by a raging fever. He died July 28, 1750, leaving an insignificant worldly estate, but bequeathing incalculable musical riches to succeeding generations.

In Leipzig's Lutheran churches in Bach's day, the Magnificat was generally sung in Martin Luther's German translation at Vespers (an evening liturgy) on Saturdays and Sundays, and in Latin at the three great church festivals of Christmas, Easter, and Ascension (40 days after Easter). Bach's first version of his Magnificat, in the key of E-flat, was written for performance at Vespers at St. Nicholas' Church in Leipzig on Christmas Day of 1723, the year of his appointment as St. Thomas. He later reworked it, changing the key to the more festive and trumpet-friendly D major and replacing two recorders with two flutes, which produce a stronger tone. Among the twelve musical sections, averaging about three minutes each in length, into which Bach had divided his Magnificat's text and its traditional closing, "Gloria patri," the composer had originally interspersed four settings of German texts associated with the traditional Christmas celebration at St. Thomas, the church of the Christ child's cradle. Bach removed these four numbers from his revision, thus making the Magnificat suitable for performance on other gala occasions.

The unmatched power of Bach's great choral works comes chiefly from his extraordinary ability to balance and simultaneously to exploit fully the dramatic and spiritual elements of each of his texts. The D major version of the Magnificat, now scored for a "festival orchestra" composed of three trumpets, pairs of flutes and oboes, timpani, string orchestra, and continuo (harpsichord) and/or organ and basso continuo, is a treasure trove of musical jewels: five choruses for five-part choir (SSATB), five arias (one each for first soprano, second soprano, alto, tenor, and bass), a duet for alto and tenor, and a trio for first soprano, second soprano and alto voices. The textures are illustrated and enhanced through the use of glistering trumpets, sublime oboe and flute countermelodies, powerful polyphony (including double fugues), and surging strings. With its variety of vocal and orchestral color, of musical form and texture, and of mood, and its avoidance (due to the nature of the text as a continuous poem) of recitative and of da capo arias (arias with an "A-B-A" musical structure), Bach's magnificent Magnificat is an intense, concise, and powerful masterpiece that, despite its relative brevity, ranks by every measure with Bach's finest, most jubilant, and best-loved works, and probably with the greatest choral works of all time.

Brilliant trumpet fanfares and echoing fanfare-like proclamations of praise by the choir immediately set a celebratory tone as the Magnificat begins. One can envision the peoples of the world joining their voices with our own souls in repeatedly magnifying the Lord as musical glory flames forth.

The following aria, "Er exultavit spiritus meas" ("And my spirit has rejoiced"), for second soprano with a shining string accompaniment, features a melodic line that ascends to the spirit exults in God. In setting the text of the third movement, "Quia respiit humilitatem" ("For he has regarded the lowliness"), Bach adopts to Martin Luther's conception

Angels We Have Heard on High

Glory to God in the highest; O come, . . .

Yea, Lord, we greet thee, Born this happy morning.

Jesus, to thee be glory given; Word of the Father, Now in flesh appearing; O come, . . .

Jingle Bells

Dashing through the snow In a one-horse open sleigh, O'er the fields we go, Laughing all the way; Bells on bobtail's ring, Making spirits bright;

What fun it is to ride and sing A sleighing song tonight! Jingle Bells! Jingle Bells! Jingle all the way! Oh, what fun it is to ride in a one-horse open sleigh!

Jingle Bells! Jingle Bells! Jingle all the way! Oh, what fun it is to ride in a one-horse open sleigh!

Day or two ago I though I'd take a ride, And soon Miss Fanny Bright Was seated by my side.

This horse was lean and lank, Misfortune seemed'd his lot, He got into a drifted bank, And we, we got upset.

Jingle Bells! . . .

Now the ground is white, Go it while you're young; Take the girls tonight, And sing this sleighing song; Just get a bobbled nag, Two Forty for his speed; Then hitch him to an open sleigh, And crack! You'll take the lead.

Jingle Bells! . . .

O Come, All Ye Faithful

O come, all ye faithful, joyful and triumphant, O come ye to Bethlehem; Come and behold him

Born the King of Angels: O come let us adore him, O come let us adore him, O come let us adore him, Christ the Lord!

Sing, choirs of angels, Sing in excultation, Sing all ye citizens of heav'n above;
Joy to the World
Joy to the World, the Lord is come,
Let earth receive her King:
Let every heart prepare him room,
And heav’n and nature sing.
He rules the world with truth and grace
And makes the nations prove
The glories of his righteousness
And wonders of his love.

God Rest You Merry, Gentlemen
God Rest You Merry, Gentlemen,
Let nothing you displease.
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.

Deck the Halls
Deck the halls with boughs of holly, fa, la, la,
Tis the season to be jolly, fa, la,
Don we now our gay apparel, fa, la,
Troll the ancient Yuletide carol, fa, la, la.

The First Nowell
The first Noel 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!

The Twelve Days of Christmas
On the first day of Christmas
My true love gave to me:
A partridge in a pear tree.
On the second day of Christmas
My true love gave to me:
Two turtle doves, and a partridge in a pear tree.
SEATTLE CHAMBER SINGERS

SOPRANO
Sue Cobb
Crisa Cugini
Kyle DeRemer
Susan Dier
Dena Durasso
Cinda Freese
Lisa Hoffman
Kiki Hood
Kayn Kofford
Jill Kraakmo
Peggy Kurtz
Lila Woodruff May
Linda Mendez
Nancy Shastean
Melissa Thirion
Patricia Vettorlein

ALTO
Sharon Agraw
Carolyn Avery
Carol Burleson
Jane Blackwell
Ann Erickson
Courtney Fuller
Ellen Kaisse
Loretta Knowles
Suzi Means
Laurie Medill
Julia Ackery Thiel
Anna Thompson

BASS
Stephen Brady
Greg Canove
Andrew Dannichik
Douglas Durasso
Larry Maloney
Michael Monnikendam
Jeff Thirion
Richard Wyckoff

TENOR
Ronald Carlson
Ralph Cobb
Alvin Koon
Timothy Lunde
Vic Royer
Brian Russell
Jerry Sams

This Year, Give the Gift of Music!
Purchase any number of tickets to the concerts in the remainder of our season. We will place them in a beautiful gift card and mail them to you or to the recipient of your gift, with accompanying note. If you wish to allow the recipient to choose the concert(s) for themselves, we will include a list of our remaining concerts in the gift card and the number of ticket vouchers you specify.

Please see the example on the table in the lobby. Available only through our office. Call 206-682-3208 to order your gift of music!

Mozart’s Morning After!
Join George Shangraw and Orchestra Seattle and the Seattle Chamber Singers for their Third Annual Auction Sunday, January 28th (the morning after Mozart’s 250th Birthday) 1:30—4:30 PM at Ballard Elks at Shilshole Bay
We promise plenty of merriment and wonderful auction items to treat yourself or someone dear to a special gift. For more information, to receive and invitation, or to make a donation, call 206-682-3208

We wish to thank our co-producers of the 2006-2007 season:

'symphonie dramatique' Romeo and Juliette, and the Requiem of 1837, which requires gigantic musical forces that include four ambivalent heroines. One of the first French romantic composers and a daring explorer of new orchestral territories, Berlioz was not only one of the most original of great composers, but was also an innovative practical musician and a writer and critic whose literary achievement is probably as important as his music; few musicians have ever excelled in all these fields simultaneously. During his lifetime, he was better known as a conductor than as a composer, regularly touring Germany and England and conducting operas and symphonic music of his own and by others.

The concert and opera establishment of his day found Berlioz’s unconventional musical style distasteful, and he therefore survived financially for many years by writing witty musical criticism in which he emphasized the importance of drama and expressiveness in musical entertainment. His pedagogical work, The Treatise on Modern Instrumentation and Orchestration, confirmed his reputation as a master of orchestration, was carefully studied by the famous composers Liszt and Verdi, and served as the foundation for a subsequent textbook by Russian composer Nikolai Rimsky-Korsakov. About his significance to the development of Russian romantic music, critic Norman Lebrecht wrote: ‘Berlioz’s was the paradigm that inspired the genre. Tchaikovsky praised the Symphonie Fantastique as a back- shop for his third symphony. Mussorgsky died with a copy of the Berlioz Treatise on his bed.’

The Shepherds’ Farewell is a lovely four-part choral that appears in the second part of Berlioz’s L’Enfance du Christ: trilogie sacrée, an oratorio for 7 soloists (soprano, 2 tenors, baritone, 3 basses), chorus, and orchestra, composed during 1853 and 1854, and first performed on December 10, 1854, at the Salle Herriot, with Berlioz conducting. It is said that, before any other part of L’Enfance du Christ was written, Berlioz composed “The Shepherds’ Farewell” as a joke, wanting to fool the critics of his day into thinking it was a piece written in 1679; he succeeded in fooling all but one. Composer and clarinetist Karl Henning observes: "In his Memoirs, Berlioz (almost casually) speaks to the effect of L’enfance enjoying such a spontaneous success, as to insol to his earlier compositions. It is such a restrained, contemplative work—and this seems so unusual in Berlioz—that it almost sounds a backhanded compliment, to find that it was Brahms’ favorite Berlioz score. . . . we find a beautiful mid-nineteenth-century French answer to the Bach Cantata, a piece which is simply a delight to the ear."

-Notes by Lorette Knowles

vocal sound," as the composer himself comments. In speaking of Lauridsen’s sacred music in his book, Choral Music in the Twentieth Century, musicologist and conductor Nick Strimple describes Lauridsen as "the only American composer in history who can be called a mystic, (whose) probing, serene work contains an elusive and indefinable ingredient which leaves the impression that all the questions have been answered... by century’s end he had eclipsed Randall Thompson as the most frequently performed American choral composer." Asked which composers he admires most today, Lauridsen responds: "Bach, Brahms, Britten-composers who take a long line and know what to do with it."
**BIOGRAPHIES**

Soprano CATHERINE HAITHT is a favorite of Seattle audiences, having performed with a variety of Northwest musical groups over the past fifteen years. In June of 2003 she was privileged to appear as a soloist along with Jane Eaglen and Vinson Cole as a part of the gala program that officially opened McCaw Hall, Seattle's new opera house. Ms. Haight has been a featured soloist with Pacific Northwest Ballet in their productions of Carl Orff's *Carmina Burana* for over ten years and these performances have taken her to the Kennedy Center and Melbourne, Australia, where she received glowing reviews. Ms. Haight is especially familiar with the Baroque repertoire, having performed most of the major works of Bach and Handel, but she is equally at home with the composers of the Classical and Romantic eras. A frequent performer with OSSCS, her most recent collaboration with the ensembles was a performance of *Messiah* two weeks ago. She has made three recordings, including *Messiah*, with OSSCS and conductor George Shangrow. Ms. Haight is a member of the voice faculty at Seattle Pacific University.

MELISSA PLAGEMANN, mezzo-soprano, performs frequently throughout the Pacific Northwest, and has appeared with some of the area's finest ensembles, including the Seattle Symphony, Tacoma Opera, Skagit Opera, the Seattle Choral Company, Kitsap Opera, and NOISE, among others.

Highlights of the 2005-2006 season for Ms. Plagemann included Hansel in Humperdinck's *Hansel and Gretel* with Kitsap Opera, and Penelope in scenes from Monteverdi's *Il Ritorno d'Ulisse* with the Seattle Early Music Guild's Accademia d'Amore (led by acclaimed lutenist Stephen Stubbs). Operatic repertoire in recent seasons includes both 2nd and 3rd Ladies in Mozart's *Magic Flute*, the title role in *Carmen*, and the Marquise in Donizetti's *Daughter of the Regiment*.

Ms. Plagemann is also an enthusiastic and sought-after performer of new music, and has performed with several ensembles dedicated to performing the works of living composers, including Sonic Lab, 16 visions/Fisher Ensemble, and the Esoterics vocal ensemble. She is a founding member of the Seattle New Music Ensemble, and with them has had the opportunity to perform several staples of 20th century repertoire, including Schönberg's *Pierrot Lunaire* and John Cage's *Aria*.

Awards for Ms. Plagemann include first prizes in the 2004 Seattle Ladies' Musical Club competition/tour and the Seattle Gilbert and Sullivan Society's annual competition. She holds degrees in music from the University of Victoria, Canada, and Indiana University in Bloomington.

Tenor STEPHEN WALL has appeared frequently with Orchestra Seattle and the Seattle Chamber Singers since 1985. He has been featured in leading and supporting roles with Seattle Opera, Portland Opera, Utah Festival Opera, and Tacoma Opera, and has soloed with the symphonies of Seattle, Vancouver, Spokane, Everett, Bellevue, Yakima, Pendleton, Great Falls and Sapporo (Japan). Mr. Wall appears on the OSSCS recording of Handel's *Messiah* and sang the role of Joe in Seattle Opera's heralded production of *La Fanciulla del West*.

A native of Washington, baritone BRIAN BOX received his Master's degree in vocal performance from Western Washington University in 1985. Mr. Box performs frequently with many Northwest ensembles, including OSSCS, Seattle Choral Company, Seattle Pro Musica, Bellevue Chamber Chorus, and Choir of the Sound, and has performed with Rudolf Nureyev, singing Mahler's *Songs of a Wayfarer* to Mr. Nureyev's dance. He 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 the OSSCS recording of Handel's *Messiah*. The regional winner of San Francisco Opera's 1988 Merola Opera Program, he made his Seattle Opera debut as the Corporal in Donizetti's *Daughter of the Regiment*. For Tacoma Opera, Mr. Box created the role of Franz in Carol Sams' *The Pied Piper of Hamelin*. He has also performed extensively with Seattle Opera's education program and Northwest Operas in the Schools.

Conductor and Music Director GEORGE SHANGROW founded the Seattle Chamber Singers in 1969 and Orchestra Seattle 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 appeared as guest conductor with the Seattle Symphony, Northwest Chamber Orchestra, Tacoma Opera, Rudolf Nureyev and Friends, East Texas University Opera, Oregon Symphony and the Sapporo (Japan) Symphony. He has conducted world premieres of many operas and numerous other orchestral and choral works. Mr. Shangrow is a frequent lecturer throughout the Northwest and has served on the faculty of the Seattle Conservatory of Music, where he taught Music History, Conducting, and Literature. He concertizes frequently as part of the Cohen-Shangrow Duo with flutist Jeffrey Cohan. Having toured Europe several times as keyboardist and conductor, he is a sought-after accompanist and has appeared in concert on the piano and harpsichord with many noted soloists and ensembles such as El Trio Grande, the Kronos Quartet, Northwest Chamber Orchestra, and the Seattle Symphony. Seattle music lovers also remember him as a regular announcer on Classical KING-FM and host of *Live By George*. Mr. Shangrow has recorded for Voyager, Edel, Sonic Windows, and Lyman Digital.
Little Child
This new-born babe so innocent and sweet
Our hearts as one with this little babe do beat.
With love through this child our better selves do we meet,
From inward spreading love a greater world we greet.

Little child, use your eyes to see past all the sin.
Little child, use your ears to hear past all the din.
Little child, use your hands to give us a gentle shove
That we may see and hear the world
Through eyes and ears of love.
---Robert Kechley

Jesus Christ the apple tree
The tree of life my soul hath seen,
Laden with fruit and always green:
The trees of nature fruitless be
Compared with Christ the apple tree.

His beauty doth all things excel:
By faith I know, but ne'er can tell,
The glory which I now can see
In Jesus Christ the apple tree.

For happiness I long have sought,
And pleasure dearly I have bought:
I missed of all; but now I see
'Tis found in Christ the apple tree.

I'm weary with my former toil,
Here I will sit and rest a while:
Under the shadow I will be,
Of Jesus Christ the apple tree.

This fruit doth make my soul to thrive,
It keeps my dying faith alive;
Which makes my soul in haste to be
With Jesus Christ the apple tree.
---Divine Hymns compiled by Joshua Smith (1784)

The Shepherds' Cradle Song
O sleep thou heav'n-born treasure, thou,
Sleep sound, thou dearest child;
White angel wings shall fan thy brow
With breezes soft and mild.
We shepherds poor are here to sing
A simple lullay to our King.
Lullaby, sleep softly, lullaby.

See, Mary has with mother's love
A bed for thee outspread,
While Joseph stoops
And watches at thy head,
The lambkins in the stall so nigh
That thou may'st sleep, have hush'd their cry.
Lullaby, sleep softly, lullaby.

And when thou'rt big and art a man
Full woe's in store for thee;
For cruel men thy death will plan,
And hang thee on a tree.
So sleep, my baby, whilst thou may,
'Twill give thee rest against that day.
Lullaby, sleep softly, lullaby.
---translated by A. Foxton Ferguson

ORCHESTRA SEATTLE
VIOLIN
Stephanie Endy
Jason Hershey
Emmy Hoeh
Fritz Klein*
Mark Lutz
Avron Maletzky
Gregor Nitsche
Stephen Provine**
Theo Schaad
Nicola Shangrow
Janet Showalter
Kenna Smith Shangrow
Nicole Tsong

VIOLA
Deborah Daoust
Beatrice Dolf
Jim Lurie
Katherine McWilliams*
Stephanie Read
Robert Shangrow

CELLO
Julie Reed
Katie Sauter Messick
Valerie Ross
Matthew Wyant*

STRING BASS
Jo Hansen*
Steve Messick

FLUTE/PICCOLO
Shari Müller-Ho*
Melissa Underhill

OBOE-OBEO D'AMORE
Brent Hages*
John Dimond

CLARINET
Alan Lawrence*
Steve Noftsinger*

BASSOON
Jeff Eldridge
Judith Lawrence*

TROMBONE
Paul Bogataj
Moc Escobedo*
David Holmes

HORN
Barney Blough
Don Crevie
Laurie Heidt*
Jim Hendrickson

TRUMPET
David Cole*
Rabi Lahiri
Janet Young

TUBA
David Brewer

PERCUSSION
Kathie Flood
Dan Oie*
Maren Van Nostrand*
* principal
** concertmaster
This Year, Give the Gift of Music!

Purchase any number of tickets to the concerts in the remainder of our season. We will place them in a beautiful gift card and mail them to you or to the recipient of your gift, with an accompanying note. If you wish to allow the recipient to choose the concert(s) for themselves, we will include a list of our remaining concerts in the gift card and the number of ticket vouchers you specify.

Please see the example on the table in the lobby. Available only through our office. Call 206-682-3208 to order your gift of music!

Mozart’s Morning After!
Join George Shangraw and Orchestra Seattle and the Seattle Chamber Singers for their Third Annual Auction Sunday, January 28th (the morning after Mozart’s 220th Birthday) 1:30—4:30 PM at Ballard Elks at Shilshole Bay

We promise plenty of merriment and wonderful auction items to treat yourself or someone dear to a special gift. For more information, to receive and invitation, or to make a donation, call 206-682-3208

French composer Louis Hector Berlioz (1803-1869) is best known for the Symphonie Fantastique, first performed in 1830, the "Légende dramatique" La Damnation de Faust, the "symphonie dramatique" Romeo et Juliette, and the Requiem of 1837, which requires gigantic musical forces that include four ambivalent harps. One of the first French romantic composers and a daring explorer of orchestral territories, Berlioz was not only one of the most original of great composers, but was also an innovative practical musician and a writer and critic whose literary achievement is probably as important as his music; few musicians have ever excelled in all these fields simultaneously. During his lifetime, he was better known as a conductor than as a composer, regularly touring Germany and England and conducting operas and symphonic music of his own and by others.

The concert and opera establishment of his day found Berlioz's unconventional musical disapproval, and he therefore survived financially for many years by writing with musical criticism in which he emphasized the importance of drama and expressiveness in musical entertainment. His pedagogical work, The Treatise on Modern Instrumentation and Orchestration, confirmed his reputation as a master of orchestration, was carefully studied by the famous composers Mahler and Strauss, and served as the foundation for a subsequent textbook by Russian composer Nikolai Rimsky-Korsakov. About his significance to the development of Russian romantic music, critic Norman Lebrecht wrote: "Berlioz's was the paradigm that inspired the genre. Tchaikovsky raised the Symphonie Fantastique like a buck-shot for his third symphony. Mussorgsky died with a copy of the Berlioz Treatise on his bed."

"The Shepherds' Farewell" is a lovely four-part chorus that appears in the second part of Berlioz's "L'Enfant du Christ, triologie sacrée, an oratorio for 4 solists (soprano, 2 tenors, baritone, 3 basses), chorus, and orchestra, composed during 1853 and 1854, and first performed on December 10, 1854, at the Salle Herz, with Berlioz conducting. It is said that, before any other part of L'Enfant du Christ was written, Berlioz composed "The Shepherds' Farewell" as a joke, wanting to fool the critics of his day into thinking it was a piece written in 1679, he succeeded in fooling all but one. Composer and clarinetist Karl Henning observes: "In his Memoirs, Berlioz (almost casually) speaks to the effect of L'Enfance enjoying such a spontaneous success, as to humble his earlier compositions. It is such a restrained, contemplative work--and this seems so unusual in Berlioz--that it almost sounds a backhanded compliment, to find that it was Brahms' favorite Berlioz score... we find a beautiful mid-nineteenth-century French answer to the Bach Cantata, a piece which is simply a delight to the ear."
-Notes by Lorellette Knowles

We wish to thank our co-producers of the 2006-2007 season:
Please join us in the following Carols:

Joy to the World
Joy to the world, the Lord is come, Let earth receive her King; Let every heart prepare him room, And heav'n and nature sing.

He rules the world with truth and grace And makes the nationsprosper The glories of his righteousness And wonders of his love.

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

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

Now to the Lord sing praises, All ye that hear, and grace, And with true love and brotherhood Each other now embrace; This holy tide of Christmas All other doth define: O tidings of comfort and joy.

The Twelve Days of Christmas
On the first day of Christmas My true love gave to me: A partridge in a pear tree.

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

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

Fourth day: four calling birds Fifth day: five gold rings

Sixth day: six geese a-laying Seventh day: seven swans a-swimming Eighth day: eight maids a-milking Ninth day: nine pipers piping Tenth day: ten drummers drumming

Eleventh day: eleven ladies dancing Twelfth day: twelve lords a-leaping.

Deck the Halls
Deck the halls with boughs of holly, fa la la, ‘Tis the season to be jolly, fa la la, Don we now our gay apparel, fa la la, Troll the ancient Yuletide carol, fa la la.

See the blazing Yule before us, fa la la, Strike the harp and join the chorus, fa la la, Follow me in merrily measure, fa la, While I tell of Yuletide treasure, fa la la.

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

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

of Mary as an ordinary girl with cares and uncertainties, who, through her acceptance of God’s grace, becomes a living miracle. Here the oboe accompanies the descending lines of the first soprano’s melancholy minor melody through which Mary’s gentleness and humility are expressed. The rising melodic motif on the word “Behold!” is followed almost at once by the sudden explosion of a powerful polyphonic chorus featuring long, rapidly-running lines. In this movement, the choir shares with “all generations” Mary’s ecstacy at the thought of becoming the mother of the Lord and therefore blessed above all women. Toward the close of this chorus, the word “omens” (“all”) is treated as a rapid-fire canon—the notes fly upward from bass to first soprano over the compass of a full octave.

“Quia fecit mihi magna” (“For he that is mighty has magnified me”) is a melismatic (many notes per syllable) bass aria accompanied only by the continuo instruments. Bach often assigns the words of Jesus to a bass voice, and here the “great things” that God has done for Mary include making her the mother of Jesus. Bach next sets the text of “Et misericordia eius” (“And his mercy”) as a lilting and lyrical duet for alto and tenor, accompanied by two flutes and muted strings, that features the gently rocking rhythm (2/8) of the siciliano (a relatively slow and graceful Siciliano dance). In contrast with the bass aria that precedes it, this duet is one of Bach’s simplest text settings, containing almost no melismas and thus inducing a peaceful, pastoral mood as God’s limitless mercy flows down to the centuries to all His children, including us!

The full ensemble now breaks into a dynamic double-themmed fugal chorus in which the words “Fecit potentiam” (“He has shown strength”) are forcefully and repeatedly declaimed by the choral voices entering in sequence (tenor, alto, soprano II, bass, and soprano I) long curving melismas. Near the end of the chorale, the voices finish their declamation and “stand still” throughout the final statement of the text, forming an abbreviated and more general form of the original chorale text. This music challenges the listener to hear the oboe and the first soprano’s voices from the original chorale text. Each new line is then accompanied by a new voice, creating a sense of movement and change throughout the piece.

In the tranquilly flowing treble trio, “Suscepit Israel” (“He has helped Israel”), two oboes play the melody of a psalm tone as a “cantsus firmus,” a tune in very long notes against which the three vocal lines weave an intricate musical tapestry. This ancient melodic, to which the entire Magnificat text was sometimes adapted, is known by the Latin name, “tonus peregrinus” (“wandering tone”). The “tonus peregrinus” is unusual in that it has a different recitation tone (the note on which the majority of the text of a verse is chanted) in each half, the “wandering tone” might be derived from this peculiarity, or from the fact that Psalm 114, the “Pilgrim’s Psalm,” which begins with the verse, “When Israel came out of Egypt and the house of Jacob from among the foreign people,” was usually sung to this melody. The mention in this Magnificat verse of the children of Israel (often considered “wanderers”) might have reminded Bach of Psalm 114—“peregrinus” can mean both “foreign” and “wanderer.”

The Magnificat’s final two choruses consist of three distinct sections. “Sicut locutus est” (“As it was spoken”) is a fugal exposition stating the truth of God’s promises to Israel’s ancestors. Its theme appears first in the bass and then rises upward through all five choral parts. In the “Glória,” a series of rising triplet figures (that might bring to mind the fluttering of seraphs’ wings) enter imitatively and soar from bass to first soprano, rest together in shimmering chords, and then cascade from heaven back to earth once again. The final section, “Sicut erat in princípio” (“As it was in the beginning”) is a musical pun, as the triumphant music of the opening chorus reappears in shortened form to close this glorious work in a blaze of trumpets that herald the opening of the gates to the “world without end.”

Composer Morten Johannes Lauridsen, born in 1943 in Colfax, Washington, was raised in Portland, Oregon, and attended Whittier College. He worked as a Forest Service firefighter and lookout, and also worked at a state park campground. He studied composition and musicology at the University of Southern California Thornton School of Music for over three years, then composed the composition department at the Thornton School of Music from 1990-2005, and has had residencies as guest composer/lecturer at more than two dozen universities. Currently he divides his time between Los Angeles and his summer cabin on remote Waldron Island in the San Juans off the northern coast of Washington. Lauridsen’s music occupies a significant place in the standard vocal repertoire of the 20th century, and his works have been performed by nearly every major orchestra and some of the finest choirs in the world. The unaccompanied motet "O Nata Lux" (from the 1685 cycle Lus Aeterna) takes a musical form that can be traced back for centuries and “provides an opportunity, in the middle of a choral/orchestral composition, for the chorus to sing without any orchestral accompaniment—a pure...
Angels We Have Heard on High
Angels we have heard on high,
Sweetly singing o'er the plains,
And the mountains in reply echoing their joyous strains;
Glória, in excelsis Deo!

Shepherds, why this jubilee?
Why your joyous strains prolong?
What the gladsome tiding be
Which inspire your heav'nly song?
Glória, in excelsis Deo!

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 th'angelic host proclaim,
Christ is born in Bethlehem.
Hark! the herald angels sing
Glory to the newborn King.

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

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

Sing, choirs of angels,
Sing in excultation,
Sing, all ye citizens of heav'n above;
Glory to God in the highest:
O come... Ye...
Yea, Lord, we greet thee,
Born this happy morning,
Jesus, to thee be glory given;
Word of the Father,
Now in flesh appearing:
O come...

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

Day or two ago
I thought I'd take a ride,
And soon Miss Fanny Bright
Was seated by my side.
We soon reached the horse was lean and lank,
Misfortune seemed his lot,
He got into a drifted bank,
And we, we got upset.
Jingle Bells!...

Now the ground is white,
Go it while you're young;
Take the girls tonight,
And sing this sleighing song;
Just get a bobbled nag,
Two forty for his speed,
Then hitch him to an open sleigh,
And crack! You'll take the lead.
Jingle Bells!...

HOLIDAY CONCERT NOTES
J. S. Bach's Magnificat In D Major, BWV 243

In verses 46-55 of the first chapter of the Gospel of Luke, Mary's elation erupts into an exuberant song of praise to the Lord when she goes to visit her cousin, Elizabeth, who, miraculously pregnant at a great age, is soon to give birth to John the Baptist. Mary has recently learned from the Archangel Gabriel that she will become the mother of a child to be called Jesus, and thus the mother of the Savior of the world. When the infant John, in recognition of the Holy Child, leaps for joy in Elizabeth's womb at the sound of Mary's greeting, and Elizabeth then hail Mary as "blessed among women," the first phrase of Mary's Latin is "Magnificat anima mea Dominum" ("My soul magnifies the Lord"). This "Song of Mary" has therefore become known as the Magnificat, and its text, in Latin and in many other languages, has received the entire range of musical treatments over the past two millennia, from single-line "plain-song" settings to dramatic and complex "cantata-like" arrangements for choirs, soloists, and all kinds and combinations of instruments. Almost every great church composer has set this canticle to music, and as you listen tonight to Johann Sebastian Bach's renowned and resplendent treatment, let your spirit, like Mary's, rejoice and be lifted in thanksgiving for the blessings you enjoy, especially this marvelous music.

Bach was born in Eisenach on March 21, 1685, into a family that had produced church and town-band musicians for over 150 years. Orphaned at ten, he was raised by an older brother who was an organist, and who taught young Sebastian music. Bach began his professional career at 18, when he was appointed organist at a church in Arnstadt. At 23, he became court organist and chamber musician to the Duke of Weimar. During his nine years in this post (1707-1717), he gained fame as an organ virtuoso and composer. From 1717 to 1723, Bach served the Prince of Anhalt-Cöthen, producing suites, concertos, sonatas for various instruments, and a large amount of keyboard music. In 1720, Maria Barbara, Bach's wife and the mother of his seven children, died, and the composer soon married Anna Magdalena, a young singer who provided her spouse not only with great support and understanding, but also with thirteen more children.

When he was 36, Bach took the position of Cantor of St. Thomas's in Leipzig, one of the most important musical posts in Germany. He taught at the choir school and served as music director, composer, choirmaster, and organist of St. Thomas' Church. In this post, Bach produced monumental musical masterworks, though he was occupied by the cares of his large family and circle of friends, and the tasks of a very busy professional life. He also suffered ongoing struggles with the officials of town, school, and church, who never recognized that they were dealing with perhaps the greatest musical genius ever born. The composer described himself as living "amidst continual vexation, envy, and persecution . . ." but he remained in Leipzig for 27 years. At last, his eyesight failed, and he suffered a stroke followed by a raging fever. He died July 28, 1750, leaving an insignificant worldly estate, but bequeathing incalculable musical riches to succeeding generations.

In Leipzig's Lutheran churches in Bach's day, the Magnificat was generally sung in Martin Luther's German translation at Vespers (an evening liturgy) on Saturdays and Sundays, and in Latin at the three great church festivals of Christmas, Easter, and Ascension (40 days after Easter). Bach's first version of his Magnificat, in the key of E-flat, was written for performance at Vespers at St. Nicholas' Church in Leipzig on Christmas Day of 1723, the year of his appointment as cantor at St. Thomas. He later reworked it, changing the key to the more festive and trumpet-friendly D major and replacing two recorders with two flutes, which produce a stronger tone. Among the twelve musical sections, averaging about three minutes each in length, into which Bach had divided his Magnificat's text and its traditional closing, "Gloria patri," the composer had originally interspersed four settings of German texts associated with the traditional Christmas celebration at St. Thomas of the rocking of the Child christ's cradle. Bach removed these four numbers from his revision, thus making the Magnificat suitable for performance on other gala occasions.

The unmatched power of Bach's great choral works comes chiefly from his extraordinary ability to balance and simultaneously to exploit fully the dramatic and spiritual elements of each of his texts. The D major version of the Magnificat, now scored for a "festival orchestra" composed of three trumpets, pairs of flutes and oboes, timpani, string orchestra, and continuo (harpsichord and/or organ and bassoon), among others, is a treasure trove of musical jewels: five choruses for five-part choir (SSATTB), five arias (one each for first soprano, second soprano, alto, tenor, and bass), a duet for alto and tenor, and a trio for first soprano and alto voices. The texts are illustrated and enhanced through the use of gliterring trumpets, sublime oboe and flute countermelodies, powerful polyphony (including double fugues), and surging strings. With its variety of vocal and orchestral color, of musical form and texture, and of mood, and its avoidance (due to the nature of the text as a continuous poem) of recitative and of da capo arias (arising with an "A-B-A" musical structure), Bach's magnificent Magnificat is an intense, concise, and powerful masterpiece that, despite its relative brevity, ranks by every measure with Bach's finest, most jubilant, and best-loved works, and probably with the greatest choral works of all time.

Brilliant trumpet fanfares and echoing fanfare-like proclamations of praise by the choir immediately set a celebratory tone as the Magnificat begins. One can envision the peoples of the world joining their voices with our own souls in repeatedly magnifying the Lord as musical glory flames forth.

The following aria, "Et exultavit spiritus meus" ("And my spirit has rejoiced"), for second soprano with a shining string accompaniment, features a vocal line that ascends to the spirit exults in God. Setting the text of the third movement, "Quia respexit humilissimam" ("For he has regarded the lowliness"), Bach appears to adopt Martin Luther's conception
**HOLIDAY**

**MONDAY, DECEMBER 18, 2006 – 7:30 PM**

**MEANY HALL**

**ORCHESTRA SEATTLE and the SEATTLE CAMBER CHAMBERS SINGERS**

George Shangrow, conductor

**JOHANN SEBASTIAN BACH**

Magnificat in D, BWV 243


Catherine Haight, soprano • Melissa Plagemann, mezzo-soprano
Stephen Wall, tenor • Brian Box, baritone

**Intermission**

Sleigh Ride
Joy to the World – please sing along
God Rest You Merry, Gentlemen – please sing along

Away in a Manger
Tomorrow Shall Be My Dancing Day

The 12 Days of Christmas – please sing along

Deck the Halls – please sing along

**O Holy Night**

Little Child (see text)

Jesus Christ the Apple Tree (see text)

The First Noel – please sing along

The Shepherds’ Farewell (L’Enfance du Christ)

Angels We Have Heard on High – please sing along

The Shepherds’ Cradle Song (see text)

Hark! The Herald Angels Sing – please sing along

O Nata Lux

Deck the Hall

**DORONS**

MAESTRO’S CIRCLE ($10,000 or more)
Barbara & Eugene Kiddr

COMPOSER’S CIRCLE ($5,000-$9,999)

CONCERTO CIRCLE ($2,500-$4,999)

ArtFund

General & Betty Keckley
Seattle Office of Arts & Cultural Affairs

CAGENZA CIRCLE ($1,000-$2,499)
Sharon & Andrew Agnew
Anonymous
Christopher Baeke
Boeing Matching
Alex & Roma Ogul
Creese Ogul
William & Deana Lee Cummings
Herman Law Firms, LLC
Manching Ho & Shari Muler-Ho
Kiddr, Inc.
Benjamin Lee
Peter Mariott & Dinah Duffy-Martini
Allan & Christine Rickert
Kenneth & Elizabeth Roberts
Terry R. Reagan, MD
Janet & Michael Shoutler
Lynne van Delft
George Wallenstein
Ely Weil
David Zepkely & Lindsay Brown

WAVE ($500-$999)
Becky & Scott Barrier
Paul Beringerfeld
Jane Blackwell
Susan Carpenter & Hat Bots
Andrew Danishik
Audrey Dan
Dean Dragul
Douglas & Diane Dorseiff
Ann Erickson
Peter & Heather MacLachlan Garbes
Fritz Kline
Jenny & Ethne Lassen
Dale Lee
Robbie Lucie
H. J. Luria, MD
May Family Foundation
Ann Williams
Dennis & Joan Moore
Jeron & Linda Perros
Victor Reyer
Harney Shostak
Garshen Shrew
Jeffrey & Melissa Thronton
Ann Chis

PRESTO ($250-$499)

Anonymous (2)
Greg Cameron & Bertha Lee
Ralph & Sue Cobb
Michael & Lucy Drees
Beatrice Dole
Mary Virginia Dowmore
John Edwards, MD
Wallace & Cindy Freese
Philip Geisgelder
Michael & Dae Ann Grummet

Jo Hansen
Donald Hawkins
Jessie & Joe Johansson
Ellen Kalsey & Gary Roberts
Jean Marie & Christopher Kent
William & Gala Knoller
Warren & Christine Knox
Arnold & Jill Heksen
Ted & Pam Kummert
Mark Lutz
Laurie Mccu & David Savage
Steve & Kate Sauter Messick
Tom Mazelt & Penny Nicholls
Gary Olesa
David & Susan Nichols
Gustav & Claire Raamus
Jerry & Kia Same
Theo Schott & Barbara Schaad-Lampre
Paul & Susan Schertz
Susan Stephens
Alexander & Jane Stevens
Richard & Nance Taw
Art & Julia Neely Thall
David & Patricia Vetterlin

ALEGRO ($100-$249)
Annette Ap狭 & Deborah Davout
Julie & Jeremy Battenman
Andrew & Sally Bell
Isaiah & Dabbie Bier
Matthew Blackwell
David & Julie Brower
Ron & Merrie Carron
W. H. & Helen Dahlberg
Kyla Deffner
Richard & Judy Doff
Daniel & Kathleen Dow
Robert & Lynne Down
Bryant & Mary Engstrom
Phyllis Ford
Aaron Fuller
Bjorn & Shahnaz Ghatan
Jay Goff
Clifford & Mary Granill
Stephen & Michael Memmen
Charlotte Hood
Kris Johnson
Mark & Joyos Jennings
Oga Kline
William & Ruth Krotz
Jason Kuo
Peggy & David Kurtz
Gerald & Barbara Laughlin
Theodore Rea & Paul Birner
Jim & AJ McCombe
Howard & Audrey Moreli
Christina Moss
Laney & Isaac Nankova
Chad & Fanne Pierce
Susan Plat
Barbara Puddicombe
Joan Reid
Hugo & Susan Reichenbach
Mary Kay Ridder
Richard Riccard
Anne Roberts
Valerio Ross
H. J. & Lynn Rowland
John & Ruth Rugh
Roger & Mary Scott
Richard & Polly Saulder

Ebert & Hildegard Schmidt
Fritz & Ruth Schott
Nedra Stuason
Elen Smith
Alexander & Jane Stevens
William & Kathleen Therri
Melissa Undurraga
Peter & Tyler van de Meen
Harry Yee
Doug & Ingrid West
Rob & Lorraine Wetzel
Ann Williams
Woody & Helen Wilson
Matthew Wyatt & Bonnie Light
Wilson & Barbara Wyatt
Janet Young

PANO [$50-$99]
Roberto & Merisa Altchul
James & Irma Appasal
Victor Bennett
Andrew Blackwell
Kurt Bravand, MD
Jerry & Joyce Burns
Peter & Heather Cannon
C. R. & Marion Cheleshak
Robert & Patricia Charlson
Barry Chodsky
Red Combs
Verne & Glenn Combullock
Dane & Mary Ellen Cotton
David & Irene Fisher
Earl Golf
Donald & Rebecca Gerks
Kristin Hansen
James & Florence Harris
Peter Hofstra
Norman Hollingshead
William & Susan Hudson
Sylvia Johnson
Alien Jones & Eleanor Crawford
J. Michael Kehl
Donald & Joyce Leek
Alice Leigh
Timothy Londe
Patrick & Emma Mann
Gwen Maxfield
Dan & Cynthia McCabe
Ran & Cheryl Middleton
Darrel & Sue Newman
Bryan Ono
Susan Payne
Michael Podin
Louis & Ruth Putsche
Eric & Karen Richter
Richard & Joan Rea
Lerner & Barbara Roberts
Hans & Lyn Seuster
Gary Sheldon
George Shuman
Kevin & Marie Silke
Charles Sorell & Deborah Gies
Frank Stockhausen
Amy Stephon
Vivian Anne Taylor
Robert Thomas
William & Kathleen Thier
Kathleen Turner & John Wedgwood
Gertrude Volker
Susan Welsh
Judith Wirth

Douglas & Susan Woods

PANISSELIO [$1-$49]
Julie Alberg
James & Irma Appasal
Rachel Bard
Ted & Ruth Beck
Benjamin Baghia
Bob Bontzi
Cynthia & Michael Braas
Clayton & Carol Cook
Susan Dier
Nancy Dilworth
Emily Eaton
Thomases & Bessie Fuler
Nana Gun
Anne Marie Hackenberger
Clare Hackenberger
Barbara Hannah
Anne Haug
Gerard & Gail Haw
Narayana Heyding
Marette Holden
Judith Howard
Cynthia Johnson
Lolita Larson
Chris MacFlinlane
Pamela McPeek & William Harigam
Diane McQuistan
Mary McLean
Linda Mendez
Rami Ananseco & Gregory Martin
Adrian & Alexandra Mundani
Dan Ward
Carol Ovins
Greg & Paige & Luci McNeary
Mar lyn Perry
Omar & Elizabeth Peter
William & Lois Proctor
Lawrenen & Phil Reed
Jasalda Rickert
Barbara Saxl
Carol Scott
Maxine Singletary
Daniel Sleidy
Dick Startz
Charlton & Stephanie Surridge
Carby Varner
Carla Vickers & Gema de Soto
Christine & Vivica Winder
James & Donna Welte
Julie White
Shannon Wolf
Abeiro Youngblood

GIFTS IN HONOR OF:
Wendolin Bottomy
Ver Chats
Anne Roberts Englander
Cherie & Adrian Englander
Nancy Wyckoff

IN MEMORIAM
Dodie Erenbach
Rev. Julia Dianam Horn
Ray & Lottie Stephens

IN KIND CONTRIBUTIONS
Legacy Partners
Top Ten Toys

Contributions to OSOSC, a non-profit arts organization, are fully tax-deductible. This list includes gifts received between August 1, 2006, and December 1, 2006. While every effort has been made to ensure the integrity of the data, we appreciate any errors.

To report an error or omission, or for more information on becoming a donor, please call 206-682-5208 or send an email to ososc@ososc.org.