FAMILY HOLIDAY
SUNDAY, DECEMBER 20, 2009 - 3:00 PM
FIRST FREE METHODIST CHURCH

ORCHESTRA SEATTLE and the SEATTLE CHAMBER SINGERS
George Shangrow, conductor

PROGRAM
Carol of the Angels
The First Noël – please sing along
Hark! The Herald Angels Sing – please sing along
Summer Day on the Mountain for Four Flutes
Peter and the Wolf, Opus 67

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Alto
Barbara Anderson
Hillary Anderson
Crisa Cugini
Kylée DeReemer
Diana Duracoff
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Anne Grosse-Wilde
Kathryne Heron
Jill Kraakno
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Kia Sato
Nancy Shasteen
Melissa Thriloway
Liesel Van Cleef
Pat Vetterlein

Tenor
Barbara Anderson
Hillary Anderson
Crisa Cugini
Kylée DeReemer
Diana Duracoff
Cinda Freeco
Anne Grosse-Wilde
Kathryne Heron
Jill Kraakno
Peggy Kurz
Lila Woodrich May
Kia Sato
Nancy Shasteen
Melissa Thriloway
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Pat Vetterlein

Bass
Barbara Anderson
Hillary Anderson
Crisa Cugini
Kylée DeReemer
Diana Duracoff
Cinda Freeco
Anne Grosse-Wilde
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Laura Daugherty
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Robert Keichley

Harp
Naomi Kato

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PROGRAM NOTES

Jour d’été à la montagne

"Summer day in the mountains" by Eugène Bozza;
arranged by Robert Keichley

The composers

Eugène Joseph Bozza, French composer and conductor, was born April 4, 1905, in Nice, studied composition, conducting, and violin at the Paris Conservatoire, took several first prizes, and was awarded the coveted Prix de Rome in 1934 for a cantata based on an Indian legend. He served as conductor of the Opéra Comique in Paris between 1938 and 1948, and directed the Ecole Nationale de Musique Valenciennes from 1951 until his retirement in 1975. He became a Chevalier de le Legion d’Honneur in 1956, and died September 29, 1991, in Valenciennes. Bozza’s somewhat “impressionistic,” elegantly-crafted works include choral pieces, symphonies, concertos, operas, ballets, and many works for chamber ensembles. His larger compositions are little known outside France, but his chamber works for various combinations of brass and wind instruments, for which he is best known, have become standard student test works and favorite faculty recital numbers. His music displays great melodic fluency and familiarity with the various instruments’ particular capabilities, requires a high degree of technical skill without sacrificing emotional expressiveness, and is delightfully accessible to players and listeners alike.

Robert Keichley, composer, arranger, keyboard accompanist, and singer, was born in 1952 in Seattle and studied composition and harpsichord performance at the University of Washington. His works, which include two symphonies, choral works, and chamber pieces, have been commissioned and performed by Orchestra Seattle, Seattle Chamber Singers, The George Shangrow Chorale, Masterworks Choral Ensemble, the Northwest Chamber Orchestra, and the Northwest Boy Choir. A member of the Seattle Chamber Singers from the ensemble’s earliest days, he sang in the chorus and played oboe and keyboard. Mr. Keichley currently serves as principal harpsichordist for Orchestra Seattle, and has been director of music at East Shore Unitarian Church since 1997.

The music

In 2002, four outstanding flute students of Seattle’s Bonnie Blanchard, a performer and private flute teacher and a friend of George Shangrow and Robert Keichley, performed Jour d’été à la montagne, a 1956 flute quartet by Eugène Bozza, as part of the solo ensemble competition at the Seattle Young Artists Music Festival. The quality of these four music school graduates’ performance so impressed Jodie Schwartz, the wife of Seattle Symphony conductor Gerard Schwarz, who was one of the festival judges, that her husband, responding to her enthusiasm, contacted Blanchard within two days of the festival about the possibility of having her students perform the Bozza quartet with the Seattle Symphony. Because the quartet had no orchestral accompaniment for the symphony to play, Blanchard asked her friend, Robert Keichley, if he would be willing to compose orchestral parts. He said that he would, and Blanchard and some of her friends held a fund-raiser at her home in order to commission the arrangement of the quartet. The persistent Blanchard was able to settle copyright issues with the publisher of the quartet, Alphonse Leduc, and the hugely-talented Keichley composed the orchestral arrangement for two of the quartet’s four movements (he finished orchestrating the other two movements this year). The Seattle Symphony, whose artistry occasioned the arrangement performed the two newly-arranged movements with the Seattle Symphony Orchestra, with great success, in 2002, and you will have the privilege of hearing four new star performers present all four movements of this work this afternoon!

For Keichley, this project was unique in that the original piece was not accompanied (even by piano). Most arranging jobs involve taking a piano part and giving the music to various orchestral instruments, but in the case of this quartet, the complete orchestration "backing" was needed and composed, changing completely the context of the piece so that it became a veritable "concerto for four flutes." In arranging the contrasting movements of Jour d’été à la montagne (which bring to mind outdoor scenes featuring open, sun-soaked, lazy meadows above which birds soar and sing; rushing, laughing, tumbling torrents; dark trees bending and sighing in the wind; and a dance in a clearing followed by a game of hide-and-seek in the forest), Keichley considered the possibilities presented by the original flute score (which he decided he would not alter), drawing upon his previous compositional experience (that includes classical, jazz, and improvisational elements) in order to "solve the puzzle" of providing suitable accompanying parts for instruments including strings, horns, and percussion. Working out the ideas his musical mind devised on the keyboard, he sought to compose an orchestration that would retain the "intonation color" and "harmonic language" compatible with Bozza’s, and would be respectful of and consistent with the style of the original work. What do you think of the results?

(Bonnie Blanchard wishes to express her deep thanks to George Shangrow, whom she met when they were both students at the University of Washington, for all that she learned from him as a member of Seattle Chamber Singers years ago—for transforming her from a performer into a musician!)

--notes by Lorellte Knowles

OUR FLUTE SOLOISTS

Lauren Glass is a Senior at Roosevelt High School in Seattle. She plays in her school’s orchestra and the Seattle Youth Symphony and has played in the Academy Chamber Orchestra. Last year Lauren won 1st place in the Seattle Music Teachers Simon Fisk Woodwind Competition. Lauren won 2nd in the Music Teacher’s National Association Senior Woodwind Competition, having won at the Northwest District and WA state levels. Previously in 2006 she placed 3rd in the MTNA National Junior Woodwind Competition, after winning the Northwest District and WA state levels. Lauren has consistently scored in all years that she has entered the Seattle Flute Society Horsfall competition including 1st in the 2009 upper division and 1st in the lower division in 2006. Last year at the Washington State Music Teachers
The duel for soprano and baritone that follows points, like the prelude, back to the music of the Baroque era. The three sopranos float through the fragile passages. Next comes a forceful chorus, "Quare Fresuentiae (Why do the nations rage?)", after the choral climatar, the movement ends with the chorus "Gloria" in triple meter. Like the tenor aria in the fifth movement, the seventh movement's famously beautiful trio, with its rippling harp accompaniment, is rather operatic in character. A quartet (of soloists) glorifies God in a joyful motet in 4 bars, making comfort to His people in the eighth movement. At the beginning of the last movement, the pastoral music of the prelude returns, followed by Bach's wedding Cantata, and the final hymn of Carols, and Handel's Messiah. Other favorite engagements include secolos with the Total Experience Gospel Choir, being resident soloist and coach for Seattle Choral Company, and conducting at the Urbana Convention Church, and singing in the Adelphian Concert Choir at the University of Puget Sound. Ms. Studebaker has also performed with Gerard Schwarz - Symphony, and Christophe Chagnard - Lake Union Civic Orchestra & Northwest Sinfonietta. A Seattle native, Ms. Studebaker recently returned from two years working in France and is delighted to be home. She also serves on the Board of Trustees of Seattle Gilbert & Sullivan Society and the Alumnae Board of Forest Ridge School of the Sacred Heart.

Canadian soprano Linda Tsatsanis enjoys an active and diverse career. Hailed as "ravishing" (New York Times) and possessing a voice with "crystalline purity" (Seattle Times), Ms. Tsatsanis' career has called her to opera, stage, and performance in movies and television. Ms. Tsatsanis has appeared as soloist with orchestras such as the Seattle Baroque Orchestra, Auburn Symphony, and Pacific Baroque Orchestra and has made recent appearances at the Indianapolis, Boston and Bloomington Early Music Festival. She keeps a demanding performance schedule in the Pacific Northwest, throughout the United States and Canada. Ms. Tsatsanis holds degrees from the University of Toronto and Indiana University. She has a new scheme of Classical, And I Remain: Three Love Stories, and can also be heard on recordings by the Canadian Broadcasting Corporation and Xaxos. Ms. Tsatsanis is a member of Plain & Fancy, and winner of the 2009 Early Music America Medieval/Renaissance Competition. Currently, Ms. Tsatsanis is living in Seattle where she studies with Joyce Guyer.

Melissa Plagemann has been praised by audiencess and the press for her "clear, burnished voice" (Tacoma News Tribune) and "attractively expressive mezzo" (Crosscut Seattle). She performs frequently with the finest musical organizations throughout the Pacific Northwest, and is rapidly becoming a leader in the passion and musical intelligence she brings to performances of Mozart and concert stages alike. Upcoming performances include Handel's Messiah with the Tacoma and Auburn Symphony Orchestras. In 2011, she will sing Despina in Cosi fan Tutte with the Tacoma Opera Orchestra, The Nutcracker and West Side Story Suite with Pacific Northwest Ballet, Rosina with the newly formed Vashon Opera, and performances with the Second Chamber City Series, the Affinity Chamber Players, and at the 1850-1870 Festival and Pro Musica Viva. Ms. Plagemann is a frequent collaborator in woodwind quintet/ensemble in the large ensembles, and her flute duo placed 2nd in the small ensembles.

The orchestra's state competition she received 1st place in the flute solo division and her duet (with Zoe Funis) won 2nd place in the 2005-2006 competition. She received 1st place in the woodwind quintet 1st in the large ensembles, and her flute duo placed 2nd in the small ensembles.

Zoe Funis is a senior at Roosevelt High School and has studied the flute with Bonnie Blanchard for 6 years. She is a member of the Seattle Youth Symphony and participates in several organizations, and has placed in the lower division of the Seattle Flute Society's Horlaff Flute Competition and in 2005 won first place in the upper division. She placed 2nd at the Music Teachers National Association State Competition in 2005 and placed 1st at the state level in 2006. In 2007, Zoe preformed the Hanfson Serenade in a Side by side concert with Roosevelt and the Seattle Youth Symphony Orchestra. She also won the All-State Wind Ensemble in 2008 and she and Lauren Glass placed second in the Washington State Solo and Ensemble Festival. She also placed third in division 1 in 2007, In past summers, she has attended the Mupiue flute Institute, Alexis Stills' Boulder Summer School, the Oberlin Flute Institute, and the Morrowstone Summer Music Program. Outside of music, Zoe enjoys spending time with her friends and playing soccer.

Peter and the Wolf, A Musical Tale, Opus 67 by Sergey Prokofiev

Over the course of his career, Sergey Prokofiev (1891-1953) wrote a broad array of music in the genres of stage works, symphonic compositions, chamber music, and solo piano pieces. His talents for musically fashioned compositions were at a very young age, when at the age of eight (albeit with the assistance of his mother) he composed an opera in six scenes, The Giant. This opera is based on a Russian folk tale, and was composed with his friends, whose names he even retained in the libretto. Sadly this work, surely a delightful relic of youthful talent and creativity, has not survived. Prokofiev's mother continued to encourage his son's musical development, taking him at the age of eleven to meet Sergei Taneyev, and the two proceeded to the Moscow Conservatory. Three years later he entered the Saint Petersburg Conservatory, where he studied with several noted composers, among them Nikolai Rimsky-Korsakov. Prokofiev's early music is tonally ambitious and features complex dissonances, diffusing some with musical theatre composition.

Sainoula Papatheodori brings her successful collaboration with Sergei Diaghilev's Ballets Russes, the same group responsible for Igor Stravinsky's celebrated so-called Russian ballets (The Firebird, Petrushka, and The Rite of Spring).
During Saint-Saëns' early years, his compositions were quite forward-looking and he was a champion of "new music," notably two decades before Debussy and Ravel. His classical and piano works of such 20th-century "impressionistic" composers as Claude Debussy and Maurice Ravel. Near the end of his career, however, he became a neoclassicist who was influenced by Debussy and the tradition. His compositions embodied such traditional French characteristics as logic, clarity, easy elegance, brilliance, balance, precision, but he was thought by some to be somewhat shallow and to lack emotional depth (in his own words, he pursued "the chimera of purity of style and precision, at all cost") as early as 1877: "What gives Sebastian Bach and Mozart a place apart is that these two great expressive composers never sacrificed form to expression. As high as their expression may soar, it is always subordinated to the music's form."

The text of "The Wolf is the Father" is by himself, his art was "one of amalgamation and adaption" rather than of innovation; he said of himself: "I am an ecletic spirit. It may be a great defect, but I cannot change it: one cannot make over one's personality."

The Oratorio de Noël

In 1858, when he was 23, Saint-Saëns wrote, in about eleven days at the end of his first year as organist at the Madeleine, his first major choral work, the nine-movement Christmas Oratorio, dedicated to Marie-Félicité-Clémente de Neufchâtel, the Comtesse de Gravental. Scored for five vocal parts (soprano, mezzo-soprano, contralto, tenor, and baritone), four-part chorus, harp, strings, and organ, the work's Latin texts, taken from Christmas Day liturgies, come from sources dispersed throughout the Christian world. "The Wolf Story" in the Gospel of St. Luke to the Psalms to Old Testament prophecies (reminiscent of the texts of Handel's Messiah) saw Saint-Saëns receive the musicians of December 15, leaving them little rehearsal time before the work was first performed on Christmas Day of 1858.

This lovely, rarely-performed oratorio is more a musical enhancement of its texts than a presentation of a human drama; the music, which evokes, in general, a peacefully pastoral atmosphere, incorporates elements of various musical sources, with some of the "best" songs of this period (see for example the sound of a bagpipe, for example). The work begins with an instrumental prelude, in a sweety-sweet 12/8 meter and subtitled "In the style of Sebastian Bach," that paints the background upon which the Christmas story's images are drawn, and is reminiscent of the Sinfonía from Bach's own Christmas Oratorio. In the second movement, the soloists take the roles of the narrator and the angel who announces Jesus' birth; the soprano's words to the shepherds are set in a comfortably gentle 4/4 meter. The chorus, which enjoys a solo part in the second movement, is a regular "prayer to God;" the music's limpid texture and slightly military feeling suggest the marching of heavenly hosts, which pause near the end of the movement to enjoy peace and good tidings. This fairly simple and tenderly sung soprano waits patiently for the Lord in an expressively lyrical triple meter, while the fourth movement finds the tenor soloist, "Solomon," in a more, almost impassioned, as if the Christ who is coming into the world while the women of the choros, like a choir of angels, chant affirmingly.

Prokofiev wrote Peter and the Wolf, Opus 67, in 1936. He had just returned the previous year to what was then the Soviet Union after twenty years of exile in the West. While eager to return to his homeland, Prokofiev found himself under new constraints from the government, which in 1946 would involve his being compelled to deliver music modeled strongly by the Soviet Central Committee secretary Andrei Zhdanov, who insisted that music be easily accessible. Peter and the Wolf, however, proved a success, and Zhdanov was aghast at the success of his in charming effort to engage young children in music. Nonetheless, a careful listener will discern many subtle clashing notes throughout the score even using formal language, Prokofiev's modernist leanings may be heard in his tendency to add color or tension, as the case may merit, to his music through dissonance. Most importantly, the Wolf is the Father of Peter himself, the composer and the adds a note in the score suggesting that the narrator opens the performance by explaining the associations between the characters of the piece and instruments of the orchestra. The narrator is present throughout the piece, as his words describe the action which the music is depicting. This role has been noted is by Prokofiev's first wife, Lisa, as well as a motley crew of actors and celebrities, some highly distinguished, including Sir John Gielgud, Sean Connery, Mia Farrow, Tim Rice, Pearlman, Melissa Joan Hart (as her Nickelodeon character Clarissa), Sir Alec Guinness, William F. Buckley, Jr., and Sharon Stone.

The symbolic instruments of the orchestra are the flute, harp, trumpet, trombone, the oboe, representing the lugubrious dog; the clarinet in A, which depicts the wily cat; the bassoon, used in its lower register to depict the sinister wolf, and the flute, which ominously represents the wolf; and timpani and bass drum, which represent the rifle shots of the hunters. Peter's lemmings is initially played by timpani but is taken up by other instruments as well throughout the piece. When the bird is taunting the wolf at Peter's behest, the flute plays Peter's theme so as to illustrate the collapse of the wolf's confidence as he realizes that the wolf is not omnipotent, the final triumphant passage, when the wolf has been caught, Peter's theme is played in the three horns, which fittingly sounds the wolf's dismembered corpse. The title of the piece is taken up by other elements as well throughout the piece. When the bird is taunting the wolf at Peter's behest, the flute plays Peter's theme so as to illustrate the collapse of the wolf's confidence as he realizes that the wolf is not omnipotent, the final triumphant passage, when the wolf has been caught, Peter's theme is played in the three horns, which fittingly sounds the wolf's dismembered corpse. The title of the piece is taken up by other elements as well throughout the piece.
During Saint-Saëns’ early years, his compositions were quite forward-looking and he was a champion of “new music” and the classical piano works of such 20th century “impressionistic” composers as Claude Debussy and Maurice Ravel. Near the end of his career, however, he became a neo-classicist who was embraced by Debussy himself. His compositions embodied such traditional French characteristics as logic, clarity, easy elegance, brilliance, balance, precision, but he would be thought by some to be somewhat shallow and to lack emotional depth (in his own words, he pursued “the chimera of purity of style and preoccupation with the two characters”). His art was “one of amalgamation and adaptation” rather than of innovation; he said of himself: “I am an eclectic spirit. It may be a great defect, but I cannot change it: one cannot make over one’s personality.”

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This lovely, rarely-performed oratorio is more a musical enhancement of its texts than a presentation of a human drama; the music, which evokes, in general, a peacefully pastoral atmosphere, incorporates elements of various modern sources (such as a French folk song, and perhaps even the sound of a bagpipe, for example). The work begins with an instrumental prelude, in a swooning-swaying 12/8 meter and suffused in “the style of Sebastian Bach,” that paints the background upon which the Christmas story’s images are drawn, and is reminiscent of the Sinfonia from Bach’s own Christmas Oratorio. In the second movement, the soloists take the roles of the narrators and the angel who announces Jesus’ birth; the soprano’s words to the shepherds are set in a comfortably gentle 4/4 meter. The choice of colors, enjoyments of musical devices, and the musical feeling suggest the marching of heavenly hosts, which pause near the end of the movement to enjoy peace and good cheer. A notable feature of the piece is that the soprano waits patiently for the Lord in an expressively lyrical triple meter, while the fourth movement finds the tenor soloists as the shepherds in a mote like the Christ who is coming into the world while the women of the chorus, like a choir of angels, chant affirmingly.

Prokofiev wrote Peter and the Wolf, Opus 67, in 1936. He had just returned the previous year to what was then the Soviet Union from his exile in the United States. While eager to return to home, Prokofiev found himself under new constraints from the government, which in 1946 would involve him being compelled to do a new orchestral version of the score at the request of the Soviet Central Committee secretary Andrei Zhdanov, who insisted that music must be easily accessible. Peter and the Wolf, however, proved to be too difficult a task for Prokofiev himself, and so he argued instead in his charming effort to engage young children in music.

Nonetheless, a careful listener will discern many subtle clashing notes through the score even using tonal language. Prokofiev’s modernist leanings may be heard in his tendency to add color or tension, as the case may merit, to his music through dissonance. The concept of the Wolf is Prokofiev himself, and the composer adds a note in the score suggesting that the narrator open the performance by explaining the associations between the characters of the piece and instruments of the orchestra. The narrator is present throughout the piece, as his words describe the action which the music is depicting. This role has been recorded by Prokofiev’s first wife, Lina, as well as a motley crew of actors and celebrities, some highly distinguished, including Sir John Gielgud, Sean Connery, Mia Farrow, Karl Pearson, Melissa Joan Hart (as her Nickoleide character Clarissa), Sir Alec Guinness, William F. Buckley, Jr., and Sharon Stone.

The symmetrical instruments of the orchestra are the flute, oboe, clarinet, bassoon, horn, cello, the oboe, representing the legadubus; the clarinet in A; the piccolo; the pizzicato; the bassoon, used in its lower register to depict the small birds; the violins, representing ominously represent the wolf; and timpani and bass drum, which represent the rifle shots of the hunters. Peter’s leptomiel is initially played by the piccolo, then recapitulated by the flute. The wolf is taken up by other instruments as well throughout the piece. When the bird is taunting the wolf at Peter’s behest, the flute plays Peter’s theme so as to illustrate the collision of world views. In the final triumphant procession, when the wolf has been caught, Peter’s theme is played in the three horns, which fittingly separate the wolf’s themes, before Peter, also captured, is delivered to the sheriff. In ten tears the time he was ten, he was astonishing audiences with recitals that included Beethoven’s Third Piano Concerto, Mozart’s B-flat Concerto (for which he wrote the cadenza), and pieces by Bach, Handel, and Hummel, all played from memory.

In 1848, at age 13, the young musician entered the Paris Conservatory; took lessons in composition, orchestration, harmony, accompanying, and won several prizes. He wrote his first symphony in his teens, and remained an active composer, producing more than 200 works representative of the classical genre, including operas (Samson et Dalila is the best known), symphonies (the third, "The Organ Symphony," is the most famous), and other orchestral works (a Danse Macabre is the most popular), concertos, songs, secular and sacred choral music (such as the Oratorio de Noël which you will hear this afternoon), solo piano pieces and children’s works. Saint-Saëns describe himself as "greatest hit," Le Carnaval des Animaux (The Carnival of the Animals), "the frivolity" of which was an embarrassment rather than kill him, and also that the final words of the narrator are an assurance that the duck is still alive within the story. "He died at last," the narrator says (what is going to happen to the duck next, however, is not explained). Prokofiev ends his delight with a flourish from the full orchestra, indicating the concerns of the most beloved children’s works of all time, through which countless people have been introduced to the wonderful world of music. —notes by Camille Saint-Saëns
The duel for soprano and baritone that follows points, like the prelude, back to the music of the Baroque era. The singer must find the right balance of florid passages. Next comes a forceful chorus, “Quare Fresuement” (“Why do the nations rage?”); after the choral clashing, the movement ends with a charming, “Gloria” in triple meter. Like the tenor aria in the fifth movement, the seventh movement’s magnificently beautiful trio, with its rippling harp accompaniment, is rather operatic in character. A quartet (of sorts) comprising God in a little heaven moves in for a final comforting homily to His people in the eighth movement. At the beginning of the last movement, the pastoral music of the previous movements returns. Bach’s C minor Mass, the ‘Candide’ Mass, chant in unison as the instruments draw back the curtains of Heaven. At this point, Saint-Saëns’ church congregation might have joined the reciting of the music, in tenor, and all of heaven and earth in the oratorio’s robust concluding chorus (which appears almost in the manner of a Bach cantata’s closing chorale): the glory of God is come among us!

—as quoted by Lorellie Knowles

**OUR SOLOISTS**

Canadian soprano Linda Tsatsanis enjoys an active and diverse career. Hailed as “ravishing” (New York Times) and possessing a voice with “crystaline purity” (Seattle Times), Ms. Tsatsanis’ career covers classical, operatic, opera stage, and performance in movies and television. Ms. Tsatsanis has appeared as soloist with orchestras such as the Seattle Baroque Orchestra, Auburn Symphony, and Pacific Baroque Orchestra and has made recent appearances at the Indianapolis, Boston and Bloomington Early Music Festival. She keeps a demanding performance schedule in the Pacific Northwest, performing throughout the United States and Canada. Ms. Tsatsanis holds degrees from the University of Toronto and Indiana University. She has a new program with Baroque and Baroque Recordings and has been heard on recordings by the Canadian Broadcasting Corporation and Naxos. Ms. Tsatsanis is a member of Plains & Palette and the 2009 Early Music America Medieval/Renaissance Competition. Currently, Ms. Tsatsanis is living in Seattle where she studies with Joyce Gayer.

Melissa Plagemann has been praised by audiences and the press for her “clear, burnished voice” (Tacoma News Tribune) and “attractively expressive mezzo” (Crosswalk Seattle). She performs frequently with the finest musical organizations throughout the Pacific Northwest, and is rapidly becoming known for her passion and musical intelligence she brings to performances of baroque and concert stages alike. Upcoming performances include Handel’s Messiah with the Tacoma and Auburn Symphony, Camerata Pacifica, and the Seattle Baroque Orchestra. Ms. Plagemann is the artistic director of the Seattle-based chamber choir, Vocalis. She is also a co-founder and artistic director of Vocalis, which commissions new works for choir and orchestra. The Seattle, The Nutcracker and West Side Story Suite with Pacific Northwest Ballet, Rosina with the newly-formed Vashon Opera, and performances with the Second Chamber City Series, the Affinity Chamber Players, and at the annual Seattle Bach Festival and Conference. She is on the faculty at Pacific Lutheran University.

Tessa Studebaker is an engaging young singer committed to her versatility and fine musicianship. Praised by The Seattle Times and PI as a “winning alto” and “fine soloist,” Ms. Studebaker’s repertoire ranges from opera to gospel, and she particularly enjoys improvisational and Romantic French music. Her recent performances have included Saint-Saëns’ Christmas Oratorio, the Dunfndle and Mennonite Choirs, Bach’s B Minor Mass, and a performance of Carols, and Handel’s Messiah. Other favorite engagements include featured solos with the Total Experience Gospel Choir, being resident soloist and coach for Seattle Choral Concerto at the Plymouth Congregational Church, and singing in the Adelphian Concert Choir at the University of Puget Sound. Ms. Studebaker has also performed with Gerard Schwarz - Symphony, and Christophe Chagnard - Lake Union Civic Orchestra & Northwest Sinfonietta. A Seattle native, Ms. Studebaker recently returned from two years working in France and is delighted to be home. She also serves on the Board of Trustees of Seattle Gilbert & Sullivan Society and the Alumnae Board of Forest Ridge School of the Sacred Heart.

Tenor Stephen Wall has appeared frequently with Opera in theump Seattle Opera and the Seattle Choral Society. He has been featured in leading and supporting roles with Seattle Opera for the past 25 years. He also has appeared with the Portland Opera, Utah Festival Opera, and Tacoma Opera. Mr. Wall has performed with the Fremont Festival Filarmonic, the Lynnwood Chorale, Vancouver, Spokane, Everett, Bellevue, Yakima, Pendleton, Great Falls and Sapporo (Japan). Mr. Wall appears on the OSU Festival’s recording of Haydn’s Creation. In 1997, his solo appearances Mr. Wall has served as the music director for many music theater productions in Western Washington. He maintains an active voice studio in Seattle.

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 OSCSC, Seattle Choral Society, Seattle Master Choir, Interantor Chorus, and Choir of the Sound, and has performed with Rudolf Nureyev, singing Mahler’s Songs of Wayfarer to Mr. Nureyev’s dance. He has appeared frequently with OSCSC in such works as Bach’s St. Mark Passion and The Mass of Life and Death, and is featured on the OSUSSC recording of Handel’s Messiah. The regional winner of San Francisco Opera’s 1986 Merola Opera Program, he made his Seattle Opera debut in 1994 as the General in Donizetti’s La Fille du Regiment. For Tacoma Opera, Mr. Box created the role of Franz in Carol’s Sam’s The Pied Piper of Hamelin. He has also served extensively as Seattle Opera’s education program and Northwest Opera’s Opera in the Schools.

Educators state competition she received 1st place in the flute solo division and her duet (with Zoe Funi) won 2nd place in the flute ensemble division. In 2008, 2007, and 2005, her windwood quintet placed 1st in the large ensembles, and her flute duo placed 2nd in the small ensembles. Together, the orchestra and musicians of Emerald Symphony Orchestra, Lauren has been a concerto finalist in the Performing Arts Festival of the Eastside in 2005-2008 and was awarded Outstanding in Division in 2005, 2006, and 2007. Lauren was selected for the Young Artist Music Festival concerto competition in 2007 and performed with Philharmonia Northwest as a winner in 2008. This year she will be playing with the Seattle Symphony, performing Grieg’s “Poem”.

Her summer experiences have included attending the Mannes College of Music in New York City and summer programs at the Oberlin Conservatory, University of Santa Barbara, and the University of Michigan. Lauren is nationally known as a Miyawaka Young Artist. She has studied with her current teacher Bonnie Blanchard for 9 years. In her free time, Lauren enjoys running cross-country, rock climbing, performing in her school drama shows, and film making.

Zoe Funi is a senior at Roosevelt High School and has studied the flute with Bonnie Blanchard for 6 years. She is a member of the Seattle Youth Symphony and participates in the Young Artists Ensemble, and placed in the lower division of the Seattle Flute Society Honors Flute Competition and won first place in the upper division. She placed 2nd at the Music Teachers National Association’s Festival and placed 1st place at the state level in 2006. In 2007, Zoe preformed the Hanson Serenade in a Side by side concert with Roosevelt and the Sammamish Flute Society at the All-State Wind Ensemble in 2008 and she and Lauren Glass placed second in the Washington State Solo and Ensemble Festival. She also competed in division 7, in past summers, she has attended the Mpulse Flute Institute, Alexi Still’s Boulder Summer School, the Oberlin Flute Institute, and the Marrowstone Summer Music Program. Outside of music, Zoe enjoys spending time with her friends and playing soccer.

Simon Berry is a homeschooled high school senior and has studied flute with Bonnie Blanchard for six years. Simon plays in the Roosevelt High School symphony orchestra and the Academy Chamber Orchestra, as well as with various smaller chamber groups around the Seattle area. In 2006, 2007, and 2009 he placed 3rd, 1st, and 3rd, respectively, in the Seattle Flute Society’s Honors Flute Competition, and in 2007 he also won the Federal Way Symphony Concerto Competition. This past year, he won the Seattle Philharmonic Concerto Competition, placed second in the Simon Fitz flute competition, and received Best Solo Flute at the Annual Arts Festival of the Eastside. For the past two summers he has attended Rocky Ridge Music Center with Claudia Anderson. Three summer programs have included attending The Mercury Flute Institute, in 2013, his first year attending. His other interests include composing, neuroscience, biotechnology, and reading.

Lydia Walsh is 17 years old and enrolled as a sophomore at the University of Washington through the Academy for Young Artists and Students. She is a student of Donna Shin and Bonnie Blanchard, her teacher of eight years. She has been in the Seattle Youth Symphony Orchestra for 8 years and is now enjoying her second year in the Youth symphony. Additionally, Lydia plays in the UW Wind Ensemble and the UW Symphony Orchestra, and has been a member of the Academy Chamber Ensemble.

Lydia has attended Rocky Ridge Music Center summer music program for two years, Oberlin Flute Institute for four years, and the Seattle Festival of the City program for six years. In 2009 Lydia won second place in the Seattle Flute Society Horstfall Competition and won first place in the 2009 Seattle Flute Society Fiset Contest. In her free time, she enjoys baking and spending time with friends.

Zoe, Lauren, and Lydia performed in a flute ensemble from Bonnie Blanchard’s studio for the Seattle Symphony Musical America series conducted by Gerard Schwartz at Benaroya Hall in 2008.

Bonnie Blanchard has long been respected in the Seattle area as a versatile freelance musician and founder of the award winning Silverwood Music Ensembles. She holds music and teaching degrees from the University of Washington, and began playing flute when she was nineteen. Subsequently she broadened her skills with a series of performances with various local ensembles. She is the author of Making Music and Enriching Lives: A Guide for All Music Teachers, and Making Music and Having a Blast! A Guide for All Music Students.

Peter and the Wolf, A Musical Tale, Opus 67 by Serge Prokofiev

Over the course of his career, Serge Prokofiev (1891-1953) wrote a broad array of music in the genres of stage works, symphonic compositions, chamber music, and solo piano pieces. His talents for music-related compositions were at a very young age, when at the age of eight (albeit with the assistance of his mother) he composed an opera in six scenes, The Giant. This opera is a true reflection of the child genius, and is packed full with his friends, whose names he even retained in the libretto. Sadly this work, surely a delightful relic of youthful talent and creativity, has not survived.

Prokofiev’s mother continued to encourage his son’s music development, taking him at the age of eleven to meet Sergei Taneyev, the chief of the Moscow Conservatory. Three years later he entered the Saint Petersburg Conservatory, where he studied with several noted composers, among them Lyadov and Rimsky-Korsakov. Prokofiev’s early music is tonally ambitious and features ample dissonances, allaying him with music critics. Sainz Berza, an expert on Prokofiev, has pointed to Prokofiev’s successful collaboration with Sergei Diaghilev’s Ballets Russes, the same group responsible for Igor Stravinsky’s celebrated so-called Russian ballets (The Firebird, Petrushka, and The Rite of Spring).
Et pastores crant in regione
eadem vigilantes,
Et custodientes vigilias noctis
super gregem suum.
Et cece angelus Domini stetit
juxta illos,
et claritas Dei circumfulsit illos,
Et timuerunt timore magno
Et dixit illis angelus:
Nolite timere, nolite timere:
Ecce enim evangelico vobis gaudium magnum
quod erit omni populo:
quia natus est vobis hodie Christus
Dominus, in civitate David.
Et hoc vobis signum:
Invenietis infantem pannis involutum,
et positum in praestepio.
Et subito facto est cum angelo
multitudo militiae caelestis
laudantium Deum, et dicentium:
Gloria in altissimis Deo,
et in terra pax hominibus bonae voluntatis
Gloria in altissimis Deo,
et in terra pax,
hominibus bonae voluntatis.
Expectavi Dominum,
Et in tendit mihi.

Domine, ego credidi,
quia tue Christus Filius Dei vivi.
Qui in hunc mundum venisti.

Benedictus qui venit in nomine Domini.
Deus Dominus et illuxit
Dominus luxit nobis
Deus meus es tu, et confitebor tibi.
Deus meus es tu,
et exultabo te
Et exultabo

Quare fremuerunt gentes?
Et populi meditati sunt inania?
Gloria Patri, gloria filio,
gloria Spiritui Sancto;

Tecum principium
in die virtutis tuoe.
In splendoribus Sanctorum

Alleluia.
Laudate, coeli,
et exultet terra,
Quia consolatus est Dominus populum suum,
et pauperum suorum miserebitur.
Alleluia, Alleluia.

Consurge, Filia Sion.
Alleluia.
Lauda in noto,
in principio Vigiliarum.
Alleluia.
Egredatur ut splendor justus Sion,
Et Salvator eis ut lampas accendatur.
Alleluia.

Tollite hostias, et adorate
Dominum in atrio sancto ejus.
Laentur cori, et exultet terra,
a facie Domini quoniam venit.
Alleluia.
Laentur cori, et exultet terra
A facie Domini, quoniam venit.
Alleluia

There were shepherds at night in that same country, abiding in the fields,
and silently keeping their watch by night over the
sleeping flocks around them.

And lo! An angel of the Lord appear’d, standing there beside them:
And the glory of the Lord shone round about them,
And they were sore afraid at his coming.
And unto them the angel said:

Fear not, oh ye shepherds!
For, behold I bring unto you good tidings of great joy. Which shall be to all people.
For unto you is born today a Saviour.
Christ, the Lord, in the city of David.

And this shall the sign be:
Ye shall find the babe wrapped in swaddling clothes and lying in a manger low.

And suddenly there was with the angel
a great multitude of the heav’nly host
praising God, and saying;

Glory be unto God in the highest!
And on earth peace, good will unto all men.
Praise the Lord our God.
And on earth peace.
Good will to all men.

Patiently have I waited for the Lord,
And lo! He heard my cry.

In my heart I believe, O Lord,
that thou indeed art Christ, Son of the living God.
He who was to come into this world.

Blessed is he who cometh in the name of the Lord,
God, the Lord of Light.
God, the Lord, hath shin’d upon us.
Thou alone my God art: and all my trust is in thee.
O Lord! Thou art my God,
I will exalt thee, Lord,
And praise thy name.

Wherefore do the heathen clamour?
Why do the nations imagine vain and foolish things?
Glory, unto the Father,
and unto the Son, and Holy Spirit!
As it was in the beginning, is now and ever shall be,
World without end, Amen.

My soul doth magnify the Lord:
My spirit hath rejoic’d in God.
For mine eyes have seen Thy glory.

Alleluia.
Ye heav’n sing praises,
Be joyful on earth.
For the Lord hath pour’d his consolation upon his people,
and He to all that are afflicted, will be merciful.
Alleluia, Alleluia.

Arise now, Daughter of Zion!
Alleluia.
Praise God in the night
Praise him in the first watches of the night time.
Alleluia.
That Zion’s true glory might be manifested,
That her Saviour might rise and shine before the nations.
Alleluia.

Praise ye the Lord of hosts, Sing his salvation,
Bless His name, show forth his praise in His holy house!
Rejoice, ye heav’n and be joyful, on earth,
rejoice in the face of the Lord, For He cometh.
Alleluia.

Rejoice, ye angels, rejoice, all ye nations,
Now in the face of the Lord, for He cometh.
Alleluia.
Texts for Carol Singalong

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

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

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

Then let us all with one accord
Sing praises to our heavenly Lord
That hath made Heav'n and Earth of nought
And with His blood mankind hath bought:
*Nowell...*

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

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

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!*

Day or two ago
I though I'd take a ride,
And soon Miss Fanny Bright
Was seated by my side.
The horse was lean and lank,
Misfortune seem'd his lot,
He got into a drifted bank,
And we, we got 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 bobtailed nag,
Two forty for his speed,
Then hitch him to an open sleigh,
And crack! You'll take the lead.
*Jingle Bells!...*
SEATTLE CHAMBER SINGERS

Soprano
- Barbara Anderson
- Hillary Anderson
- Crissa Cugini
- Kyle Deemer
- Danielle Durascoff
- Clinta Feree
- Anne Grosse-Wilde
- Alexandra Heron

Soprano Alternates
- Jill Kraakno
- Peggy Kurtz
- Lila Woodrow May
- Lisa S樊
- Nancy Shaстан
- Melissa Thirloway
- Liesel van Cleef
- Pat Vetterlein

Alto
- Sharon Agnew
- Carolyn Cross Avery
- Jane Blackwell
- Deanna Fryhle
- Patricia Koprivka
- Ellen Kaise
- Loretta Knowles
- Theodora Letz
- Suzi Means
- Laurie Medill
- Paula Remer
- Julia Ako Thrall
- Annie Thompson
- Kristin Zimmerman

Tenor
- Ronald Carson
- Alvin Kroon
- Jon Lange
- Timothy Lunde
- Thomas MacCollum
- Jerry Sams
- Marc Vlc Royer
- David Zapolsky

Bass
- Andrew Danlichik
- Doug Durascoff
- Stephen Keeler
- Dennis Moore
- Thaddeus Wright
- Skip Vlau
- Richard Wyckoff

Baritone
- David Broyer
- Robert Keachley
- Harp
- Naomi Kato
- Clarinet
- Alan Lawrence
- Steven Nofsinger
- Trombone
- Mo Escobedo
- Paul Bogataj
- David Holmes

Soloists
- "concertmaster"
- "principal"

PROGRAM NOTES

Jour d'este à la montagne
"Summer day in the mountains" by Eugène Bozza;
arranged by Robert Keachley

The composers

Eugène Joseph Bozza, French composer and conductor, was born April 4, 1905, in Nice, studied composition, conducting, and violin at the Paris Conservatory, took several first prizes, and was awarded the coveted Prix de Rome in 1934 for a cantata based on an Indian legend. He served as conductor of the Opéra Comique in Paris between 1935 and 1948, and directed the Ecole Nationale de Musique Valenciennnes from 1951 until his retirement in 1975. He became a Chevalier de l’Ordre de L’Homme in 1956, and died September 29, 1991, in Valenciennes. Bozza’s somewhat “impressionistic,” elegantly-crafted works include choral pieces, symphonies, concertos, operas, ballets, and many works for chamber ensembles. His larger compositions are little known outside France, but his chamber works for various combinations of brass and wind instruments, for which he is best known, have become standard student test works and favorite faculty recital numbers. His music displays great melodic fluency and familiarity with the various instruments’ particular capabilties, requires a high degree of technical skill without sacrificing emotional expressiveness, and is delightfully accessible to players and listeners alike.

Robert Keachley, composer, arranger, keyboard accompanist, and singer, was born in 1952 in Seattle and studied composition and harpsichord performance at the University of Washington. His works, which include two symphonies, choral works, and chamber pieces, have been commissioned and performed by Orchestra Seattle, Seattle Chamber Singers, The George Shangrow Chorale, Masterworks Choral Ensemble, the Northwest Chamber Orchestra, and the Northwest Boy Choir. A member of the Seattle Chamber Singers from the ensemble’s earliest days, he sang in the chorus and played oboe and keyboard. Mr. Keachley currently serves as principal harpsichordist for Orchestra Seattle, and has been director of music at East Shore Unitarian Church since 1997.

The music

In 2002, four outstanding flute students of Seattle’s Bonnie Blanchard, a performer and private flute teacher and a friend of George Shangrow and Robert Keachley, performed Jour d'este à la montagne, a 1953 flute quintet by Eugene Bozza, as part of the solo ensemble competition at the Seattle Young Artists Music Festival. The quality of these four music school graduates’ performance so impressed Jodie Schwarz, the wife of Seattle Symphony conductor Gerard Schwarz, who was one of the festival judges, that her husband, responding to her enthusiasm, contacted Blanchard within two days of the festival about the possibility of having her students perform the Bozza quintet with the Seattle Symphony. Because the quintet had no orchestral accompaniment for the symphony to play, Blanchard asked her friend, Robert Keachley, if he would be willing to compose orchestral parts. He said that he would, and Blanchard and some of her friends held a fund-raiser at her home in order to commission the arrangement of the
cuartet. The persistent Blanchard was able to settle copyright issues with the publisher of the quartet, Alphonse Leduc, and the hugely-talented Keachley composed the orchestral arrangement for two of the quartet’s four movements (he finished orchestrating the other two movements this year). The credit for the quartet whose artistry occasioned the arrangement performed the two newly-arranged movements with the Seattle Symphony Orchestra, with great success, in 2002, and you will have the privilege of hearing four new star performers present all four movements of this work this afternoon.

For Keachley, this project was unique in that the original piece was accompanied (even by orchestra). Most arranging jobs involve taking a piano part and giving the music to various orchestral instruments, but in the case of this quartet, the complete "backing" was needed and composed, changing completely the context of the piece so that it became a veritable "concerto for four flutes." In arranging the contrasting movements of Jour d'este à la montagne (which bring to mind outdoor scenes featuring open, sun-soaked, lazy meadows above which birds soar and sing; rushing, laughing, tumbling torrents; dark trees bending and sighing in the wind; and a dance in a clearing followed by a game of hide-and-seek in the forest), Keachley considered the possibilities presented by the original flute score (which he decided he would not alter), drawing upon his previous compositional experience (that includes classical, jazz, and improvisational elements) in order to "solve the puzzle" of providing suitable accompanying parts for instruments including strings, horns, and percussion. Working out the ideas his musical mind devised on the keyboard, he sought to compose an orchestration that would be both an "impressionistic" and "classical" language" compatible with Bozza’s, and would be respectful of and consistent with the style of the original work. What do you think of the results?

(Bonnie Blanchard wishes to express her deep thanks to George Shangrow, whom she met when they were both students at the University of Washington, for all that she learned from him as a member of Seattle Chamber Singers years ago—for transforming her from a performer into a musician.)

--notes by Loretta Knowles

OUR FLUTE SOLOISTS

Lauren Glass is a Senior at Roosevelt High School in Seattle. She plays in her school’s orchestra and at the Seattle Youth Symphony and has played in the Academy Chamber Orchestra. Last year Lauren won 1st place in the Seattle Music Teachers Simon Fitzwilliam Competition. Lauren won 2nd in the Music Teacher’s National Association Senior Woodwind Competition, having won at the Northwest Division and WA state levels. Previously in 2006 she placed 3rd in the MTNA National Junior Woodwind Competition, after winning the Northwest Division and WA state levels. Lauren has consistently placed in all years that she has entered the Seattle Flute Society Horsfall competition including 1st in the 2009 upper division and 1st in the lower division in 2006. Last year at the Washington State Music Teachers
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SUNDAY, DECEMBER 20, 2009 – 3:00 PM
FIRST FREE METHODIST CHURCH

ORCHESTRA SEATTLE and THE SEATTLE CHAMBER SINGERS
George Shangrow, conductor

PROGRAM
Carol of the Angels  
The First Noël – please sing along
Hark! The Herald Angels Sing – please sing along
Summer Day on the Mountain for Four Flutes
Peter and the Wolf, Opus 67
Jingle Bells – please sing along

Intermission

Oratorio de Noël, Opus 12

Linda Tsatsanis, soprano; Melissa Plagemann, mezzo-soprano; Tessa Studebaker, alto

Stephen Wall, tenor; Brian Box, bass; Robert Kechley, organ; Naomi Kalp, harp

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

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Hans & Lyn Sauter
Mary and Rich Schmeltzform
Art & Julia Martin Thiel
James Van Zee
Harry & Jean Vee
Rob & Lorraine Weltzien
Jay White

ALLEGRO [$100-$249]
Anonymous (5)
Alpas Agiroglu
Tom Bunting & Ann Dempsey
Melanie Carlson
Michael & Patricia Clarke
Susan & Paul Cobbs
Rodney Combicelli
Clayton & Carol Cook
Deborah Davidson & Randy Aspel
Hyla Defforen
John Dimond
Douglass & Dana Durassoff
Marcia & Michael England
Ann Erickson
David & Irene Fisher
David & Cassie Franklin
Craig & Deanna Fyfe
Wim & Shonnie Glatstein
Farhad Ghasian
Deborah Douglas & Charles Simrell
Amy Grecoe
Ray Griffin
Suzan Herzig

CORAINE CIRCLE [$50-$99]
Charles & Nancy Cash
Mark Clohessy
Diane Clearwater
Kathy & John Clews
Beverly Corbin
Vicki &池
cOtd & Ellen Corwin
Caroline & Doug Cooper
Cheri & Doug Cooper
Dick Cooper
Barbara Cordone
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The curtain rises on another season of distinguished concerts at the Seattle Chamber Singers. To commemorate the 30th anniversary of the Chamber Singers’ founding, the Seattle Chamber Singers present a season of concerts and special events that reflect the rich diversity of the Pacific Northwest. The season opens with a concert of Christmas music in early December and concludes with a program of new music in May. In between, there are concerts featuring music of the Baroque, Classical, and Romantic periods, as well as contemporary and world music. The Seattle Chamber Singers concerts are held at Benaroya Hall, Seattle, and are also broadcast on the Seattle Chamber Singers’ website. The Seattle Chamber Singers perform regularly with the Seattle Symphony Orchestra, the Seattle Symphony Chorale, and the Tacoma Symphony Orchestra. The Seattle Chamber Singers also perform as a part of the Seattle International Film Festival and the Seattle International Jazz Festival. For more information, please visit the Seattle Chamber Singers’ website or call 206-682-0228.

The Seattle Chamber Singers are deeply grateful to the individuals and organizations who have supported their season. Their generosity has made it possible for the Seattle Chamber Singers to continue to offer high-quality music performances to the people of the Pacific Northwest.

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