

George Shangrow Memorial Concert

Sunday, November 14, 2010 • 7:00 PM • Benaroya Hall

Orchestra Seattle • Seattle Chamber Singers
Roupen Shakarian, conductor



JOHANN SEBASTIAN BACH (1685–1750)

Partita in A Minor, BWV 1013

III. *Sarabande* • **Jeffrey Cohan**, flute

GIOVANNI PIERLUIGI DA PALESTRINA (1525–1594)

Sicut cervus

JOHANN SEBASTIAN BACH

St. Matthew Passion, BWV 244

Aus Liebe will mein Heiland sterben • **Catherine Haight**, soprano

CAROL SAMS (*1945)

An die Musik

JOHANNES BRAHMS (1833–1897)

Five Partsongs for Mixed Chorus, Op. 104

Letztes Glück

EDWARD ELGAR (1857–1934)

Variations on an Original Theme, Op. 36 (“Enigma”)

IX. *Adagio* (“Nimrod”)

FRANZ JOSEF HAYDN (1732–1809)

Symphony No. 70 in D Major

IV. *Finale: Allegro con brio*

FRANZ SCHUBERT (1797–1828)

Schwanengesang, D. 957

IV. *Ständchen* • **Brian Box**, baritone • **Mark Salman**, piano

FRANCIS POULENC (1899–1963)

Léocadia, Op. 106

Les chemins de l’amour • **Kathryn Weld**, alto • **Mark Salman**, piano

GEORG FRIDERIC HANDEL (1685–1759)

Israel in Egypt, HWV 54

He spake the word

HUNTLEY BEYER (*1947)

Turns of a Girl

I. *Instrument of Choice* • **Jessica Robins Milanese**, soprano

JOHANN SEBASTIAN BACH

St. John Passion, BWV 245

Ruht wohl, ihr heiligen Gebeine—Ach Herr, lass dein lieb Engelein

—Intermission—

ROBERT KECHLEY (*1952)

Psalms 100 for Organ, Chorus and Orchestra • **Joseph Adam**, organ

LUDWIG VAN BEETHOVEN (1770–1827)

Symphony No. 9 in D Minor, Op. 125 (“Choral”)

IV. *Presto—Allegro molto assai (Alla marcia)—Andante maestoso—Allegro energico, sempre ben marcato*

Eleanor Stallcop-Horrox, soprano • **Melissa Plagemann**, alto • **Wesley Rogers**, tenor • **Stephen Tachell**, baritone

Please disable cell phones and other electronics. The use of cameras and recording devices is not permitted during the performance.

About the Music

The news of George Shangrow's death in a car crash on July 31, 2010, came as an incredible shock to all of us who performed with George as members of Orchestra Seattle and the Seattle Chamber Singers, ensembles that he founded and conducted over the past 40 years. Soon we learned what we had always suspected—that George was loved and respected not only by those who knew him personally and worked with him to make music, but by thousands upon thousands who knew him only from a seat at the back of the concert hall, or from listening to his magnificent radio voice as host of "Live by George" for so many years.

As the messages poured in to the OSSCS Web site and Facebook page, one underlying assumption seemed constant: that there would be a concert to celebrate George and what he meant to Seattle's classical music community. There *had* to be a concert. And we all knew that if this unthinkable tragedy had happened to anyone else, George would have been the first person to volunteer to "put on a show" (something he had done more than once over the years).

Benaroya Hall graciously donated the use of their facilities and performers jumped at the opportunity to participate. But the question quickly turned to programming: was there any single piece of music that could effectively represent all that George meant to music, all that music meant to George, and all that George meant to all of us? Perhaps George's greatest gift was the vast range of the music that he loved, performed and shared with audiences. So, in lieu of a single masterpiece, we offer you selections from a variety of works, a necessarily small (but, we hope, representative) sampling of the types of music George brought alive as a conductor, keyboardist, teacher, lecturer, radio host—and friend.

This evening's concert opens with Jeffrey Cohan playing a selection from Bach's partita for unaccompanied flute. Jeff performed with George across the region and around the world for four decades as the Cohan-Shangrow Duo, playing everything from the Bach flute sonatas to modern works for flute and piano they had commissioned. "Music lovers will long remember the roaring excitement of George's Bach performances on the harpsichord," wrote Melinda Bargreen in a *Seattle Times* tribute last August. "How often do you get to use 'roaring excitement' and 'Bach sonatas' in the same sentence? 'Not often enough,' George would say."

Roupen Shakarian, our conductor this evening, first met George at Roosevelt High School, but recalls, "It was in the summer after my first year as an engineering major at the University of Washington that we became more acquainted. Since he was an incoming freshman then, and I was seriously reconsidering my major, we discussed many possible interests of studies as a way to assure ourselves of the inevitable: becoming music majors. As we entered the School of Music in the following year, there began the bonding of many kindred spirits discovering all sorts of music by playing and singing together. A musical family was being born.

"George had already started the budding stages of the

Chamber Singers and I soon joined the group. In the same spirit of the Collegiums, we played, sang, and composed pieces for each other, as George took the helm of the performances. With sheer delight, we performed an array of music from the Medieval period, Renaissance, Baroque, Bach cantatas, Handel oratorios, to contemporary works and pieces from composers in the group. George became the conduit for channeling all this passion for music-making.

"I am reminded of this for one reason. Now as we celebrate and reflect on the life of George Shangrow, I have seen, as many others have, that original sparkle, love and passion for music in his being for the past four decades. Simply said, music made George giddy with playful joy and he shared it with all in a wholly big-hearted way."

The motet *Sicut cervus* by Palestrina, the Italian master whose works are considered the zenith of Renaissance sacred music, serves as a reminder of the madrigals and other polyphonic vocal works George performed with Chamber Singers in those early days. George dearly loved this particular piece and programmed it many times, most recently for a May 2005 concert at Town Hall.

Soprano Catherine Haight first sang for George in 1983, performing for 14 years as a member of the Chamber Singers, and continuing as a frequent soloist with OSSCS. "From the first rehearsal, I realized that my relationship with music would be forever changed because of him. Never had I experienced such joy in the music-making process." Tonight she performs a selection from Bach's monumental *St. Matthew Passion*, a work that contains moments of overwhelming power, but also intimate arias such as "Aus Liebe will mein Heiland sterben" ("Because of love my savior is dying"), which lies at the heart of the work. Accompanied only by flute and two English horns, the soloist is abandoned by the strings and basso continuo, just as Jesus was by his friends as he died for the sake of lost humanity. George programmed the Bach passions regularly, often on (or just preceding) Good Friday; his last performance of the *St. Matthew Passion* took place on Palm Sunday 2007.

In an age of specialists, George remained a musical omnivore who would program world premieres on concerts otherwise filled with Bach cantatas and a Handel concerto grosso. He championed music of Northwest composers, and three in particular: Carol "Kia" Sams, Huntley Beyer and Robert Kechley, a trio from whom he commissioned countless works. For a February 2004 event at Town Hall, dubbed "Shangrowmania," which celebrated George's contributions to the community, Kia composed an *a cappella* setting of the poem *An die Musik*, best known as the text of an 1817 song by Franz Schubert. George later conducted the work with the Chamber Singers in May 2005.

"I am profoundly moved by the poem," writes Kia, "which speaks of gratitude for music, opening the heart to heaven, and giving joy in so many 'leaden hours.' I thought it touching that Schubert set this poem, grateful for what music had done for him, especially in light of the tragic circumstances of his life. And that George loved the poem also, and I felt it explained something of the power music

has that we are so grateful to music in spite of hardship and loss. That said, I tried to put some of my gratitude for a long and fruitful relationship with George in the piece: It is personal, and it is telling, that I used some of George's favorite chords, especially the climactic chord, which was his absolute favorite (major-major-7th chord, with the 7th in the bass). I wanted him to hear the love I put into it. I hope he still hears it, as hearing with love is some of the best hearing there is."

Brahms was a favorite composer of George's (one of many). He conducted all of the symphonies and concertos, and of course presented the *German Requiem* frequently, conducting it most recently last February at St. Mark's Cathedral in a benefit performance for victims of the Haiti earthquake. George also championed the Op. 104 Partsongs, programming them often (most recently in November 2007).

In 1979, a decade after the first concert of the Seattle Chamber Singers, many of the instrumentalists who regularly accompanied the group persuaded George to start an orchestra, at first dubbed the "Broadway Symphony" (after the Broadway Performance Hall) and now known as Orchestra Seattle. George began exploring the orchestral repertoire, bringing fresh perspective to "warhorses" that many of the musicians had played repeatedly but which George was performing for the first time. One such work was Elgar's *Enigma Variations*, which George conducted at Meany Hall in March 2006 (on a typically eclectic program that also included an obscure concerto by Arthur Benjamin and a selection of opera arias). Elgar dedicated each of the movements to one of his friends, identifying them by initials or cryptic nicknames. (George also delighted in assigning nicknames to many of his dear friends.) The emotional highlight of the work is "Nimrod," a variation for Elgar's close friend Augustus Jaeger: in German, *Jäger* means "hunter" and the Old Testament referred to Noah's grandson, Nimrod, as "a mighty hunter before the Lord."

Another favorite composer of George's was Haydn, and OSSCS of course performed his two great oratorios, *The Creation* and *The Seasons*, many times. But George also

relished exploring Haydn's 100-plus symphonies, especially the lesser-known ones, delighting in their inherent humor. One such example is the final movement from the Symphony No. 70, which George conducted at Meany Hall in November 2003. In under three minutes, Haydn manages to be both amusing (including some surprises worthy of the composer's later *Surprise* Symphony) and serious (flexing his compositional muscles with a D-minor fugue—and not just any fugue, but a triple fugue *in contrapunto doppio*, or three simultaneous two-part fugues).

Vocalists adored George's skills as an accompanist and vocal coach. This evening, two singers who performed as soloists and in recital with George with great frequency each share a selection for voice and piano. Brian Box has chosen Schubert's *Ständchen* (from a posthumously published collection known as *Schwanengesang*, or "Swan Song"), while Kathryn Weld offers *Les chemins de l'amour*, a *valse chantée* from Poulenc's incidental music for *Léocadia*. Brian and Katie are both accompanied by pianist Mark Salman, a frequent collaborator with George and Orchestra Seattle over the past dozen years in concertos by Beethoven, Brahms, Mozart, Poulenc, Rachmaninov and Stravinsky.

Perhaps no composer is more closely linked with George than Handel: the annual OSSCS presentations of *Messiah* remain legendary. But George also brought to Seattle rare performances (sometimes local premieres) of oratorios such as *Saul*, *Jephtha*, *Theodora* and *Hercules*. George delighted in Handel's tone-painting, never more so than when conducting *Israel in Egypt*, which tells the story of the 10 plagues with which God afflicted the people of Egypt. Among the frogs and hailstones comes the brief chorus heard this evening, which vividly depicts the infestation of Egypt by flies (buzzing and swarming in the strings), lice and crop-devouring locusts. Concertgoers still recall the time when George came out to conduct this movement as an encore—wielding a flyswatter in place of a baton.

Composer Huntley Beyer first met George in 1969 in the classroom of harpsichordist Sylvia Kind at the University of Washington and later played oboe in Orchestra Seattle for

OSSCS 2010–2011 Season

All subscription concerts at First Free Methodist Church (3200 Third Ave. W., across the street from Seattle Pacific University). Purchase single tickets at www.osscs.org or by phone at 1-800-838-3006. Season tickets are available in the Benaroya Hall lobby—purchase this evening and receive an extra ticket to any 2010–2011 concert.

Messiah

Sunday, December 5, 2010 • 3:00 PM

Zon Eastes, conductor
Catherine Haight, soprano
Melissa Plagemann, alto
Stephen Wall, tenor
Barry Johnson, baritone

Handel *Messiah*

Two Concertos

Sunday, February 27, 2011 • 3:00 PM

Alastair Willis, conductor
Mark Salman, piano
Judith Lawrence, bassoon

Wagner Overture to *The Flying Dutchman*
Liszt Piano Concerto No. 2
R. Kechley Bassoon Concerto

WORLD PREMIERE

Howells *Take Him, Earth, for Cherishing*
Vaughan Williams *Toward the Unknown Region*

Chamber Music

Sunday, March 13, 2011 • 3:00 PM

Handel Concerto Grosso, Op. 6, No. 2
Mozart Serenade No. 12 in C Minor
... plus other works for small ensembles

St. Matthew Passion

Palm Sunday, April 17, 2011 • 3:00 PM

Hans-Jürgen Schnoor, conductor
Wesley Rogers, Evangelist
Jessica Robins Milanese, soprano
Melissa Plagemann, alto
Stephen Wall, tenor
Charles Robert Stephens, baritone

J.S. Bach *St. Matthew Passion*

Season Finale

Sunday, May 15, 2011 • 3:00 PM

Darko Butorac, conductor
Ronald Patterson, violin

Verdi Choruses from *Nabucco*
Sams *Cantata to the Moon* WORLD PREMIERE
Bruch Violin Concerto No. 1
Schumann Symphony No. 3 in Eb ("Rhenish")

15 years. George premiered many of his works, including *Songs of Illumination*, which debuted in May 2007 with Jessica Robins Milanese as soloist. Jessica and Huntley so admired each other's work that Huntley composed a song cycle, *The Turns of a Girl*, for her. George conducted the world premiere at his last OSSCS concert on June 6, 2010.

The final chorus from Bach's *St. John Passion*, a majestic "funeral procession/lullaby," wishes that Jesus might "rest well." There follows one last chorale, which expresses the longing of the worshipper to experience, after death, the Easter joy of seeing and eternally praising Jesus.

Composer Robert Kechley grew up with George, originally singing in the Chamber Singers and playing oboe and recorder, then performing as harpsichordist with OSSCS. George premiered dozens of Bob's compositions, from symphonies and concertos to choral works and chamber music. When Bob set the text of Psalm 100 for organ and chorus, George commissioned a new version that included orchestra for an October 2000 concert at Benaroya Hall. Perhaps more importantly, George gave the piece a *second* performance (in June 2008), as he had done with Bob's Symphony No. 2, Beyer's *St. Mark Passion* and Sams' oratorio *The Earthmakers*.

George conducted all of the Beethoven symphonies over the past 30 years, but none more often than the Ninth, perfectly suited to the unique choral-orchestral organization he built from scratch. To close this concert, we offer Beethoven's "Ode to Joy" as reminder of the joyfulness that George Shangrow brought to all of the music he made with us—and for us—for more than 40 years.

Vocal Texts

Sicut cervus

Sicut cervus desiderat ad fontes
aquarum: ita desiderat anima
mea ad te, Deus.

As the hart yearns for the water
springs: so longs my soul
for thee, O God! — *Psalm 42:1*

St. Matthew Passion

Aus Liebe

will mein Heiland sterben,
Von einer Sünde weiß er nichts.
Daß das ewige Verderben
Und die Strafe des Gerichts
Nicht auf meiner Seele bliebe.

For love now

would my Savior perish,
Of any sin he knoweth nought.
That eternal condemnation
And the sentence of the court
Not upon my soul continue.
translation: Z. Philip Ambrose

An die Musik

Du holde Kunst,
in wieviel grauen Stunden,
Wo mich des Lebens
wilder Kreis umstrickt,
Hast du mein Herz
zu warmer Lieb' entzunden,
Hast mich in
eine beßre Welt entrückt!

To Music

Oh lovely Art,
in how many grey hours,
When life's fierce
orbit ensnared me,
Have you kindled my heart
to warm love,
Carried me away into
a better world!

Oft hat ein Seufzer,
deiner Harf' entflossen,
Ein süßer, heiliger Akkord von dir
Den Himmel beßrer Zeiten
mir erschlossen,
Du holde Kunst,
ich danke dir dafür!
—*Franz von Schober*

How often has a sigh
escaping from your harp,
A sweet, sacred chord of yours
Opened up for me the heaven
of better times,
Oh lovely Art,
for that I thank you!

Letztes Glück

Leblos gleitet Blatt um Blatt
Still und traurig von den Bäumen;
Seines Hoffens nimmer satt,
Lebt das Herz in Frühlingsträumen.

Noch verweilt ein Sonnenblick
Bei den späten Hagerosen,
Wie bei einem letzten Glück,
Einem süßen, hoffnungslosen.
—*Max Kalbeck*

Ständchen

Leise flehen meine Lieder
Durch die Nacht zu dir;
In den stillen Hain hernieder,
Liebchen, komm zu mir!

Flüsternd schlanke Wipfel rauschen
In des Mondes Licht;
Des Verräters feindlich Lauschen
Fürchte, Holde, nicht.

Hörst die Nachtigallen schlagen?
Ach! sie flehen dich,
Mit der Töne süßen Klagen
Flehen sie für mich.

Sie verstehn des Busens Sehnen,
Kennen Liebesschmerz,
Rühren mit den Silbertönen
Jedes weiche Herz.

Laß auch dir die Brust bewegen,
Liebchen, höre mich!
Bebend harr' ich dir entgegen!
Komm, beglücke mich!
—*Ludwig Rellstab*

Les Chemins de l'amour

Les chemins qui vont à la mer
Ont gardé de notre passage
Des fleurs, des feuilles
et l'écho sous leurs arbres
De nos deux rires clairs.

Hélas, des jours de bonheur,
Radiieuses joies envolées,
Je vais sans retrouver traces
dans mon coeur.

Chemins de mon amour,
Je vous cherche toujours.
Chemins perdus vous n'êtes plus
Et vos échos sont sourds.
Chemins du désespoir,
Chemins du souvenir,
Chemins du premier jour,
Divins chemins d'amour.

Si je dois l'oublier un jour,
La vie effaant toute chose,
Je veux dans mon coeur
qu'un souvenir
Repose plus fort que l'autre amour.

Le souvenir du chemin,
Où tremblante et toute éperdue,
Un jour j'ai senti sur moi
brûler tes mains.
—*Jean Anouilh*

Last Bit of Happiness

Leaf upon leaf floats lifelessly,
quietly and sadly from the trees;
its hopes never satisfied,
the heart dwells in dreams of spring.

Yet a sunny glance still lingers
in the late-blooming rose bush,
like one last bit of happiness—
a sweet hopelessness.
translation: Emily Ezust

Serenade

My songs beckon softly
through the night to you;
below in the quiet grove,
Come to me, beloved!

The rustle of slender leaf tips whispers
in the moonlight;
Do not fear the evil spying
of the betrayer, my dear.

Do you hear the nightingales call?
Ah, they beckon to you,
With the sweet sound of their singing
they beckon to you for me.

They understand the heart's longing,
know the pain of love,
They calm each tender heart
with their silver tones.

Let them also stir within your breast,
beloved, hear me!
Trembling I wait for you,
Come, please me!
translation: Michael P. Rosewall

The Pathways of Love

The paths that lead down to the sea
Have kept from our passage
Petalled flowers
And the echo beneath their trees
Of our dearly laughter.

Alas, of the days of happiness
Radiant joys have fled
I wind my way without a trace
In my heart.

Paths of my love,
I seek you still.
Lost paths, you are no more
And your echoes are mute.
Paths of despair,
Paths of remembrance,
Paths of the first day,
Divine paths of love.

If one day I must forget it,
Life wiping away all things,
I want a memory
in my heart
To remain stronger than the other love.

The memory of the path
Where, shaking and all distraught,
One day I felt
your burning hands on me.

Israel in Egypt

He spake the word, and there came
all manner of flies and lice in all their quarters.

He spake; and the locusts came without number,
and devoured the fruits of the ground.

—*Psalm 105:31, 34, 35*

Instrument of Choice

She was a girl
no one ever chose
for teams or clubs,
dances or dates,

so she chose the instrument
no one else wanted:
the tuba. Big as herself,
heavy as her heart,

its golden tubes
and coils encircled her
like a lover's embrace.
Its body pressed on hers.

Into its mouthpiece she blew
life, its deep-throated
oompahs, oompahs sounding,
almost, like mating cries.

—*Robert Phillips*

St. John Passion

Ruht wohl,
ihr heiligen Gebeine,
Die ich nun weiter
nicht beweine,
Ruht wohl und bringt
auch mich zur Ruh!

Rest well,
ye holy bones and members,
For which I'll no more
weep despairing,
I know, once death
shall give me rest.

Das Grab, so euch bestimmt ist
Und ferner keine Not umschließt,
Macht mir den Himmel auf
und schließt die Hölle zu.

Not always hold me shall the tomb,
Once, when God my Redeemer calls,
Shall I as well, transformed,
to God's own heaven haste.

Ach Herr, lass dein lieb Engelein
Am letzten End die Seele mein
In Abraham's Schoß tragen,
Den Leib in seim Schlafkämmerlein
Gar sanft ohn eigne Qual und Pein
Ruhn bis am jüngsten Tage!
Alsdenn vom Tod erwecke mich,
Daß meine Augen sehen dich
In aller Freud, o Gottes Sohn,
Mein Heiland und Genadenthron!
Herr Jesu Christ, erhöre mich,
Ich will dich preisen ewiglich!

Ah Lord, let thine own angels dear
At my last hour my spirit bear
To Abraham's own bosom,
My body in its simple bed
In peace without distress and dread
Rest till the day of judgment!
And then from death awaken me,
That with mine eyes I may see thee
In fullest joy, O God's own Son,
My Savior and my gracious throne!
Lord Jesus Christ, give ear to me,
I would thee praise eternally!

translation: Z. Philip Ambrose

Daisy Shangrow Trust Fund

An Education Trust Fund has been established for George's daughter, Daisy, 15-year-old cellist and apple of her father's eye. Donations may be sent to:

KMS Financial Services
1115 East Denny Way
Seattle WA 98122-2427

Checks payable to: "KMS Financial Services Inc. FBO Daisy Shangrow."

Psalm 100

Make a joyful noise unto the Lord, all ye lands!
Serve the Lord with gladness!
Make a joyful noise unto the Lord, all ye lands!
Come before his presence with singing.
Know ye that the Lord, who made us, is God.
We are the Lord's,
We are the people of God,
The sheep of God's pasture.
Enter into God's gates with thanksgiving,
and into his courts with praise!
Give thanks and bless God's name.
For the Lord is good;
Give thanks and bless God's name!
Enter God's court's with praise!
God's steadfast love endures forever,
God's faithfulness to all generations.
Make a joyful noise unto the Lord, all ye lands!
Serve the Lord with gladness, all ye lands!

Beethoven Symphony No. 9

O Freunde, nicht diese Töne!
Sondern laßt uns angenehmere
anstimmen, und freudenvollere!

O Friends, no more of these sad
tones! Let us rather raise our voices
together in more pleasant and joyful tones!

Freude, schöner Götterfunken,
Tochter aus Elysium,
Wir betreten feuertrunken,
Himmliche, dein Heiligtum!
Deine Zauber binden wieder,
Was die Mode streng geteilt,
Alle Menschen werden Brüder,
Wo dein sanfter Flügel weilt.
Wem der große Wurf gelungen,
Eines Freundes Freund zu sein,
Wer ein holdes Weib errungen,
Mische seinen Jubel ein!
Ja, wer auch nur eine Seele
Sein nennt auf dem Erdenrund!
Und wer's nie gekönt, der stehle
Weinend sich aus diesem Bund!
Freude trinken alle Wesen
An den Brüsten der Natur;
Alle Guten, alle Bösen
Folgen ihrer Rosenspur.
Küsse gab sie uns und Reben,
Einen Freund, geprüft im Tod;
Wollust ward dem Wurm gegeben,
Und der Cherub steht vor Gott!

Joy, thou shining spark of God,
Daughter of Elysium!
With fiery rapture, Goddess,
We approach thy shrine.
Your magic reunites those
Whom stern custom has parted,
All men will become brothers
Under your protective wing.
Let the man who has had the fortune
To be a helper to his friend,
He who's won a noble woman,
Join our chorus of jubilation!
Yes, if he holds but one lone soul
As his own in all the world!
And let him who knows not of this
Steal away alone in sorrow!
All the world's creatures draw a drink
Of joy from Nature's breast;
Both the just and unjust
Follow in her gentle footsteps.
Kisses and wine she gave us,
And a friend who's loyal to death;
Joy of life she gave the worm,
As well as to God's angels.

Froh, wie seine Sonnen fliegen
Durch des Himmels prächt'gen Plan,
Laufet, Brüder, eure Bahn,
Freudig wie ein Held zum Siegen.

Joyous, as His suns are flying
Through Heaven's glorious plan,
Hasten, Brothers, on your path
Of joyous deeds to victory.

Freude, schöner Götterfunken,
Tochter aus Elysium,
Wir betreten feuertrunken,
Himmliche, dein Heiligtum!
Deine Zauber binden wieder,
Was die Mode streng geteilt;
Alle Menschen werden Brüder,
Wo dein sanfter Flügel weilt.
Seid umschlungen Millionen!
Diesen Kuß der ganzen Welt!
Brüder! über'm Sternenzelt
Muß ein lieber Vater wohnen.
Ihr stürzt nieder Millionen!
Ahnest du den Schöpfer, Welt?
Such' ihn über'm Sternenzelt!
über Sternen muß er wohnen.

Joy, thou shining spark of God,
Daughter of Elysium!
With fiery rapture, Goddess
We approach thy shrine.
Your magic reunites those
Whom stern custom has parted,
All men will become brothers
Under your protective wing.
Be embraced, all ye Millions!
With a kiss for all the world!
Brothers, beyond the stars
Surely dwells a loving Father.
O ye millions, kneel before him,
Do you feel your Maker near?
Seek him past the galaxies!
For He lives beyond the stars.

—*Friedrich Schiller*

Orchestra Seattle

Violin

Dajana Akrapovic-Hobson
Susan Beals
Lauren Daugherty
Dean Drescher
Stephen Hegg
Susan Herring
Jason Hershey
Manchung Ho
Emmy Hoech
Maria Hunt
Fritz Klein**
Pam Kummert
Wendy Lee
Eileen Lusk
Mark Lutz
Gregor Nitsche
Susan Ovens
Leif-Ivar Pedersen
Stephen Provine**
Theo Schaad
Janet Showalter
Kenna Smith-Shangrow
Nicole Tsong

Viola

Katherine McWilliams
Deborah Daoust
Håkan Olsson
Lorraine Perrin

Stephanie Read
Genevieve Schaad
Alexandra Takasugi
Karoline Vass
Sam Williams*
Kailee Wright

Cello

David Boyle
Inez Boyle
Peter Ellis
Karen Helseth
Priscilla Jones
Katie Sauter Messick
Douglas Aaron Nation
Julie Reed
Annie Roberts
Valerie Ross
Morgan Shannon
Maryann Tapiro
Matthew Wyant*

Bass

Jo Hansen*
Ericka Kendall
Nick Masters
Kevin McCarthy
Steven Messick
Chris Simison

Flute

Jenna Calixto
Shari Muller-Ho*

Piccolo

Melissa Underhill

Oboe

David Barnes
John Dimond
Shannon Hill
Taina Karr
Janet Putnam
Beth Wren

Clarinet

Alan Lawrence
Steven Noffsinger

Bassoon

Jeff Eldridge
Judith Lawrence*

Contrabassoon

Michel Jolivet

Harpichord

Robert Kechley

Horn

Barney Blough
Don Crevie
Laurie Heidt
Jim Hendrickson

Trumpet

David Cole
Daniel Harrington
Janet Young

Trombone

Paul Bogotaj
Moc Escobedo*
David Holmes

Tuba

David Brewer

Timpani

Dan Oie

Percussion

Eric Daane
Kathie Flood
Christopher Stroh

** *concertmaster*

* *principal*

Seattle Chamber Singers

Soprano

Barb Anderson
Dana Durasoff
Cinda Freece
Anne Grosse-Wilde
Catherine Haight
Kiki Hood
Jill Kraakmo
Peggy Kurtz
Lila Woodruff May
Carol Sams
Nancy Shasteen
Melissa Thirloway

Liesel van Cleeff
Pat Vetterlein

Alto

Sharon Agnew
Julia Akoury Thiel
Jane Blackwell
Ann Erickson
Deanna Fryhle
Pamela Ivezic
Ellen Kaisse
Jan Kinney
Lorelette Knowles

Theodora Letz
Suzi Means
Laurie Medill
Paula Rimmer
Annie Thompson
Kay Verelius
Kathryn Weld

Tenor

Ron Carson
Ron Haight
Dustin Kaspar
Alvin Kroon

Jon Lange
Timothy Lunde
Tom Nesbitt
Dan Petersen
Victor Royer
Stephen Wall
David Zapolsky

Bass

Gustave Blazek
Steve Brady
Greg Canova
Steve Carl

Andrew Danilchik
Douglas Durasoff
Stephen Keeler
Paddy McDonald
Dennis Moore
Gary Oules
Skip Satterwhite
Bob Schilperoort
Stephen Tachell
Jeff Thirloway
Richard Wyckoff

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OSSCS invites you to provide us with your e-mail address so we can reduce our paper-based mailings. Sign-up sheets are available in the lobby—10 individuals who sign up this evening will win a free ticket to the OSSCS concert of their choice.

Please visit our Web site at www.osscls.org to read tributes to George Shangrow, learn more about upcoming OSSCS performances, and to follow OSSCS on Twitter and Facebook. OSSCS gratefully acknowledges the assistance of the Benaroya Hall Music Center in presenting this evening's special performance.

