

ORCHESTRA SEATTLE ■ SEATTLE CHAMBER SINGERS  
GEORGE SHANGROW, MUSIC DIRECTOR  
2009-2010 SEASON

# ALL THAT JAZZ

Sunday, June 6, 2010 ■ 7:00 PM  
First Free Methodist Church

**Orchestra Seattle**  
**Seattle Chamber Singers**  
**George Shangrow, *conductor***

LEONARD BERNSTEIN  
(1918-1990)

Choruses from "The Lark"

*Prelude*  
*Spring Song*  
*Court Song* - Abby Kitchen, *soprano*  
*Benedictus*  
*Soldier's Song*  
*Sanctus*  
*Requiem*  
*Gloria*  
Joshua Haberman, *counter-tenor*

W. HUNTLEY BEYER  
(b. 1947)

The Turns of a Girl  
(2010 – World Premiere performance)

*Instrument of Choice*  
*For My Daughter in Reply to a Question*  
*Are You Tired of Me, My Darling?*  
*Tired As I Can Be*  
*Her Door*  
*Warning*  
Jessica Robins Milanese, *soprano*

## INTERMISSION

BRENT EDSTROM  
(b. 1964)

Concerto for Jazz Piano and Orchestra (2007)  
(West Coast Premiere performance)

*Overture Americana*  
*Nocturne in Blue*  
*Lament*  
*Jazz Fantasy*  
*Impromptu*  
*Finale*  
Brent Edstrom, *piano*

Please disconnect signal watches, pagers and cellular  
telephones. Thank you. Use of cameras and recording  
equipment is not permitted in the concert hall.

## ORCHESTRA SEATTLE

### VIOLIN

Susan Beals\*  
 Manchung Ho  
 Maria Hunt  
 Fritz Klein  
 Jim Lurie  
 Mark Lutz  
 Gregor Nitsche  
 Susan Ovens  
 Stephen Provine\*\*  
 Theo Schaad  
 Janet Showalter  
 Sharon Wherland

### VIOLA

Deborah Daoust  
 Sue Herring  
 Katherine McWilliams  
 Sam Williams\*  
 Karoline Vass

### CELLO

Peter Ellis  
 Erica Klein  
 Annie Roberts  
 Valerie Ross  
 Katie Sauter-Messick  
 Daisy Shangrow  
 Matthew Wyant\*

### STRING BASS

Jo Hansen\*  
 Ericka Kendall  
 Kevin McCarthy  
 Steve Messick  
 Ethan Sobotta

### FLUTE

Jenna Calixto  
 Shari Müller-Ho\*

### OBOE

David Barnes  
 John Dimond\*

### CLARINET

Steve Noffsinger  
 Alan Lawrence

### BASS CLARINET

Cheryl Hutchinson

### BASSOON

Jeff Eldridge  
 Judith Lawrence

### HORN

Barney Blough\*  
 Don Crevie  
 Laurie Heidt\*  
 Jim Hendrickson

### TRUMPET

Nathan Callaghan  
 Gary Roberts  
 Janet Young\*

### TUBA

David Brewer

### TROMBONE

Paul Bogatai  
 Moc Escobedo\*  
 David Holmes

### HARP

Naomi Kato

### PERCUSSION/ TIMPANI

Shane Henderson  
 Dan Oie\*  
 Christopher Stroh

\* *principal*

\*\* *concertmaster*

## SEATTLE CHAMBER SINGERS

### SOPRANO

Barb Anderson  
 Crissa Cugini  
 Kyla DeRemer  
 Cinda Freece  
 Abby Kitchen  
 Jill Kraakmo  
 Peggy Kurtz  
 Lila Woodruff May  
 Nancy Shasteen  
 Melissa Thirloway  
 Liesel van Cleeff  
 Pat Vetterlein

### ALTO

Sharon Agnew  
 Julia Akoury Thiel  
 Jane Blackwell  
 Deanna Fryhle  
 Pamela Ivezic  
 Ellen Kaisse  
 Lorelette Knowles  
 Theodora Letz  
 Laurie Medill  
 Paula Rimmer  
 Annie Thompson

### TENOR

Ronald Carson  
 Timothy Lunde  
 Thomas Nesbitt  
 Jerry Sams

### BASS

Andrew Danilchik  
 Stephen Keeler  
 Alvin Kroon  
 Dennis Moore  
 Jeff Thirloway  
 Richard Wyckoff



Award-winning soprano **JESSICA ROBINS**

**MILANESE** is critically acclaimed for the depth and sparkle that she brings to her performances. The Seattle Times recently described her as "a praiseworthy, comely singer in vibrant voice and admirably graceful...even under fire." The Everett Herald lauded her recent portrayal of Susanna in Mozart's *The Marriage of Figaro* with Skagit Opera, calling Ms. Milanese "a radiant soprano...who sings with beauty and ease." In 2005 she was named first place winner of the Astoria Music Festival's vocal competition. This year, she won the Seattle Gilbert and Sullivan Society's vocal scholarship for her portrayal of Patience from the Gilbert and Sullivan Operetta of the same name. Although opera is her first love, Ms. Milanese is a versatile artist, who has been highly praised on the opera, concert,

musical theater and even puppet theater stage. On the concert stage, Ms. Milanese has performed as a soloist with the Bremerton Symphony, Orchestra Seattle, Northwest Sinfonietta, the Yakima Symphony, Federal Way Chorale and the Olympia Chamber Orchestra. Her latest concert repertoire includes Orff's *Carmina Burana*, praised as "meltingly lovely" by The Kitsap Sun, Haydn's *The Creation*, Bach's *St. Matthew Passion* and Coffee Cantata as well as the world premier of composer Huntley Beyer's work, *Songs of Illumination*.

Ms. Milanese grew up in Missoula, Montana, received her Bachelor of Music Degree from the University of Colorado and studied with William Eddy of Tacoma, Washington, for nine years.

## PROGRAM NOTES

### Leonard Bernstein (1918–1990)

#### Choruses from *The Lark*

In January 1954, Leonard Bernstein agreed to work with playwright Lillian Hellman on a musical adaptation of Voltaire's *Candide*, a project on which he and Hellman labored for nearly three years until its December 1956 Broadway opening. (*Candide* would undergo continuing revisions during the remainder of the composer's life.) In the midst of their collaboration, Hellman asked Bernstein to compose incidental music for *The Lark*, her English-language adaptation of Jean Anouilh's 1953 French play *L'Alouette*, which concerned the trial and execution of Joan of Arc.

Rather than employing a modern idiom, Bernstein opted to evoke the 15th-century setting by using three medieval French songs—"Spring Song," "Court Song" and "Soldier's Song"—to represent Joan and her followers. Five settings of text from the traditional Latin mass characterize her inquisitors. The composer scored the eight brief movements for seven solo vocalists (including a countertenor soloist) along with hand bells and drum. Members of the vocal ensemble New York Pro Musica Antiqua recorded the choruses on tape, for playback at appropriate junctures during the performance.

*The Lark* premiered in Boston on October 28, 1955, followed by the Broadway opening on November 17 of the same year. The stellar cast included Julie Harris (as Joan), Christopher Plummer and Boris Karloff. Brooks Atkinson, in his review for *The New York Times*, praised the acting as "superb all the way through," while noting, "Leonard Bernstein's musical recreation of Joan's medieval voices gives the play a new dimension." After a run of 229 performances at the Longacre Theatre—and a national tour—Harris and Karloff reprised their roles for a television version of *The Lark*, aired on NBC's Hallmark Hall of Fame on February 10, 1957.

Bernstein published the music shortly after the play's premiere, grouping the three French choruses together, followed by the five Latin choruses. Some three decades later, at the suggestion of the renowned choral conductor Robert Shaw, Bernstein revisited this music, recasting the Latin movements as a *Missa Brevis* for chorus and percussion, with "Spring Song" reworked as a concluding "Dona nobis pacem"; Shaw conducted the Atlanta Symphony Chorus in the premiere of the revised work on April 21, 1988.

— notes by Jeff Eldridge

**JOSH HABERMAN** began intensive choral studies at the American Boychoir School in Princeton, NJ where he spent ages 11-14 attending boarding school and touring extensively, appearing in over 200 concerts across the United States and Europe. Notable appearances include Bach's *B Minor Mass* with the New York Philharmonic in Avery Fischer Hall and a series of concerts with Chanticleer. Josh received a B.S. and B.A. in Computer Science and Music from the University of Puget Sound in 2004. He appears regularly with The Tudor Choir, The Renaissance Singers, and the Compline Choir at St. Mark's Cathedral in Seattle which is broadcast live on KING FM and regularly features Josh as a soloist. Josh works as a Software Engineer for Google in Seattle.

#### Choruses from *The Lark*

##### Texts

##### PRELUDE

Exaudi orationem meam, Domine.  
Qui tollis peccata mundi,  
Miserere nobis, miserere nobis

*Hear my prayer, Lord.  
You take away the sins of the world,  
Have mercy on us, have mercy on us.*

##### SPRING SONG

Revey venir le printemps  
Laudate Dominum  
Alleluia

*Here again comes the spring;  
Praise the Lord,  
Alleluia.*

##### COURT SONG

Fi, mari[s], de vostre amour.  
Cor [car] j'ai ami,  
Noble et de bel atour  
Tout l'aime aussi.  
Fi, mari, de vostre amour;  
J'ai ami, noble et de bel amour.  
Ne sert de nuit,  
Sert de nuit et de jour,  
Tout l'aime aussi.  
Fi, mari!

*Fie, husband, on your love,  
For I have a lover  
Noble and handsome  
And I love him so!  
Fie, husband, on your love;  
I have a noble and handsome lover  
Who serves at night,  
Serves night and day,  
And I love him so!  
Fie, husband!*

##### BENEDICTUS

Benedictus qui venit  
In nomine Domini.  
Osanna in excelsis.

*Blessed is the one who comes  
In the name of the Lord.  
Hosanna in the highest.*

## SOLDIER'S SONG

*Vive la Jeanne, la jolie, jolie Jeanne  
Jolie, jolou, jo-la la la  
Jeani, Jeanou, Jean-na na na  
O la jolie, jolie Jeanne.*

*Long live Joan, jolly, jolly Joan,*

*O, the jolly, jolly Joan.*

## SANCTUS

*Sanctus, sanctus, sanctus,  
Dominus Deus Sabaoth;  
Pleni sunt caeli et terra gloriae tuae.  
Osanna in excelsis.*

*Holy, holy, holy,  
Lord God of Hosts;  
Heaven and earth are full of your glory  
Hosanna in the highest.*

## REQUIEM

*Requiem aeternam dona eis, Domine,  
Et lux perpetua luceat eis.  
Kyrie, kyrie eleison,  
Christe, eleison  
Kyrie, kyrie eleison.*

*Rest eternal grant them, Lord,  
And let light perpetual shine on them.  
Lord, Lord, you are merciful,  
Christ, you are merciful,  
Lord, Lord, you are merciful.*

## GLORIA

*Gloria in excelsis deo.  
Gloria regi nostro clarissimo.  
Gloria regi nostro illustrissimo.  
Electo Dei, electo Dei.*

*Glory to God in the highest.  
Glory to our king most bright.  
Glory to our king most illustrious.  
Chosen of God, chosen of God.*

Huntley Beyer

### ***The Turns of a Girl***

Song Cycle for Solo Soprano and Orchestra

Huntley Beyer, composer, teacher, choir director, and oboist, was born November 17, 1947, and grew up in New Jersey listening to music. In high school he caught the bug of composition. Eschewing any "real life" antibiotic for this bug, he entered graduate school at the University of Washington, receiving his doctorate in composition in 1975; he also earned an MA in Theological Studies from the School of Theology at Claremont, CA, in 1979. It was at the UW, in the classroom of harpsichordist Sylvia Kind that he and George Shangrow struck up a friendship, which partly included playing a lot of music together. Beyer played oboe and recorder in various Baroque and Renaissance groups that George put together, and he played oboe for almost 15 years in Orchestra Seattle. Under George's leadership and baton, Orchestra Seattle and the Seattle Chamber Singers have performed many of Beyer's pieces over the years, including three symphonies (he has composed four), a flute concerto, *Requiem for the Children*, *The Sone: An Easter Cantata*, *Mass of Life and Death*, *The St. Mark Passion*, and *Songs of Illumination*; his works have also been performed by the Rainier Chamber Winds, the Kronos String Quartet, and the Shangrow-Cohan Duo, which consists of George Shangrow and flute player Jeffrey Cohan. The Duo continues to perform Beyer's flute and piano pieces—they have several performances coming up in June. Beyer has received a number of commissions to write new works, and in addition to *Tales Told in the Winds*, which recreates folk and fairy tales from around the world in a whimsical way, he has composed an opera, three flute sonatas, and other chamber works. Beyer currently teaches and directs the choir at Seattle Preparatory School, and is Director of Music at First United Methodist Church in Bellevue. He lives in Redmond with his children, Sophia, Gus, and Eva, and his wife, Jody.

Huntley Beyer's cycle of six songs for soprano and orchestra, *The Turns of a Girl*, is dedicated to his wife, "who has had a life with many turns, and to whom I turn." The composer first heard Jessica Robins Milanese sing when she performed a solo in his *Songs of Illumination*; she and Beyer liked each other's work and talked about his composing a song cycle for her. He looked at a lot of poetry and considered several possible themed cycles, but this one, about different times in a girl's/woman's life, seemed the best from both the composer's and the soloist's perspectives. Beyer wrote the music mostly in the summer of 2008, first composing a piano/vocal version, then deciding that he would love to hear the songs with orchestra (he says that he aspires to Richard Strauss' *Four Last Songs*, performed by OSSCS earlier this year). He orchestrated the composition during 2009 and, when he told his friend George Shangrow about it, George scheduled it for the concert that you are enjoying this evening.





Beyer comments on music: "Music says what cannot be said. It dwells in the land underneath the abstract thinness of language. It names who one is, more specifically and concretely than anything else can, for its vocabulary is the motion of emotion, the knowledge of feeling. It captures the complexity, ambiguity, the many-in-oneness, the thick richness of experience. For example, in one of the songs of *The Turns of a Girl*, 'Her Door' the poet invites one to feel what it is like for a mother when her daughter's door, once open (when a child), then closed (as a teenager), is again open, but now because the daughter is no longer living there. You can talk until you're blue in the face, but what will come close to the experience of hope, love, sadness, longing, tenderness, aloneness, contentment and nostalgia, felt all at once, than music?

"The six songs of *The Turns of a Girl* are different from each other in musical style, and describe various stages in the life of a female. The first song describes a girl who is picked on at school, so takes up the tuba, and falls in love with it. The music is classical, with a bit of opera and polka thrown in. In the second poem, set to very romantic music, a daughter has apparently asked her father if she'll ever die, and he assures her that they'll never die, they'll always be together. In the third poem, set to a waltz, a wife wonders if her husband has grown tired of her. In the fourth song, a bluesy poem set to bluesy music, a woman is tired of her no-good husband. The fifth song is 'Her Door.' One of the lines of the poem mentions that the daughter's music box played 'Für Elise,' so the melody of that piece winds its way through this song. The last song sets, in a pop rock fashion, the famous poem about the woman who decides that when she is old she won't obey the rules anymore. She'll wear purple and learn to spit and spend her money on whatever she wants. And so that people aren't too surprised by her then, she decides she'd better practice a little now. Good idea?"

## Poems

### 1. Instrument of Choice - poem by Robert Phillips

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 mouth piece she blew  
life, its deep-throated  
oompahs, oompahs sounding,  
almost, like mating cries.

### 2. For My Daughter in Reply to a Question - poem by

David Ignatow

We're not going to die,  
we'll find a way.  
We'll breathe deeply  
and eat carefully.  
We'll think always on life.  
There'll be no fading for you or for me.  
We'll be the first  
and we'll not laugh at ourselves ever  
and your children will be my grandchildren.  
Nothing will have changed  
except by addition.  
There'll never be another as you  
and never another as I.  
No one ever will confuse you  
nor confuse me with another.  
We will not be forgotten and passed over  
and buried under the births and deaths to come.

### 3. Are You Tired of Me, My Darling? - lyrics traditional

Are you tired of me, my darling?  
Did you mean those words you said  
That made me love you forever  
Since the day when we were wed -  
I still recall the springtime  
When the two of us first met  
And spoke words of warm affection,  
Words my heart can ne'er forget.

Do you think the bloom's departed  
From the cheeks you once thought fair?  
Do you think I've grown cold-hearted  
From a load of toil and care?  
Tell me, would you do it over?  
Or would you make it otherwise?  
Are you tired of me, my darling?  
Answer only with your eyes.

### 4. Tired As I Can Be - poem by Bessie Jackson (Lucille Bogan)

I worked all the winter  
and I worked all fall  
I've got to wait till spring  
to get my ashes hauled  
and now I'm tired  
tired as I can be  
and I'm going back home  
where these blues don't worry me

I'm a free-hearted woman  
I let you spend my dough  
and you never did win  
you kept on asking for more  
and now I'm tired  
I ain't gonna do it no more  
and when I leave you this time  
you won't know where I go

My house rent's due  
they done put me out doors  
and here you riding 'round here  
in a V-8 Ford  
I done got tired  
of your low-down dirty ways

and your sister say you been dirty  
dirty all a your days

I never will forget  
when the times was good  
I caught you standing out yonder  
in the piney wood  
and now I'm tired  
tired as I can be  
and I'm going back south  
to my used to be

5. **Her Door** - poem by Mary Leader (for her daughter)  
There was a time her door was never closed.  
Her music box played 'Fur Elise' in plinks.  
Her crib new-bought---I drew her sleeping there.

The little drawing sits beside my chair.  
These days, she ornaments her hands with rings.  
She's seventeen. Her door is one I knock.

There was a time I daily brushed her hair  
By window light---I bathed her, in the sink  
In sunny water, in the kitchen, there.

I've bought her several thousand things to wear,

And now this boy buys her silver rings.  
He goes inside her room and shuts the door.

Those days, to rock her was a form of prayer.  
She'd gaze at me, and blink, and I would sing  
Of bees and horses, in the pasture, there.

The drawing sits as still as nap-time air---

Her curled-up hand---that precious line, her cheek.  
Next year her door will stand, again, ajar  
But she herself will not be living there.

6. **Warning** - poem by Jenny Joseph  
When I am an old woman I shall wear purple  
With a red hat which doesn't go, and doesn't suit me.  
And I shall spend my pension on brandy and summer  
gloves  
And satin sandals, and say we've no money for butter.  
I shall sit down on the pavement when I'm tired  
And gobble up samples in shops and press alarm bells  
And run my stick along the public railings  
And make up for the sobriety of my youth.  
I shall go out in my slippers in the rain  
And pick the flowers in other people's gardens  
And learn to spit.

You can wear terrible shirts and grow more fat  
And eat three pounds of sausages at a go  
Or only bread and pickle for a week  
And hoard pens and pencils and beer mats and things in  
boxes.

But now we must have clothes that keep us dry  
And pay our rent and not swear in the street  
And set a good example for the children.  
We must have friends to dinner and read the papers.

But maybe I ought to practice a little now?  
So people who know me are not too shocked and  
surprised  
When suddenly I am old, and start to wear purple.

Brent Edstrom

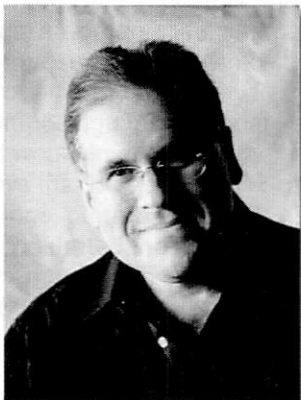
### ***Concerto for Jazz Piano and Orchestra***

Brent Edstrom, born in 1964, is a composer, arranger, author, and pianist who is noted for the diversity of his music career. A prolific composer and arranger, Edstrom's arrangements have been featured by many orchestras, including the Dallas Symphony, New Haven Symphony, Spokane Symphony, Spokane Jazz Orchestra and the Jeremy Monteiro Big Band (Singapore). Edstrom has published the largest body of note-for-note transcriptions of the music of influential jazz pianists Art Tatum and Oscar Peterson as well as substantial folios of the music of Bill Evans and Kenny Barron. As a freelance writer and arranger for Hal Leonard Publishing Corporation, Edstrom has produced hundreds of arrangements and transcriptions. He has written big band arrangements for jazz singers including Carmen Bradford, Dee Daniels, and Freda Payne, and was commissioned to arrange Billy Strayhorn's "Lush Life" for the Thaliens 53rd annual lifetime achievement award gala in honor of Clint Eastwood. His numerous classical compositions have been performed at venues such as the International Trumpet Guild, Southeastern Horn Workshop, University of Texas, and Northwest Horn

Symposium. Edstrom received a "Best of Show" award from the National Educational Telecommunications Association for his work as an arranger and synthesist on the public television documentary, *Carolina Preserves*.

Edstrom received a degree in classical piano from Washington State University and a Master of Music degree in jazz studies from the Eastman School of Music. A noted jazz piano expert, Edstrom has performed numerous special concerts, including performances with jazz historian Gunther Schuller. His active career has placed him on stage with many well-known musicians including Clark Terry, Ernie Watts, Lee Konitz, Jon Faddis, Bob Berg, Doc Severinsen, John Clayton, Peter Erskine and many others.

Brent Edstrom is a professor of composition, music theory, and jazz piano at Whitworth University in Spokane. A respected writer and educator, Edstrom is the author of *Musicianship in the Digital Age*, distributed nationally by Thomson Learning, and *Recording On a Budget*, in production with Oxford University Press. Edstrom is frequently invited to lecture and perform for educational outreach programs, bringing music into schools and



communities.

Brent's first instrument was the tenor banjo; he started playing when he was seven or eight years old, and was inspired when his father took him to hear Eddie Peabody, a well-known banjo virtuoso. He began classical piano lessons in the sixth grade and it was natural to apply banjo concepts like chords and improvisation to the piano. Brent didn't have much exposure to jazz piano until high school when he started listening to Oscar Peterson, Bill Evans, Horace Silver and others. He fell in love with the music of Oscar Peterson and tried to emulate some of his musical vocabulary in his own playing. Although jazz has always been a primary focus, Brent still loves classical music.

The *Concerto for Jazz Piano and Orchestra* was commissioned in 2007 by the Coeur d'Alene Symphony Orchestra, with the only stipulation being that the work be written for piano and orchestra. Brent did not begin the composition process with the intention of writing for **jazz** piano and orchestra—that came about during the process of sketching the piece. The completed work was premiered by the Coeur d'Alene Symphony in 2007 with the composer as piano soloist.

Brent comments: "The *Concerto for Jazz Piano and Orchestra* was written to honor the traditions of jazz and improvisation as well as the Western European orchestral tradition. The piece consists of six vignettes which combine jazz and classical elements in such a way that the piece is neither 'jazz' nor 'classical'—as one of the musicians in the orchestra phrased it, the composition 'is its own unique style.'

"I don't use a particular approach to composition so it is hard to say if my compositions have a 'style.' I strive to be open to the direction that a new piece wants to go: sometimes I use a contrapuntal process or even 12-tone technique, but there is no question that my approach is informed by a knowledge of classical music and jazz. For example, my sonata for french horn and piano has elements of Hindemith and McCoy Tyner. Similarly, you will hear the influence of Shostakovich, Debussy and other composers in some of my orchestral works.

"I have always been interested in the intersection of jazz and classical music. For example, in his album *Now He Sings, Now He Sobs*, Chick Corea utilized many non-traditional playing techniques and an approach to tonality that is clearly inspired by contemporary classical music. There are many instances of classical composers who have written pieces that were inspired by jazz (Ravel, Stravinsky, Milhaud, etc.), so it was natural for someone with my background to explore this intersection. I was deliberate in electing not to score the piece for jazz trio and orchestra; my goal was not to create a 'pops' piece but rather to honor both traditions, so I rely on a largely traditional orchestration. Over the years I have transcribed the work of jazz pianists including Art Tatum, Oscar Peterson, Bill Evans, Hank Jones, Teddy Wilson, and many others and I was intentional in incorporating some of the musical vocabulary of these artists in the piece."

## BRENT'S NOTES ABOUT THE CONCERTO:

### *Overture Americana*

The first movement is a boisterous overture that pays homage to the American experience. The piece evokes the sights, sounds, and smells of a bustling American city. A metaphor for the crucible of modern-day American life, "Overture Americana" combines many diverse elements from the American musical landscape including hints of composers such as Bernstein and Copeland, and a splash of Thelonious Monk.

### *Nocturne In Blue*

An obvious reference to Gershwin's seminal "Rhapsody In Blue," "Nocturne In Blue" evokes a night scene and was inspired by the legacy of Duke Ellington and Billy Strayhorn. In the introduction, subtle orchestration combines many disparate elements and clashing "blue notes" to create a mournful wail reminiscent of early jazz singers such as Bessie Smith. The introduction gives way to a ballad consisting of lush extended and altered harmonies.

### *Lament*

"Lament" is a reflection on the tragedy of racism in America and the marginalization of jazz musicians in the twentieth century. The movement was inspired by rare footage of Charlie Parker performing with Coleman Hawkins. Parker's reverence for Hawkins is clearly evident, yet his obvious joy is juxtaposed with a sense of profound sadness. In a similar way, jazz often evokes the duality of joy and sorrow.

### *Jazz Fantasy*

"Jazz Fantasy" is a vivacious movement, which is loosely based on a sonata allegro form. While the primary theme sounds vaguely like a theme from the classical Viennese period, the harmonies strike an interesting balance between simple tertian structures with extended harmonies and polychords. The development section utilizes blues elements as well as pulsating "train" rhythms.

### *Impromptu*

The "Impromptu" utilizes a simple ostinato figure to provide a framework for a flowing melody reminiscent of Romantic-era composers such as Frédéric Chopin. The movement was inspired by a composition by jazz pianist Bill Evans titled "Peace Piece," a work that is based entirely on a simple ostinato figure.

### *Finale*

Starting in the 1920s, stride pianists such as James P. Johnson and Willie "The Lion" Smith would attempt to outdo each other in informal "cutting contests." The "Finale" represents a cutting contest of sorts between the piano and orchestra. The piano part was written to honor the stride tradition of pianists such as Art Tatum, Earl Hines, Fats Waller, Teddy Wilson, and early Count Basie and is used as the basis for a piano improvisation. In the last section, orchestral sections are added layer-by-layer to create a cacophony of sound, which propels the composition to its conclusion.

--notes compiled by Lorlette Knowles

## DONORS

### MAESTRO'S CIRCLE [\$10,000 or more]

Gerald & Betty Kechley  
Barbara & Eugene Kidder  
Allen & Christine Rickert

### COMPOSER'S CIRCLE [\$5,000-\$9,999]

David Zapolsky

### CONCERTO CIRCLE [\$2,500-\$4,999]

Seattle Office of Arts & Cultural Affairs  
Top Ten Toys  
Liesel van Cleeff  
George Wallerstein

### CADENZA CIRCLE [\$1,000-\$2,499]

4CULTURE  
Anonymous (2)  
Sharon & André Agnew  
Jane Blackwell  
Crissa Cugini  
William & Dena Lee Cumming  
Beatrice Dolf  
Audrey Don  
Dean & Bette Drescher  
Dean Druggé  
John Edwards, MD  
Harper D. Hawkins  
Jon Lange  
Benjamin Lee  
Jerry Lee  
Lee Family Foundation  
Furuta Lee Foundation  
Nancy Lewis  
H. J. Lurie, MD  
Dinah & Peter Martini  
May Family Foundation  
Dennis & Jean Moore  
Pacific Continental Bank  
Terry & Karin Rogers  
Peter & Elva Schmidt  
Michael and Janet Showalter  
Ann Thompson  
Elly Welt

### VIVACE [\$500-\$999]

Greg Canova & Barbara Linde  
Ronald & Merrie Carson  
Michael & Lucy Copass  
Alex & Norma Cugini  
Richard & Judy Dolf  
Peter & Tomoko Yamazaki Duncan  
Phillip Gladfelter  
Ansgar & Anne Grosse-Wilde  
Jason Hershey  
Ellen Kaisse & Gary Roberts  
Fritz Klein  
Robin Lee Krueger  
Daniel Lee  
Linda Lorentz  
Laurie Medill & David Savage  
Steve & Katie Sauter Messick  
Ann Milam  
Tom Nesbitt  
Kenneth & Elizabeth Robertson  
Hans & Lyn Sauter  
Theo Schaad & Barbara Schaad-Lamphere  
Nancy Shasteen, MD  
Geraldyn Shreve  
Alexander & Jane Stevens  
David & Reba Utevsky  
Pieter & Tjitske van der Meulen

Jay & Becky White  
Matthew Wyant & Bonnie Light

### PRESTO [\$250-\$499]

Tom & Barb Anderson  
Stephen Brady & Judith Cohen  
Susan Carpenter & Hall Beals  
Erika Chang & Matthew Tracy  
Katty Chow  
William & Helen Dahlberg  
Daniel & Kathleen Dow  
Nancy Ellison  
Fay Griffin  
Michael Grummett  
Alice Gu & Zuyi Chen  
Jo Hansen  
Susan Herring  
Kevin & Kathleen Hylton  
Rena Illumin & Thomas Roth  
Jessie & Joe Johanson  
Sylvia Johnson & Norman Lundin  
Olga Klein  
Lorelette & Walter Knowles  
Jill & Arnold Kraakmo  
William & Ruth Kratzke  
Theodor & Pam Kummert  
Julie Lutz  
Mark Lutz  
Lila Woodruff May  
Darrell & Sue Newman  
David & Susan Dunn Ovens  
Chad & Ferne Pierce  
Stephen Provine & Jennifer Caine  
Gustav & Claire Raam  
Annie Roberts  
Murl Sanders & Janet Hesslein  
Mary and Rich Schimmelbusch  
Charles Simrell & Deborah Giles  
Art & Julia Akoury Thiel  
Jeff & Melissa Thirloway  
James van Zee  
Harry & Jean Vye  
Douglas & Ingrid Welti  
Rob & Lorraine Weltzein  
Janet Young

### ALLEGRO [\$100-\$249]

Anonymous (1)  
Gyda Allegro  
Alfred & Joan Andenes  
Isaiah & Debbie Bier  
David & Inez Boyle  
Elizabeth Boyle  
Tom Buffington & Ann Dempsey  
Melanie Carlson  
Colleen Childs  
Michael & Patricia Clarke  
Ralph & Susan Cobb  
Rodney Combellick  
Clayton & Carol Cook  
Deborah Daoust & Randy Apsel  
Kyla DeRemer  
Nancy Dilworth  
John Dimond  
Douglas & Dana Durasoff  
Marcia & Michael England  
Ann Erickson  
David & Irene Fisher  
David & Cassie Franklin  
Craig & Deanna Fryhle  
Bijan & Shanaz Ghatan  
Farhad Ghatan

James & Florence Harris

Anny Glebe  
Donald & Rebecca Gurka  
David & Candace Holmes  
Charlotte Hood  
Christopher & Kristen Huson  
Richard & Rosemary James  
Stephen & Mary Keeler  
Rebecca Kenison  
Jean Marie & Christopher Kent  
Paul & Paulette Kidder  
David & Peggy Kurtz  
Frances Kwapil  
Jon Lange  
Gerald & Barbara Laughlin  
Hubert Locke  
Timothy Lunde  
Eileen & Robert Lusk  
Sasha Malinsky  
Pamela McPeck  
Gary & Barbara Messick  
Howard Morrill  
Christine Moss  
Linda Paros  
Joan Reed  
Eric & Karen Richter  
Margaret Ridgeway  
Randy & Willa Rohwer  
Valerie Ross  
Victor Royer  
John & Ruth Rugh  
Roger & Mary Sackett  
Murl Allen Sanders  
Klaus & Janet Siebold  
Albert & Sandra Smith  
Kim Smith  
Tom & Karen Stephenson  
Dale & Arlene Swanson  
Valerie Ann Taylor  
David & Pat Vetterlein  
Ellen & James Wallace  
Ann Wilkins  
Douglas & Susan Woods  
Jerry & Nancy Worsham  
Wilson & Barbara Wyant

### PIANO [\$50-\$99]

Anonymous (1)  
Michael & Diana Beaumont  
Andrew Blackwell  
Peter Cannon  
Vernie & Glenn Combellick  
Per Curtiss  
Andrew Danilchik  
James & Florence Demaria  
Howard Fankhauser  
Ron & Cathy Haight  
Richard & Susan Hall  
Keri Anne Holmboe  
Judy & Alan Lawrence  
Alice Leighton  
Bill Levey  
Timothy Lunde  
Nicholas Mathews & Melissa Robertson  
Pamela McPeck  
James McSweeney  
Patrick O'Brien  
Gary Oules  
Barbara Puddicombe  
Elizabeth Roberts  
Lorna & Louis Roebke  
H. J. Rowland

H. J. Rowland

Paul & Susan Schwartz  
Robert Shangrow  
& Kenna Smith-Shangrow  
Gary & Beverly Sheridan  
Albert & Sandra Smith  
Rick Wyckoff & Carol Judge  
Xu Yi

### PIANISSIMO [\$10-\$49]

Anonymous (1)  
B. J. Allen  
Kurt Brawand  
Thomas L. Cross  
David & Michelle Ferguson  
Katie Frevert  
Norm Hollingshead  
Courtney & Nicholas Juhl  
Fern Klein  
Tom & Jana Marlow Music  
Craig & Linda Quimby  
Mamie Rockafellar  
Eckart & Hildegard Schmidt  
Ladd & Kathleen Smith  
Oscar & Christine Vilches  
Donna Weller  
Nancy White  
Steve Wilen

### GIFTS IN HONOR OF

Susan Carpenter  
Christopher Clarke  
Kiki Hood  
The Fall of the Berlin Wall  
Barbara Kidder

### IN MEMORIAM

Karen M. Fant  
Rev. Julie Diersen Koch  
Richard Levidov  
Audrey Ramsey Morrill  
Marjorie Oules  
Dick Reed  
Reba Shangrow  
Irene White

### SPONSORSHIP

German Embassy



A HUGE Thank You to all of the fabulous donors, bidders and volunteers who helped make our sixth annual auction, *Alexander's Feast*, a stunning success!

The Shilshole Bay Beach Club was a beautiful spot for the event, bidding was fast and furious, and a great deal of fun was had by all.

Please consider joining us next year – it's a GREAT party!

Contributions to OSSCS, a non-profit, 501 (c) 3 arts organization, are fully tax-deductible. This list includes gifts received between November 1, 2007 and June 5, 2010. 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.