

# Out of the Depths

Saturday, March 16, 2019 • 7:30 p.m.

First Free Methodist Church

**Orchestra Seattle**  
**Seattle Chamber Singers**  
William White, conductor



LILI BOULANGER (1893–1918)

*Psaume CXXIX* (“Ils m’ont assez opprimé dès ma jeunesse”)

LILI BOULANGER

*Psaume CXXX* (“Du fond de l’abîme”)

**Laura Beckel Thoreson**, mezzo-soprano

— intermission —

CÉSAR FRANCK (1822–1890)

Symphony in D minor, FWV 48

*Lento — Allegro non troppo — Lento*

*Allegretto*

*Allegro non troppo — Più lento — Tempo I*

*Tonight’s performances of music by Lili Boulanger made possible in part by a grant from Women’s Philharmonic Advocacy.*

*Please silence cell phones and other electronics, and refrain from the use of cameras and recording devices during the performance.*

*Special thanks to First Free Methodist Church and Ron Haight for all of their assistance in making OSSCS’s 49th season possible.*

*Refreshments will be available in the Fine Center during intermission.*



Women’s Philharmonic Advocacy  
[www.wophil.org](http://www.wophil.org)

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**Orchestra Seattle • Seattle Chamber Singers**

William White, music director • George Shangrow, founder

1916 Pike Pl. Ste 12 #112, Seattle WA 98101 • 206-682-5208 • [www.ossacs.org](http://www.ossacs.org)

## OSSCS 2018–2019 Season Focus: The Music of Lili Boulanger

by Mary Moran

*This season, OSSCS examines the works of Lili Boulanger, a French composer whose music has received little attention in the 100 years since her death at age 24. One of Boulanger's works will appear on each of five concerts, paired with music of composers who influenced her, were influenced by her, or who wrote upon similar themes.*

During the course of her short but prominent career, the composer Lili Boulanger (1893–1918) was an icon of the entrance of women into French professional society in the early part of the 20th century. The Boulanger family was something like musical aristocracy in 19th-century Paris. Lili Boulanger's grandfather taught at the famed Paris Conservatory, and her father Ernest was a well-known opera composer in his time, as well as a winner of the prestigious Prix de Rome for composition — a competition also won by numerous other luminaries of the French classical-music world, including Hector Berlioz, Georges Bizet and Claude Debussy.

Lili Boulanger and her older sister Nadia both studied composition at the Paris Conservatory, a rare and notable undertaking for women at the time. In their careers, both sisters struggled against the constraints of gender expectations of the era. Nadia competed unsuccessfully for the Prix de Rome several times, but favoritism and noted misogyny of the judges thwarted her efforts. Lili later won the competition in 1913, the first woman to do so in the category of music composition. During the month-long competition and in subsequent press coverage, she took pains to present herself in a specifically feminine and non-threatening, even childlike, manner. This image, cultivated from the archetype of the *femme fragile* popular in art and literature of the time, would follow Boulanger through her short career, and be reinforced by music critics after her death in 1918 from complications of Crohn's Disease.

The legacy of Lili Boulanger is intertwined deeply with her sister's. Nadia herself gave up composing in 1922, but through her long career of teaching composition she arguably shaped the future of classical music more than any single person during the 20th century. Nadia was directly responsible for the performance and publication of her younger sister's compositions. She edited and occasionally transcribed manuscripts, and oversaw recordings of Lili's music, sharing her sister's work with the hundreds of composition students she taught until her death in 1979 — and with the larger public through annual concerts she organized in remembrance of Lili.



*Boulanger's official portrait as winner of the 1913 Prix de Rome*

Lili Boulanger composed predominantly for voice or choir, either with piano accompaniment or full orchestra, and she preferred the combination of vocal and instrumental forces over writing for orchestra alone. In much the same way that Mozart's music is frequently described as "operatic," Boulanger's music has a decidedly vocal quality to it, even the instrumental pieces. Boulanger was devoutly Catholic, but notably interested in other religions and spiritualism in general. She frequently chose to set biblical or religiously oriented texts, as well as texts by French symbolist writers that reflect themes of sadness and loss, and the inexpressible mysteries of the universe and of the human soul. Her music is thus both intimate and immense, centered in the physical world but also transcendent of it.

Boulanger deftly employed avant-garde techniques to capture the ineffable qualities of religious rites through

music in a way that few of her contemporaries did. Grounded in Catholic choral traditions, Boulanger often set text in a style similar to Gregorian chant, and her music always upholds the clarity of the words. Her musical language is comparable to Claude Debussy's, through her preference for traditional church modes over major or minor scale tones, voices moving in parallel motion, unresolved chords, and frequently repeated melodic and rhythmic motives. Boulanger was

a masterful orchestrator, combining vocal and instrumental lines to create ethereal and otherworldly tone colors. Her music never sounds atonal. Instead, she elicited a deeply felt religious sentiment, timeless and tinged with mysticism, a spiritual contrast to — and enhancement of — the symbolist aesthetic of her era.

The appeal of Boulanger's music, 100 years after her death, is still manifest. Her compositions hint at different possibilities for the future of classical music, beyond the coldly rational rigors of serialism and atonality that reigned for much of the 20th century. Her musical evocations of spiritual anxiety and uncertainty speak to the disconnection and dissonance of our modern world as much as they resonated in the decade of the First World War. The scope of her compositions is remarkable, demonstrating substantial skill and insight beyond the 24 years she lived.

*Mary Moran is author of The Choral Psalm Settings of Lili Boulanger: A Cultural and Historical Perspective of Psaumes 24, 129 and 130.*

*For more information about the life and music of Lili Boulanger, please visit: [www.ossacs.org/lili](http://www.ossacs.org/lili)*

## Solo Artist

Mezzo-soprano **Laura Beckel Thoreson**, praised by *Oregon ArtsWatch* as “one of the loveliest voices in the Northwest,” enjoys a singing career spanning opera, oratorio, recital and ensemble performances. She has appeared as a solo artist with Portland Opera, Eugene Opera, Utah Festival Opera, Indianapolis Opera, Augusta Opera, Early Music Vancouver, Oregon Symphony, Indianapolis Symphony and Cincinnati Symphony, among others. An avid proponent of both early and new music, Ms. Thoreson frequently participates in world-premiere performances and appears on Billboard Top Ten recordings. Upcoming and recent engagements include Pergolesi’s *Stabat Mater* with the Ensemble of Oregon, *Pluviosity* by Northwest composer Stacey Phillips, Bernstein’s “Jeremiah” Symphony with Portland Youth Philharmonic, Mendelssohn’s *Elijah* with Willamette Master Chorus, Mahler’s Symphony No. 4 with Oregon Sinfonietta, Rossini’s *La Cenerentola* with Portland Opera, and Handel’s *Messiah* with Portland Baroque Orchestra, the Naples (Florida) Philharmonic and OSSCS. A native of Vancouver, Washington, and a graduate of Indiana University’s Jacobs School of Music, Ms. Thoreson currently teaches at Clark College.



## Maestro’s Prelude

This season, on programs full of masterworks by Haydn, Ravel and Schumann, OSSCS has presented a major retrospective of the music of Lili Boulanger. Tonight represents the climax of this journey, as we present *Du fond de l’abîme* (“Out of the depths”), her single greatest masterpiece in any genre.

But you will also get to hear her setting of Psalm 129, *Ils m’ont assez opprimé* (“They have sorely oppressed me”). Although it was not originally scheduled for tonight, when our February concert was canceled due to snow, I knew that we must include it on tonight’s program. It’s rare enough to hear either of these works live; I expect that experiencing them back-to-back will be unforgettable.

These texts are known as Psalms of Lamentation: they were deeply personal to Lili Boulanger, who struggled during the entirety of her short life with a condition that today we would likely diagnose as Crohn’s disease. While so many things are remarkable about Lili — the power of her music, the fecundity of her output, the firsts she achieved as a female composer — they are all the more astonishing when viewed in light of the physical agony she suffered while composing them.

As we’ve traversed this season, I’ve marveled at the individuality of Boulanger’s musical voice, and how she achieved such maturity at such a young age. But it’s also

clear that she was influenced by the great composers of her day, César Franck in particular. One can point to many elements of Franck’s Symphony in D minor that showed up in Boulanger’s *Du fond de l’abîme*: the shadowy opening in the lower strings, the shimmering textures created by harps and pizzicati, and perhaps most of all, the reverence for church music via chant melodies and organ textures. But whereas Franck was a Romantic through and through, Boulanger’s approach was more modern, and some might say “realistic” — she starts us off in the depths and never fully allows us to transcend them.

Franck, on the other hand, was writing squarely in the tradition of Beethoven and Schumann. Over the course of his symphony, he charts a familiar course from minor to major (*per aspera ad astra* as the Latin saying goes, “from struggle to the stars”). His symphony ends on a note of triumph, the musical themes having overcome their obstacles, and while we might not always get such satisfaction in real life, it makes for a hell of a way to end a concert.

A handwritten signature in black ink, which appears to read "William White". The signature is written in a cursive, flowing style with a long horizontal line extending from the end.

## Program Notes

### Lili Boulanger

#### *Psalme CXXIX*

Marie-Juliette Olga (“Lili”) Boulanger was born August 21, 1893, in Paris, and died at Mézy-sur-Seine on March 15, 1918. She began sketching this work as early as 1913, completing it in 1916. Henri Büsser conducted the first performance in Paris on June 9, 1921. In addition to chorus, the score calls for triple woodwinds (including piccolo, English horn, bass clarinet and sarrusophone), 4 horns, 3 trumpets, 3 trombones, tuba, timpani, percussion, 2 harps, celesta and strings.

As a result of her winning the Prix de Rome in 1913, Lili Boulanger was awarded an extended stay at the Villa Medici in Rome (along with a monthly stipend), but illness cut short her initial trip to Italy. Health issues and her efforts in support of students from the Paris Conservatoire fighting in World War I curtailed her composing efforts for a time, but during the first half of 1916 she was able to return to Rome, where she composed settings of Psalm 24 (performed by OSSCS in October) and Psalm 129 (heard this evening). “In them,” notes Boulanger biographer Léonie Rosenstiel, “she poured out her anguish and torment” over her bedridden condition. “Even the opening words of Psalm 129 (‘They have oppressed me, since I was young’) seem to mirror the tone of her letters” to her close friend Miki Piré. Caroline Potter points out that both psalm settings “combine straightforward melody lines... with harmonically adventurous accompaniment.”

The 30-bar orchestral introduction, emphasizing dark woodwind and brass textures, begins with parallel-ninth chords that, according to Rosenstiel, “foreshadow Honeg-

ger's *Le Roi David*, which was not written until after Lili Boulanger's death." (Listen in particular for the E $\flat$  contrabass sarrusophone, a metal double-reed instrument called for in many French orchestral works of this era, but rarely heard in concert today.)

Unison male voices dominate the vocal writing (Boulanger also prepared a version for solo baritone in place of the chorus), with the sopranos and altos singing but a single syllable ("Ah!") during the final 16 measures. The unison vocal writing, notes Mary Moran, "is a feature of Gregorian chant, and also represents the unified people of Israel cursing its enemies" while "use of only male voices through most of the piece corresponds to the custom of men as the traditional soldiers and defenders of their nation."

As tenors and basses sing "Des laboureurs ont labouré mon dos, Ils y ont trace de larges sillons" (They cut deep wounds in my back, making it like a plowed field) the triplet figures in the orchestral accompaniment, according to Helen Julia Minors, resemble "the action of plowing as the clarinets oscillate up and down. This pattern remains for the entire middle section, passing through the instruments of the orchestra."

Reviewing the 1921 premiere in *La Revue musicale*, Georges Migot wrote: "It is the first time that an overall hearing of the most significant works of Lili Boulanger allows us to confirm the immense loss for music caused by the death of this 24-year-old musician. . . . *Psaume 129*, a fierce and taut vocal line, registers itself with a profound impact on polyphonic development in which male and powerful progressions express the deaf hatred and exasperated anger of an oppressed people. . . . Apart from all questions of syntax, apart from every school, Lili Boulanger, in spite of Destiny or thanks to it, has endowed music with new accents."

## Lili Boulanger

### *Psaume CXXX*

Boulanger completed this work in 1917. Henri Büsser conducted the first performance in Paris on January 17, 1923. In addition to solo alto and chorus, the score calls for triple woodwinds (including piccolo, English horn, bass clarinet and contrabassoon), 4 horns, 3 trumpets, 4 trombones, tuba, timpani, percussion, 2 harps, organ, celesta and strings.

Lili Boulanger's setting of Psalm 130 is her most ambitious choral-orchestral work, and the longest of her post-Prix de Rome compositions aside from the song cycle *Clairières dans le ciel* for tenor and piano. Surprisingly, the actual text of Psalm 130 is roughly the same length as that of Psalm 129. Her sketches reveal that the work was originally intended to be substantially shorter, but along the way she added orchestral episodes while repeating sections of text. Exactly when Boulanger began thinking about setting Psalm 130 remains unclear, but it likely predates her sketches for Psalms 24 and 129.

She dedicated *Du fond de l'abîme* ("Out of the depths") to her father ("à la mémoire de mon cher Papa"), who had died when she was six. Psalm 130 is a prayer for the dead, leading Caroline Potter to theorize that the composer may

have planned for it to be part of a Requiem mass, although others dispute this theory.

Reviewing a February 1923 performance of *Du fond de l'abîme*, composer Florent Schmitt (who had created a remarkable setting of Psalm 47 in 1904), wrote: "Coming from the mysteries of the abyss, a song rises slowly, the choirs staged parallel to the orchestra, whose music successively emerges little by little to reach the most desperate violence."

The work opens quite literally in the depths of the orchestra, with tuba and cellos yielding to a rising contrabassoon motive that eventually passes upward through the orchestra. (Léonie Rosenstiel likens this passage to the opening bars of Ravel's *La valse* and Concerto for the Left Hand, both composed years later). An impassioned dialogue between first and second violins leads to a dramatic dotted trumpet figure. All of this material will recur throughout the work.

After reaching a climax, the orchestra descends back into the depths, setting the stage for the initial choral entry, evoking plainsong chant and built on a half-step interval ("denoting fear"). "After the voices join into a contrapuntal texture," writes Rosenstiel, "they regroup and end the section in aggressive homophony." A brief orchestral interlude leads to a faster section in which altos and basses reprise the dotted trumpet motive.

An increasingly urgent instrumental passage featuring material from the opening leads to an impassioned choral-orchestral outburst that subsides as the soloist introduces a new melody ("Si tu prends garde aux péchés"). The pace quickens and builds once again as the chorus returns. Instrumental solos over harp arpeggios set the stage for another solo passage ("Mais la clémence est en toi"). The chorus returns briefly as the mood lightens somewhat and a solo tenor from the chorus joins the alto soloist ("Car en Iahvé est la miséricorde").

Just at the point when listeners might suspect that Boulanger is heading toward an uplifting, hopeful conclusion, the mood plunges once again into despair with a return of the "out of the depths" motive, concluding (as the work began) in B $\flat$  minor.

## César Franck

### *Symphony in D minor*

César-Auguste-Jean-Guillaume-Hubert Franck was born December 10, 1822, in Liège, and died in Paris on November 8, 1890. He composed this symphony between 1886 and 1888. Jules Garcin conducted the first performance on February 17, 1889, at the Paris Conservatoire. The score calls for pairs of woodwinds (plus English horn and bass clarinet), 4 horns, 2 trumpets, 2 cornets, 3 trombones, tuba, timpani, harp and strings.

Born to a German mother and a French-Flemish father in what is now Belgium (but at the time was part of the Netherlands), César Franck exhibited early pianistic talents that his father encouraged (and, one might say, exploited). Young César enrolled in the local conservatory at age seven and embarked on his first concert tour four years later. In 1835, the Franck family moved to Paris so that César could

study at the Conservatoire, where he took up an interest in composition that his father dissuaded, preventing César from entering the Prix de Rome competition. (On another concert tour at age 20, Franck met Franz Liszt, who encouraged his interest in composition.)

Despite his father's attempts to mold him into a piano virtuoso, Franck won renown as an organist, both for this playing and for his improvisations at the keyboard. Later in life he turned to teaching: Vincent d'Indy and Ernest Chausson were among his many devoted students. Although he composed vocal, sacred, keyboard and chamber music throughout his life, Franck created his most celebrated works — including much of his orchestral music — during his final decade or so: a piano quartet, the A-major violin sonata, the thrilling tone poem *Le Chasseur maudit* ("The Accursed Huntsman"), the Symphonic Variations for piano and orchestra, *Psyché* for chorus and orchestra, and — by far his most famous composition — the Symphony in D minor.

During his student days in Paris, Franck had composed a symphony (very much in the Classical mold) that was performed in 1841 but is now lost. Had it not been for his students pressuring him to write a mature work in this form, Franck's Symphony in D minor may never have come about. In three movements, it is, as Phillip Huscher writes, "not so much a work in the tradition of Beethoven as a hybrid characteristic of Franck, combining elements of both symphony and symphonic poem in a thematically unified whole." (When asked if the symphony had a program, Franck replied: "No, it's music, simply music," although he did admit to thinking, "very vaguely, of an ancient procession" when composing the opening of the slow movement.)

Nevertheless, Beethoven's influence can be detected in other ways. "The finale takes up all the themes again, as in [Beethoven's] Ninth," Franck wrote. "They do not return as quotations, however; I have elaborated them and given them the role of new elements." And, as Richard Taruskin has asserted, Franck's symphony "mine[s] the legacy of the late Beethoven quartets. The unusual form of the first movement, in which the initial slow section . . . alternates with the ensuing *allegro* throughout the movement," emulating Beethoven's Op. 127 and Op. 130 quartets. Most notably, the first three notes of Franck's symphony quote the "Muß es sein" ("Must it be?") motive of Beethoven's final quartet, Op. 135, previously borrowed by Liszt in *Les préludes*.

Due to Parisian musical politics, critical reaction to the symphony seems to have been predetermined. Charles Lamoureux declined to perform the work with his orchestra at the Théâtre du Château d'Eau, relegating the premiere to the orchestra at the Conservatoire, albeit "quite against the wish of most of its members," according to d'Indy, who credited "the benevolent obstinacy of the conductor, Jules Garcin." Critic Camille Bellaigue decried the symphony's "arid and gray" melodies "devoid of grace or charm" and "destined to vanish at once." Composer Charles Gounod complained of "incompetence pushed to dogmatic lengths," while d'Indy reported "the subscribers could make neither head nor tail of it, and the musical authorities were in much

the same position." In his biography of Franck, d'Indy even claimed that Ambroise Thomas, the director of the Conservatoire, had posited: "Just name a single symphony by Haydn or Beethoven that uses the English horn! There, you see: Your Franck's music may be whatever you please, but it will certainly never be a symphony!" Thomas seemed to forget the unforgettable English horn solo in Berlioz's *Symphonie fantastique*, along with Haydn's Symphony No. 22, which calls for not one, but *two* English horns. Then again, d'Indy may have been an unreliable narrator, as he also backdated the composition of Franck's symphony to avoid claims that it had been influenced by Saint-Saëns' Organ Symphony. (Had social media been in existence in 1889 Paris, one can only imagine the Twitter battles involving @realcharlesgounod and @dIndy1851.)

When asked by his family about his impression of the premiere, Franck simply replied, "Oh, it sounded well, just as I thought it would." Shortly after his death the following year, the symphony managed to rise above the circumstances of its premiere and by the early decades of the 20th century became a staple of concert programs throughout Europe and the United States. Curiously, in more recent years its presence in the concert hall has dwindled significantly. Reviewing a 2012 performance by Riccardo Muti and the Chicago Symphony at Carnegie Hall (only the fourth performance there since 1988, despite the fact that the work has been played seven or eight times *per season* in that venue during the 1920s and 1930s), Alex Ross wondered "how a composer like Franck can be touted as the heir to Beethoven in one generation and dropped as a creaky relic in the next. The canon, ostensibly static, never stops evolving."

While noting that "Franck's variation technique can come across as schematic, as if the score had a music-appreciation lecture built into it," Ross asserts that "all that motivic riveting and welding makes for a structure of tensile strength. Right at the start, the symphony's fateful three-note motto has the action of a turning screw, its intervals widening by degrees." Program notes approved by Franck for the work's premiere (and translated for the first New York Philharmonic performance some two decades later) detail how this slow introduction "leads into the *allegro*, or first movement proper, of an energetic and ardent character." But not for long, as "the theme of the introduction returns in a new key, after which the development of the principal theme of the movement is resumed. This leads to the appearance of a new theme, which is immediately followed by a third. This third theme is much employed in the ensuing working-out section and also in the finale. After the second part of the movement a return is made to the first theme, that of the introduction, now given out *fortissimo* and in canonical imitation. The theme of the *Allegro* is then resumed and leads to the conclusion of the first division of the symphony.

"The second movement begins with pizzicato chords for the string orchestra and harp, which do not give out the melodic theme, however. This theme, of a sweet and melancholic character, is presented by the English horn. The first

period is completed by the clarinet, the horn and the flute, after which the violins announce a new theme. After some modulation this period comes to a close. The English horn and various wind instruments now take up again some fragments of the first motive in B $\flat$  minor, after which we arrive at a new part, which is a complete composition itself—in the style of a scherzo—a very sprightly and sweet episode.” Franck does not quicken the tempo for this “scherzo” passage but merely has the violins play more notes in each bar, allowing him to later superimpose this new theme on top of the English horn melody.

“The third movement opens with a phrase of a clear and almost brilliant nature, which contrasts strongly with the rather somber and melancholy sentiment of the two

preceding movements. Later a new theme is announced in the brasses and finally a third in the cellos and basses. The opening theme of the second movement now reappears, accompanied by a figure in triplets. After a development of the themes of the finale there is a slowing of the tempo and a fragment of the somber third theme of the finale is heard. There is more development of these themes and finally in the coda the opening theme of the finale is heard, rounded by the principal themes of the first movement.”

Reflecting on his Symphony in D minor, Franck declared: “I risked a great deal, but the next time I shall risk even more.” Alas, the symphony would be Franck’s final orchestral work.

— Jeff Eldridge

## Vocal Texts and Translations

### Psaume CXXIX

Ils m’ont assez opprimé dès ma jeunesse —  
qu’Israël le dise!  
Ils m’ont assez opprimé dès ma jeunesse,  
mais ils ne m’ont pas vaincu.  
Des laboureurs ont labouré mon dos,  
ils y ont tracé de longs sillons.  
L’Éternel est juste:  
Il a coupé les cordes des méchants.  
Qu’ils soient confondus et qu’ils reculent,  
tous ceux qui haïssent Sion.  
Qu’ils soient comme l’herbe des toits,  
qui sèche avant qu’on l’arrache.  
Le laboureur n’en remplit point sa main,  
celui qui lie les gerbes n’en charge point son bras,  
et les passants ne disent point:  
« Que la bénédiction de l’Éternel soit avec vous!  
Nous vous bénissons au nom de l’Éternel! »

### Psaume CXXIX

Du fond de l’abîme je t’invoque, Iahvé.  
Ecoute ma prière!  
Que tes oreilles soient attentives aux accents de ma prière!  
Si tu prends garde aux péchés,  
qui donc pourra tenir, Iahvé?  
Mais la clémence est en toi, afin que l’on te révère.  
Mon âme espère en Iahvé;  
je compte sur sa parole plus que  
les guetteurs de la nuit n’aspirent au matin.  
J’espère en toi, j’espère en ta parole.  
Car en Iahvé est la miséricorde  
et l’abondance de la délivrance.  
C’est lui qui délivrera Israël de toutes ses iniquités:  
Israël espère en la clémence de Iahvé.  
Ah! Yahweh Adonai.

### Psalm 129

They have sorely oppressed me since my youth  
Let Israel say!  
They have sorely oppressed me since my youth,  
But they have not vanquished me.  
Plowmen have plowed my back,  
they have traced large grooves.  
The Eternal One is just:  
He has cut the cords of the wicked.  
Let them be confounded and retreat,  
All those who hate Zion!  
Let them be like the sod of the roofs,  
Which dries before it can be pulled up!  
The plowman shall not fill his hand,  
He who reaps the sheaves shall not fill his arm,  
And the passersby shall not say:  
“Let the benediction of the Eternal One be with you  
We bless you in the name of the Eternal One.”

### Psalm 130

From the bottom of the abyss, I invoke thee Yahweh.  
Hear my prayer!  
Let your ears be attentive to the stresses of my prayer!  
If you take offense at sins,  
who then can stand before you, Yahweh?  
Clemency is within Yahweh unto one’s reverence.  
My soul hopes in Yahweh  
I hope, I count upon his word more than  
the watchmen of the night hope toward the morning.  
Israel hopes in Yahweh,  
For within Yahweh lies mercy.  
And an abundance of deliverance.  
It is he who shall deliver Israel from all her iniquities  
Within Yahweh is clemency.  
Ah! Yahweh Adonai.

— translation William C. White

**Violin**

Azzurra Cox  
 Lauren Daugherty  
 Dean Drescher  
 Megan Ganeku  
 Stephen Hegg  
 Susan Herring  
 Jason Hershey  
 Manchung Ho  
 Fritz Klein\*  
 Pam Kummert  
 Mark Lutz  
 Gregor Nitsche  
 Susan Ovens  
 Stephen Provine\*\*  
 Theo Schaad  
 Janet Showalter  
 Kenna Smith-Shangrow  
 Nicole Tsong

**Viola**

Deborah Daoust  
 Grant Hanner  
 Katherine McWilliams  
 Lauren Lamont  
 Emily O'Leary  
 Stephanie Read  
 Sam Williams\*

**Cello**

Michelle Dodson  
 Peter Ellis  
 Patricia Lyon  
 Katie Sauter Messick  
 Annie Roberts  
 Valerie Ross  
 Matthew Wyant\*

**Bass**

Jo Hansen  
 Kevin McCarthy  
 Steven Messick\*  
 Chris Simison

**Flute**

Kate Johnson  
 Shari Muller-Ho\*

**Piccolo**

Melissa Underhill

**Oboe**

Kristine Kiner  
 Rebecca Salmon\*

**English Horn**

John Dimond

**Clarinet**

Steven Noffsinger\*  
 Kristin Schneider

**Bass Clarinet**

Cynthia Ely

**Bassoon**

Aaron Chang  
 Jeff Eldridge\*

**Contrabassoon**

Michel Jolivet

**French Horn**

Laurie Heidt\*  
 Jim Hendrickson  
 Matthew Kruse  
 Carey LaMothe  
 Matthew Perry

**Trumpet**

Aadi Lahiri  
 Rabi Lahiri\*  
 Gary Roberts  
 David Silverstein

**Trombone**

Cuauhtemoc Escobedo\*  
 Chad Kirby  
 Jim Hattori  
 Ryan Shepherd

**Tuba**

David Brewer

**Timpani**

Daniel Oie

**Percussion**

Ginny Bear  
 Amy Vandergon

**Harp**

Tamara Dobranic  
 Bethany Man\*

**Organ**

Sheila Bristow

**Celesta**

Jason Suchan

\*\* *concertmaster*

\* *principal*

§ *section leader*

**Soprano**

Barb Anderson  
 Ann Bridges  
 Cinda Freece  
 Peggy Kurtz §  
 Wini Leung  
 Markéta Milerová  
 Claire Nieman  
 Natalie Perez  
 Veena Ramakrishnan  
 Kathleen Sankey  
 Nancy Shasteen  
 Cassie Van Pay

**Alto**

Cheryl Blackburn  
 Deanna Fryhle  
 Ivan Gonzalez  
 Ellen Kaisse  
 Theodora Letz  
 Lila Woodruff May  
 Laurie Medill §

**Tenor**

Dan Charlson  
 Ralph Cobb  
 Tyler Freeman  
 Aaron Keyt  
 Jon Lange §  
 Tom Nesbitt  
 Jerry Sams  
 Scott Shawcroft

**Bass**

Timothy Braun  
 Andrew Danilchik  
 Stephen Keeler  
 Kevin Lam  
 Pavle Mgeladze  
 Dennis Moore  
 Glenn Ramsdell  
 Steven Tachell  
 Skip Viau  
 William Willaford  
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