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#10581

# Seattle Philharmonic Orchestra

56TH SEASON

MARSHA MABREY  
CONDUCTOR

## CELEBRATION!

Saturday, May 20, 2000, 7:30 p.m. ~ Washington Middle School ♦ Sunday, May 21, 2000, 3 p.m. ~ Meany Hall, U.W.

**Russian Sailors' Dance** (from "The Red Poppy")\* Reinhold Glière

(\* Saturday at Washington Middle School only)

### Tikkun-Mending — World Premiere

John Duykers, tenor

*I. What Is*

*Introduction: Orchestra*

*English 1*

*II. The Fullness of It*

*Isa Upanisbad: Invocation, Stanzas 1-3*

*English 2*

*III. When the Gates Are Closing*

*Ne'ila: The Thirteen Qualities of Mercy*

*Isa: Stanza 4*

*English 4*

*V. Through Time*

*English 5*

### Janice Giteck

*VI. One Source*

*Ne'ila: Shema*

*VII. Blessing*

*Ne'ila: Barukh Shem*

*VIII. Our Undying*

*English 6*

*IX. Prayer for the Vision of God*

*Ne'ila: Adonai Hu Ha*

*Isa: Stanzas 15-18*

*English 7*

*X. Epilogue*

*Epilogue: Orchestra*

*English 8*

## INTERMISSION

### **La Mer**

*From Dawn to Noon at Sea*

*Play of the Waves*

*Dialogue of the Wind and Sea*

Claude Debussy

To preserve the integrity of the music, the SPO kindly requests that you do not applaud between movements. Thank you.

# Program Notes

JERRY SITSER

## *Tikkun-Mending (World Premiere)*

Janice Giteck (1946 - present)

by Janice Giteck

*Tikkun-Mending* (Tikkun is the Hebrew for "mending") is a musical invocation, a reflection and prayer at the arrival of the 21st Century. It derives its musical shape from a weaving of poetry in Sanskrit, Hebrew and English.

I chose the texts to illustrate the remarkable similarity (pan-cultural) of human efforts and spiritual consciousness:

☉ The Isa Upanishad, sung in Sanskrit, is a very ancient scripture at the foundation of Hinduism and Buddhism. Mahatma Gandhi once said that if one could retain a mere memory of Isa's first stanza, the essence of Hinduism would live on eternally.

☉ Ne'ila Adonai ("When the Gates are Closing") is a very potent section of the Hebrew Torah, marking the last hour before the "new year." Similar to Isa, Ne'ila is a foundational scripture of Judeo-Christian cultures.

☉ The English poems, by Madeleine Houston, weave throughout the piece as a witty, often provocative look at our present human condition, with all its potential for spiritual awakening as well as global disaster, teetering back and forth.

*Tikkun-Mending* is divided into many short sections and journeys between broad instrumental soundscape and modal-tonal "cantorial" style singing during the Hebrew sections. At times, during the English sections, the orchestra is engaged as a big percussion pallet while verbally chanting text with the soloist. During the Sanskrit sections, there are intermittent instrumental and vocal variations on an ancient Indian mantra.

*Tikkun-Mending* is dedicated in loving memory to my grandfather's family, the 88 Perskys and Podbereskys, who, within one day, perished at the hands of Nazi SS troopers on August 13, 1942 in their village synagogue of Vishnevo, Belarus.

Just as I was beginning to develop a millennium invocation piece for SPO (to be performed in the 2000-2001 season), I received a packet of family documents with photos, stories and a detailed history of my family there dating back to the 18th Century: a lineage of rabbis, journalists and intellectuals. My beloved grandfather, Max Podberesky, who so bravely left as a teenager to come to America in 1910, never spoke of his family in Vishnevo. I, like many Jews of my generation, have carried the ghostly, "felt" knowledge that although we were all safely here, and nobody in our American families talked about it, we all knew in our bones that the vast majority of our European families were brutally murdered in WWII, within a year of my own birth.

I have drawn unimaginable inspiration by bringing these lost relatives close to my composing table with memorial candles and displays of their photos. They continually summoned me to use my creative gifts, to give them a loving and honorable burial. Although the horror of the Holocaust is truly unreconcilable, I have experienced

tremendous personal mending by putting something of my own inner-life in order by creating "beauty out of the shadows."

Beyond the personal, I offer *Tikkun-Mending* as an invocation for all of us, the family of humankind who miraculously survived the last millennium, to celebrate and to get on with the important work ahead of us in the year 2000.

*Libretto and English poems:* Madeleine Houston

*Score preparation:* David Conley, Max Duykers, Toby Hanson

*Rehearsal vocalist:* Rebekkah Graves

*Text consultants:* Kay Norton (Sanskrit), Judy Allan and Peter Kessler (Hebrew), Gretta Harley and Daren Chamberlin (Hip Hop)

Tibetan Bowl Gong courtesy of Mandala Bookstore

## *La Mer*

Claude Debussy (1862-1918)

Although he never adopted the term "Impressionism," Debussy's identification with the painters of light and sensation who emerged primarily from France in the late 19<sup>th</sup> Century is unmistakable. He drove his early teachers to the wall with his discords and atonal improvisations and musical flights of fancy. Even as his talents grew more disciplined, he refused to let strict classical mores dictate how "his" music should sound, and was both reviled and revered for it.

*La Mer* ("The Sea") was completed in 1905 and is structurally the composer's most ambitious work for orchestra. While Debussy regularly built his works out of single thoughts or impressions (whether from nature or the suggestion of a painting), *La Mer* is especially devoid of standard musical constructs and melodies.

Debussy did not even write a formal program for the piece. He left it up to the listener to grasp this multi-faceted portrayal of the sea and to respond to its beauty and majesty in the same manner in which it was written.

The work is in three movements, or "sketches," as Debussy referred to them. Unlike the composer's other suites, such as *Nocturnes*, where the movements stand on their own and are occasionally performed individually, the sketches of *La Mer* are unified in sound and feel, to the extent that no part of it makes sense without the rest.

"De l'aube a midi sur la mer" ("From Dawn to Noon at Sea") begins with rising and falling figures suggesting the undulations of waves. A passage for muted brass follows, and then a series of swells and shifting colors that mirror the changes in the sea throughout the day. The movement ends with a brass chorale, described as "the chorale of the depths."

"Jeux de vagues" ("Play of the Waves") begins without pause. Snatches of themes are altered so frequently that it can be difficult to follow the various transformations. Rhythms halt and seem to hang in mid-air, painting a vivid picture of playful waves.

"Dialogue du vent et de la mer" ("Dialogue of the Wind and the Sea") presents a wilder and darker side of our subject. There are

(continued on page 4)

# Marsha Mabrey

## MUSIC DIRECTOR/CONDUCTOR



Marsha Mabrey joined the SPO as Music Director and Conductor in 1996. She is only the fourth music director in the orchestra's history.

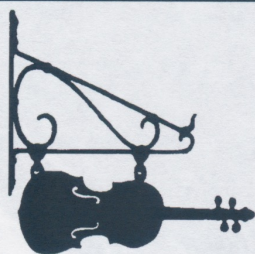
She has previously led orchestras in Oregon, California, Michigan, Utah, Arkansas and Germany; was Assistant Conductor of the Grand Rapids Symphony Orchestra under Semyon Bychkoff; and served as resident conductor for the Eugene Chamber Orchestra from 1984-94.

Mabrey has been both a conductor and faculty member at Winona State University, Grand Valley State University and the University of Oregon. She served as Interim Director of Education for the Philadelphia Orchestra, Vice President of Education for the Detroit

Symphony, Education Consultant for St. Augustine's College/Duke University and the San Jose Symphony, and Assistant Dean at the University of Oregon School of Music.

Mabrey's enthusiasm for working with young musicians led to her current position as String Specialist in the Bellevue School District. She has conducted numerous youth and honors orchestras and conducted for the Encore Music Camp of Pennsylvania.

Committed to the development of conductors and music educators, Mabrey maintains professional memberships with the Conductors Guild (of which she is a former boardmember), the American Symphony Orchestra League and the Music Educators National Conference. ❁



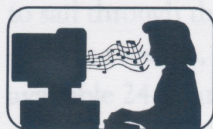
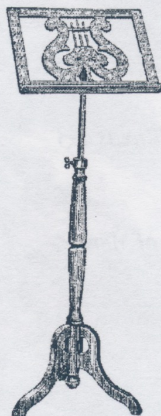
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rushing figures up and down the scale bringing to mind the immensity of the sea. Two main ideas from the first movement, heard in the brass section and chorale, return and build to a powerful climax. But the music ends with soft, undulating harmonies, even as the waves of the sea eventually spend their energies by washing onto the shore. ✂

## Featured Artists



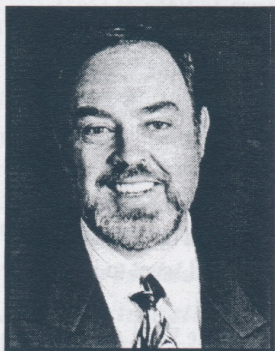
**Janice Giteck,**  
*composer*

In his book "American Music in the Twentieth Century", Kyle Gann (new music critic for *The Village Voice*) describes Janice Giteck as "a postminimalist heavily informed by more different world musics, perhaps, than that of any other composer of her generation." Her works have long been inspired by socio-spiritual issues, most recently a score for the Sundance award-

winning film by San Francisco filmmaker Emiko Omori: "Rabbit in the Moon" about the Japanese-American internment during World War II.

Giteck began piano lessons at age 4; by the time she was a teenager she was more serious about composition, eventually working with two French masters: Darius Milhaud and Olivier Messiaen, attending Mills College and the Paris Conservatory. She has an impressive list of credits, including being the first woman commissioned by the San Francisco Symphony for *Tree* (1981), which the SPO performed last season; compact discs on Mode and New Albion labels; and two other PBS film scores. Her works have received performances and broadcasts throughout the United States, Europe and in Canada, India, Japan and Australia.

Giteck has also been an advisor and panelist for the Rockefeller Foundation, National Endowment for the Arts and American Composers Forum. She is currently a professor of music at Cornish College of the Arts, where she has taught since 1979.



**John Duykers,** *tenor*

John Duykers is an internationally recognized opera singer who began his career in 1966 at the Seattle Opera while a student at the University of Washington. A true champion of new work, Duykers has appeared in 60 20th Century operas, including 31 premieres such as John Adams' *Nixon in China*, which won both Grammy and Emmy awards in 1987; plus works

by Michael Nyman, Philip Glass and Benjamin Britten.

Duykers has appeared with many of the leading opera companies of the world, including those in Chicago, San Francisco, Houston, The

Netherlands, San Diego, New York City, London Royal, Geneva and Marseilles. He has also worked as a recitalist with the National Symphony, American Composers Orchestra and Los Angeles Philharmonic. Earlier this month, he played the role of Herod in Strauss' *Salome* with the Philadelphia Opera.



**Madeleine Houston,**  
*libretto*

Madeleine Houston (a.k.a. Sallie Davenport) is ideally suited for her work of assembling the complex and rich lyrics for *Tikkun-Mending*, particularly in translating the passages of Hebrew and Sanskrit writings.

Houston earned a B.A. in Geography and Fine Arts from the University of Colorado, and worked

as a professional potter and artist for 10 years. She then spent the following decade in Nepal and India studying Tibetan language and Buddhism. In addition, she helped to develop and was co-director of the Tibetan Nuns Project, and collaborated in the translation of the recently published "Ordinary Wisdom: Sakya Pandita's Treasury of Good Advice."

Houston completed a master's degree in Mythological Studies at Pacifica Graduate Institute in 1998 and is currently working on a doctoral dissertation in this field. ✂

### Support for *Tikkun-Mending*

*Tikkun-Mending* was written for the Seattle Philharmonic as part of Janice Giteck's participation in New Residencies Seattle, a three-year program sponsored by Meet the Composer, Inc. This national organization based in New York supports the creation and presentation of new works by a resident composer in partnership with regional arts organizations, and community service agencies. In 1998, Giteck and Seattle organizations were selected—with six others out of 60 applicants—to take part in the New Residencies program. The partnerships in Seattle are hosted by Jack Straw Productions, Seattle Philharmonic Orchestra, and Echo Glen Children's Center with several other regional groups and schools participating in various projects throughout the three-year period.

### Jack Straw Productions

Jack Straw Productions, the Northwest's audio arts center, has been a community resource since 1962 and was instrumental in the production and promotion of this presentation of *Tikkun-Mending*.

Dedicated to the creation, production and presentation of all forms of audio art, Jack Straw focuses on arts and heritage partnerships, arts and technology education, radio productions, and its Artist Support Program. Jack Straw's goals are to produce high quality, innovative audio presentations, to commission independent artists of all disciplines to create sound and audio productions, to provide educational programs in audio production for youth and adults, to collaborate with arts and heritage organizations of all disciplines in the creation of sound and music productions, and to distribute audio productions on the radio and the Internet.

# Seattle Philharmonic Orchestra

Marsha Mabrey,  
Music Director & Conductor

P.O. Box 177 • Seattle, Washington 98111 • (206) 528-6878

Dear Seattle Philharmonic Audience Members,

As we bring our 1999-2000 Season to a close, I'd like to personally thank you for your concert attendance and support of this past season. It has truly been our pleasure to perform for you.

We are especially proud to bring to your attention outstanding local performers and composers. Our collaboration with the Thistle Theatre was so enthusiastically received that, on December 2 and 3, 2000, Thistle Theatre Puppets and the Seattle Philharmonic will again present holiday performances of Rimsky-Korsakov's *Scheherazade*.

Today's performance of composer Janice Giteck's work, *Tikkun-Mending*, marks the partial completion of Giteck's three-year (1998-2000) Composer-in-Residence Program with the SPO. We are looking forward to performing Giteck's composition for chamber orchestra and two sopranos during the orchestra's 2000-2001 season.

We are grateful for the support of her work by Jack Straw Foundation, Meet the Composer, Kongsgaard-Goldman Foundation, Dupar Foundation, King County Arts Commission, Corporate Council for the Arts and KING-FM.

Although we deeply appreciate the support that these funding sources provide, the actual monetary grants are insufficient to meet the needs of our production cost increases. The Seattle Philharmonic's ability to present diversified programming along with standard repertoire results from your ticket purchase support, generous contributions from our volunteer SPO orchestra members and support from our sponsors.

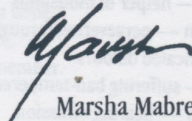
Unfortunately, each year as our costs increase, we are pressed to seek increased funding support. If you are interested in making a contribution to the orchestra, I'd like to encourage you to consider several opportunities that would be highly beneficial:

- ◆ Consider becoming a "Friend of the Phil" by making a donation to the SPO. No donation is too small; every dollar is put to good use.
- ◆ Consider joining the SPO Board of Trustees and help to guide a long-established Seattle arts organization. For more information, you can call 525-0443.
- ◆ Become an SPO Volunteer. We have jobs for every sort of skill and time commitment to allow you to participate in the exciting work of promoting, preparing and staging our concerts.

By becoming a part of the Seattle Philharmonic family, you'll be helping your Seattle Community and local artists as well as the hundreds of schoolchildren who are served by the SPO through its Sound Art Programs, free tickets and Community Outreach Concerts.

We hope that you have enjoyed our current concert season and we invite you to join us again for another diverse and exciting music season beginning next fall.

Thank you!



Marsha Mabrey

You are invited to join in supporting the Seattle Philharmonic's 2000-2001 season.

Right now, an anonymous donor has pledged to match up to \$5,000 in new contributions made through June 1. This means that your generous support will be doubled!

Your donations will help to underwrite these SPO programs:

- ◆ Cooperative educational programs in Seattle-area elementary, middle and high schools (information available on request).
- ◆ VIP programs and complimentary tickets for

Meany Hall to residents of area retirement homes and the families of selected schools.

- ◆ Sponsorship of Principal Orchestra Chairs.
- ◆ Annual Bushell Competition: providing opportunities for area musicians to perform a solo work with the orchestra.

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**Thank you for your great support!**

# TIKKUN-MENDING

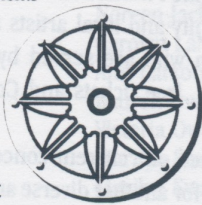
Lyrics in English by Madeleine Houston  
Translation from Sanskrit of the Isa  
Upanishad by S. Radhakrishnan \*  
Translation/interpretation from Hebrew  
of Ne'ila by Rabbi David Wolfe-Blank

## I. What Is

### Introduction: Orchestra

#### English 1

Cradled in the beauty of not knowing  
this human intelligence  
glows  
It  
flows in  
pools of clear reflection  
pools full filling  
then  
deflected  
then  
refracted  
re-traced  
now clouded by resentments  
of not knowing  
by inflections and re-resentments  
that what we know may be  
not what is  
but that  
what It is  
may be what is.



## II. The Fullness of It

#### Isa Upanishad:

Invocation  
All this is full. All that is full.  
From fullness, fullness comes.  
When fullness is taken from fullness,  
Fullness still remains.  
Om Shanti shanti shanti

1  
Know that all this,  
whatever moves in this moving world,  
is enveloped by God.  
Therefore find your enjoyment in renunciation;  
do not covet what belongs to others.

2  
Always performing works here,  
one should wish to live a hundred years.  
If you live thus as a man,  
there is no way other than this  
by which karma does not adhere to you.

3  
Demoniac, verily, are those worlds  
enveloped in blinding darkness,  
and to them go after death those people  
who are the slayers of the self.

#### English 2

Bound in blinding darkness:  
that ignorance by which we cannot see  
what temptations carry us in  
salutations to our glory  
unregulated righteousness  
the refutation of our limitations  
and the celebration of our grandiosity —  
such foolish magnificence,  
what magnificent fools we be!  
our pelvic bellies quivering  
fecund in their violence, their turbulence,  
the incandescent coalescence  
that these souls demand —  
hungers-filled and  
all ways wanting  
these our lives  
waxing, waning  
like the vague and changing moon that  
treasures us less than we are given to treasure  
what is given in her glow

what is It that would be such  
that we should be  
measuring the treasuring of It?

## III. When the Gates Are Closing

#### Ne'ila: The Thirteen Qualities of Mercy

Adonai, Adonai:  
El — vitalizing kindness  
Rakhum — merciful womb  
Khanun — graceful giver  
Erekh — long-stretched web  
Apayim — many-faceted jewel/ slow to anger  
Rav Khesed — overwhelming with generosity  
Ve'emet — revealing truth  
Notzer Khesed — funneling kindness  
La'alafin — helper of thousands  
Nosay Avon — persevering through unnecessarily  
complicated detours  
Vafesha — suffering bad-tempered outbursts  
V'Khata'ah — bearing omission  
V'nekey — cleansing the resultant messes

#### English 3

V'nekey V'nekey —  
whudda You want here?  
how come we've ended up in this mess?  
who's gonna clean up this mess?  
isn't that Your job?  
v'nekey v'nekey v'nekey?  
NOW what light will shine  
through the cracks of time?  
Apayim, Apayim  
at the diamond's edge we see  
but a single color's longing to be heard  
and heard  
and heard again,  
a heartbeat thrumming in the  
womb — Rakhum, Rakhum —  
the womb whose  
mercy (?)  
entangles me  
so intensely in life's web?



Erekh, You would have me here,  
Notzer Khesed —  
you call this Kindness?  
Rav Khesed —  
I am overwhelmed by Your kindness!  
— ahhh, Vafesha . . .  
that we are tolerated at all  
in our circuitous ambiguities,  
discordances and discrepancies . . .  
Nosay Avon, Nosay Avon —  
we mine these intertwinings for  
the secrets of the soul . . .

## IV. In Time

#### Isa

4

The spirit is unmoving, one,  
swifter than the mind.  
The senses do not reach It  
as It is ever ahead of them.  
Though Itself standing still  
It outstrips those who run.  
In It the all-pervading air  
supports the activities of beings.

#### English 4

"Though Itself standing still  
It outstrips those who run":  
run out stripper  
run stripper run!  
It  
is swifter than the mind  
It  
offends our sense of being Time:  
run out stripper  
run stripper run!

running strapped for, trapped in time  
our  
time-bound faculties bereft  
imagining our chastenings  
heedless in our hastenings  
we babble of our brilliancies,  
preen overweening tendencies  
to overwhelm, to overwork,  
to criticize and crazify and  
craftily to crucify —  
run stripper run!

what haunts the borders of our  
waking walking working lives  
what  
unseen company  
makes sacred the  
lilacs in the spring  
oh  
the lilacs in the spring  
lacing sweetly vagrant fragrance  
as we bury our faces in  
time taken out of Time —  
run stripper run

running Out of Time stripper  
run stripper  
run.

## V. Through Time

### English 5

Gatherings and partings,  
that which moves and  
what does not:  
these overlapping stories blend  
like colored sands through time  
one and many  
inter-folding  
running rolling feeding from  
the all-pervading bottom line

we the ones who witness  
eyes of innocence unveiled  
our night-bound doubts reviled  
by the radiance  
we've banished from ourselves

how willfully  
we remain  
unchanged

now we have  
retreated from the dancing ground and  
falsified our sacrifice of  
pigs and puellae  
now we raise no trees from Adam's apple  
nor terrorize the young with rituals that  
bare their naked bodies to the sun.

## VI. One Source

### Ne'ila: Shema

Listen everybody,  
the Source of all our Beings,  
that Source is one.

## VII. Blessing

### Ne'ila: Barukh Shem

Blessed is the Energy,  
Guide us throughout Eternity  
Blessed is the Energy,  
Guide us throughout Eternity  
Blessed is the Energy,  
Guide us throughout Eternity



## VIII. Our Undying

### English 6

Gone  
into blinding darkness  
with a dull distracted bleat  
gone  
into blinding darkness  
with the intellect's conceit  
gone  
into blinding darkness  
seeking one and losing many  
gone  
into blinding darkness  
on a borrowed Charon's penny  
for Aristotle throttled us with 1-2-3  
and now we treat with too much gravity  
Sir Newton's Law  
that holds the grindstone to the nose

while we intone the sacrament  
"That's the way it goes"  
it goes it goes  
so long as what is going on is ongoing  
it is going to be  
going going gone...  
gone... gone...  
while holy echoes gather  
against the still madness  
in our trampled hearts.



## IX. Prayer for the Vision of God

### Ne'ila: Adonai Hu Ha

Adonai Hu Ha'elohim  
All is God is All!  
Next year may we live in a place of peace  
And spread over us the shelter of Your peace.

### Isa

15  
The face of truth  
is covered with a golden disc.  
Unveil, O Pusan, so that I  
who love truth may see it.

16  
Spread forth your rays and  
gather up your radiant light  
that I may behold you of  
loveliest form.  
Whosoever is that person (yonder)  
that also am I.

17  
May this life enter into  
the immortal breath;  
then may this body end in ashes.  
O Intelligence, remember,  
remember what has been done.  
Remember, O Intelligence,  
what has been done, Remember.

18  
O Agni, lead us,  
along the auspicious path to prosperity,  
God who knowest all our deeds.  
Take away from us deceitful acts.  
We shall offer many prayers unto thee.

### English 7

We who are the least of the above  
cannot refrain  
from taking steps along  
what path  
will draw us closer to a  
face we long to love  
yes  
we  
who are the least of the above  
cannot refrain  
from taking steps along  
what path

will draw us closer  
to a face we long to love.

touch  
Here, then,  
and behold if it sees us  
and sees us not as if  
in Truth we manifest  
unmanifested  
lots.

## X. Epilogue

### Epilogue: Orchestra

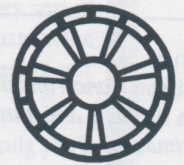
### English 8

Breath and ashes  
substance and light  
density and motion  
intermittent flight  
of imagination that would  
heal the beggar's plight  
spilling into chasms  
of kindness recondite.

Here we pray  
to know God's play

Here we dance  
to claim our joy

thus in humble witness now:  
beauty  
spread before us  
beauty  
in the heart and core of us  
beauty  
in the depths and shallows  
beauty  
in the sound and shadow  
Here we gather  
Here we tend  
the mending of  
our stumbling trend.



\* Radhakrishnan, S., trans. *The Principal Upanishads*.  
New Delhi: HarperCollins India, 1997. (Wolfe-Blank, Rabbi  
David, et al.: revision of the *Aquarian Minyan*, 1995;  
Makbzor, Berkeley, Calif. for Congregation Eitz Or; Seattle,  
Wash.)



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## ANNUAL SPO AWARDS PRESENTATION

It is an annual tradition that on this final concert of the season, the Seattle Philharmonic Orchestra proudly presents two awards of achievement to individuals whose contributions are especially meaningful to the organization.

The Esther Tye Smith Inspirational Award is given to a current member of the orchestra who meets the high standards of dedication, cooperation and inspiration set by Esther Tye Smith, the SPO's first concertmistress, who held the post for 26 years.

The Florence C. Howell Inspirational Award is given to honor a current non-orchestra member volunteer who meets the high standards of dedication, service and inspiration set by SPO volunteer Florence C. (Flo) Howell.

Please join us in congratulating the recipients of this year's awards, which will be presented on stage Sunday at Meany Hall.

## PHILHARMONIC PERSONNEL

### Violin I

Terry Mason, *Concertmaster*  
Kristina Hallberg, *Assistant  
Concertmaster*  
Janet Berg  
Susan Boas  
Liz Coward  
Linda Feathers  
Henry McGee  
Celia Nicks  
Jerry Sitzer

### Violin II

Cecellia-Wendy Lee, *Principal*  
Shelly Beswick, *Assistant  
Principal*  
Jackie Cedarholm  
Stanton Cole  
Andrew Koo  
Peggy McCluskey  
Joanne McDonald  
Lisa McMurray Pinpin  
Edy Schmoker  
Charlene Utt  
Cor Van Niel  
Nellie Weidman  
Kerstin Williams  
Jackie Wu

### Viola

Joseph Kempisty, *Principal*  
Jeff Belfiglio  
Kristi Dahlstrom  
Betty Dovich  
Jeff Feathers  
Libby Landy  
Dianne Mueller  
Eric Runquist  
Nico Snel  
Frederick Strom

### Cello

Joseph Bichsel, *Principal*  
Arden Canty  
Debbie Doane  
Noreen Jacky  
Carolyn LaNasa  
Ann Larson  
Lauren Overman  
Victoria Owen  
Marilyn Southern  
Marilyn Swafford  
Francie Weatherill  
Andrea Weiss

### Bass

Bryce Van Parys, *Principal*  
Stuart Jamieson  
Ann Stephens-McLandscape  
Dan Weiss

### Flute/Piccolo

Sharon Snel, *Principal*  
Judy Johnson  
Suzanne Walker  
Carol Wollenberg

### Oboe

Donna Onat, *Principal*  
Tisha Marosi

### English Horn

Christine Kiner

### Clarinet

Meg Holmes, *Principal*  
Tami Horiuchi

### Bass Clarinet

Jack Lynch

### Bassoon

Michael Murray, *Principal*  
David Bergey

### Trumpet

Marcus Trader, *Co-Principal*  
Janet Young, *Co-Principal*  
Alex Carlston  
Zachary Person

### Trombone

David Stucki, *Principal*  
Adam Ludwig

### Bass Trombone

Andy Thorpe

### French Horn

Robin Miller, *Principal*  
Dick Griffith  
Ken Mueller  
Anne Sherwood

### Tuba

Dale Askew

### Percussion

Emmy Ulmer, *Principal*  
Brook Corliss  
Chuck Erickson  
Melodi Keyes

### Timpani

Emmy Ulmer

### Piano

Kelly Wyse

### Harp

Joyce Rice, *Principal*  
Naomi Kato



### Chanters on Tikkun-Mending:

Student composers from Cornish College of the Arts: Scott Adams, Sura Charlier, Stephen Fandrich, Ralph Forsland

### Saturday concert:

Additional student performers on Russian Sailors' Dance from Washington Middle School orchestras and Garfield High School orchestras.





**~Where Thanks Are Due...**



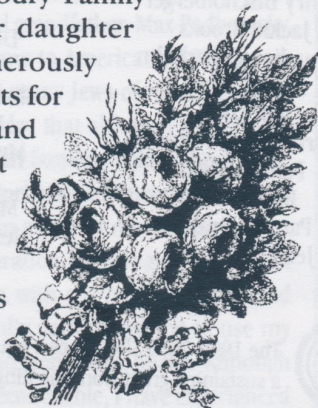
The Seattle Philharmonic Orchestra sincerely thanks Principal Ron Snyder and all of his staff at Seattle Alternative School #1 for providing the orchestra with a rehearsal home for the past seven years. The generosity of the entire school and staff is greatly appreciated. The orchestra is looking forward to an equally rewarding experience at its new rehearsal space at Olympic View Elementary School. Thank you, everyone!

We wish to thank Classical KING-FM for being the major media sponsor for the Seattle Philharmonic for the last three seasons, and for the support of its production team, promotion coordinators and announcers. We take pride in being affiliated with KING-FM and its enduring excellence in enriching our community with classical music.

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Many thanks to the Stoury Family — Paul, Valerie and their daughter Skye — who have generously donated flower bouquets for the conductor, soloists and orchestra musicians at each of our series concerts for the entire current season. The SPO greatly appreciates their kind support.



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Make a donation in the amounts below and have it matched by your company: Microsoft, Boeing, SAFECO, Adobe, Seafirst Bank, Coldwell Banker Bain Community Partnership Program and others. You may also donate to the SPO through United Way.

Your generous tax-deductible contribution will be noted in this season's programs at the following levels:

⊕ *Conductor's Circle (\$3,000 and above)*

⊖ *Baton Holder (\$1,000 -2,999)*

🎵 *Concertmaster's Club (\$500-999)*

🎵 *Treble Clef Club (\$250-499)*

🎵 *Bass Clef Club (to \$249)*

## SPO CONTRIBUTORS

*We thank the following people for their generous donations to the Seattle Philharmonic Orchestra since June 1, 1999:*

### CONDUCTOR'S CIRCLE

(\$3,000-\$5,000)  
Marilyn Swafford

### BATON HOLDER

(\$1,000-\$2,999)  
Anonymous - In honor of  
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College of the Arts  
Marilyn Southern

### CONCERTMASTER'S CLUB

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Dennis Willingham  
Carol Wollenberg

### TREBLE CLEF CLUB

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Gary Wirt  
Hans Wolf

*The following people have, this  
season, donated time and/or  
material goods to the SPO:*

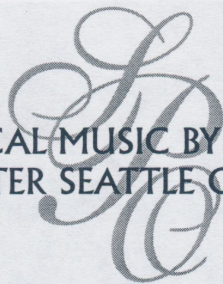
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Dino Bischofberger  
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Marsha Mabrey  
Dianna Manning  
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Elaine Schmidt  
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Marilyn Southern  
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Marilyn Swafford  
Andy Thorpe  
Marcus Tsutakawa  
Dick and Emmy Ulmer  
Marjorie Walker  
Taryn Weber  
Dennis Willingham  
Stephanie Wittman  
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Diane Sophusson, building  
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Kate Titus, Lauryn Cook,  
Myra Howard, Richard Lewis,  
Sharon Manson, Karin  
Mitchell, Dian Pendergrass,  
Jessica Snell, Margie Walker,  
Lisa Wong



The 1999-2000 SPO concert season is partially underwritten by a sustaining grant from the King County Arts Commission.

# CLASSICAL MUSIC BY AND FOR THE GREATER SEATTLE COMMUNITY



## HISTORY

From its start, the Seattle Philharmonic Orchestra has provided a non-professional environment for local musicians to meet and play. Because it was founded by the citizenry, the orchestra has maintained a special status as a performance group dedicated to the community.

A group of Seattle-area businessmen created the Seattle Philharmonic and Choral Society in 1944. True to its original concept, the organization consisted of both an orchestra and a chorus. While the chorus disbanded in 1964 due to declining participation, the orchestra continued to grow and prosper.

The founders had two goals: to provide a civic orchestra for fine musicians who chose other fields of work and opted to keep music as an avocation; and to provide an orchestra for area soloists heading for professional careers.

In 1946, the orchestra's first conductor, Don Bushell, organized the annual concerto competition, later named for him. The competition has proven to be a launching pad for many future leaders in music performance. The SPO also regularly invites established local musicians to appear as soloists.

Orchestra membership includes professional musicians; outstanding music students from area high schools, colleges and universities; and others who have a fine music training. Many former Seattle Youth Symphony musicians have become members of the Seattle Philharmonic, as have many area music teachers, both active and retired.

The orchestra has prospered under four fine conductors in its long history: Don Bushell (1944-68), Jerome Glass (1968-79), Nico Snel (1979-95) and Marsha Mabrey (1996-present).

## COMMUNITY OUTREACH

Each Meany Hall Series concert is generally paired with an outlying high school concert. The SPO invites students from those schools to play in the orchestra at those concerts. Members of the orchestra, who hail from throughout the Puget Sound region,

have been instrumental in bringing the orchestra together with their local communities.

The Phil's VIP program provides more than 100 concert tickets to local retirement housing and community centers. Chamber groups from the SPO perform for enthusiastic audiences throughout the community. (Call the SPO Information Line to learn more about these services.)

Since 1995, the SPO has participated in a combined outreach effort with other area orchestras to produce the Northwest Mahler Festival, held each summer.

## COMPOSER-IN-RESIDENCE

The Seattle Philharmonic Orchestra is one of only 13 orchestras nationally to participate in the "New Residencies" program, sponsored by Meet The Composer (MTC). Thanks to



*Seattle Philharmonic and Choral Society, 1961*

this program, the Phil can boast of its own Composer-in-Residence, Seattle resident Janice Giteck.

MTC, which is based in New York, provides major support for composers in the form of residencies, commissioning and traveling grants. Giteck is currently in the second of her three-year residency with the SPO. During this time, she is composing two works to be premiered by the Phil, one for the May concert this year and the other scheduled for performance in the spring of 2001.

Giteck also serves on the SPO Board of Trustees as an advisory (non-voting) member and actively contributes to the orchestra's community outreach efforts.

In addition, Giteck has involved the orchestra in several special projects. One of these is the New Composers program at the Cornish College of the Arts, where she teaches. Undergraduate students are given the unusual privilege of hearing their own works performed at a special reading session with the Phil. A recording of these sessions is made for the students by Seattle's Jack Straw Productions.

SPO members have also participated in Giteck's work with the young inmates of the Washington State Correctional Center at Echo Glen. Giteck and collaborator Judith Roche, a local poet and head of the Bumbershoot Literary Program, are in the process of creating a multimedia presentation out of their Echo Glen experiences. ✂