

# WE TELL STORIES

for those who were silenced  
and for those living today.

We tell stories of courage and hope.

We tell stories that shatter the silence  
to audiences in seattle  
in san francisco  
and around the world.

We tell stories that the world needs to know  
through the voices of people who lived  
through events that changed the world.

# HEAR OUR STORY NOW.

# MUSIC OF remembrance®

ensuring that the **voices of musical witness be heard®**

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## Mission

Music of Remembrance fills a unique role throughout the world by remembering the Holocaust through music. With concert performances, educational programs, recordings, and commissions of new works by some of today's leading composers, MOR honors those of all backgrounds who found the strength to create even in the face of suffering, and those who had the courage to speak out against cruelty. We tell stories that communicate urgent lessons for today, and we look beyond the Holocaust itself to the experience of others who have been excluded or persecuted for their faith, ethnicity, gender or sexuality.

## The Sostenuto Society

*Preserve a precious cultural legacy • Create new music through commissions*  
*Educate our children and grandchildren*

Since its inception in 2002, the Sostenuto Society has formed the core of MOR's fiscal stability. The Sostenuto Society welcomes as members those farsighted and generous donors who make a three-year gift commitment to Music of Remembrance. Through their dedication to MOR's mission, Sostenuto Society members provide sustained support for MOR programming. This enables us to plan and undertake long-range projects such as the commission of important new works, our educational programs, and special initiatives like our documentary film *The Boys of Terezin*.

## 2016-17 Season

<b>Crescendo</b> <i>(\$7,500 and above)</i>	<b>Sostenuto Platinum</b> <i>(\$5,000 to \$7,499)</i>	<b>Sostenuto Silver</b> <i>(\$1,200 to \$2,499)</i>	
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*"At a time when genocide, ethnic cleansing, anti-immigrant attacks, and religious extremism are on the rise worldwide, the work of Music of Remembrance, the Seattle-based chamber music organization that has spent 19 years keeping memories of the Holocaust alive through music, seems more important than ever."*

*- Jason Victor Serinus, Classical Voice North America*

The Holocaust touched people of countless faces, places and identities. The vastness defies comprehension, and there are so many more stories than anyone can ever discover and try to tell. Yet each story matters deeply, and becomes one more part of a mosaic that continues to reveal itself even in our own time.

Since MOR's inaugural concert almost 20 years ago, we've remembered — through their music — composers who experienced the Holocaust. During MOR's 19<sup>th</sup> season, we shared stories that emerged from this infinitely-faceted legacy. Some of the works were created by musical talents whose very existence the Nazis hoped to erase from history. Some came from composers who had the courage to continue creating extraordinary music even while trapped in ghettos, and prison and concentration camps. Some of these composers never had a chance to reach a potential we'll ever know, but they still left their mark in the world. Others survived and achieved renown. All of them had the courage to continue creating even in the darkest of times. Their stories and their music were different, but they all found ways of standing up through their art to the evil they saw and the cruelty they faced.

**Sharing the stories and the music is what MOR is about.**



Mina Miller  
Founder and Artistic Director



Mina Miller

## Holocaust-era composers performed in our 19<sup>th</sup> season

Austrian composer and scholar **Hans Gál** escaped to England only to be interned in a camp for “enemy aliens,” where he still managed to compose and to create musical shows for fellow prisoners.

London-born **William Hillsley** moved to Amsterdam to pursue his musical career, but landed in a prison camp when Nazi Germany occupied the Netherlands.

The avant-gardist **Jaroslav Ježek**, with one foot planted in serious concert music and the other in jazz, had a brief but important influence between the world wars, but was forced to flee his native Prague because of his progressive political leanings.

Dutch composer **Dick Kattenburg** spent the war years in hiding in Amsterdam until he was betrayed and sent to his death in Auschwitz at age 23.

**Gideon Klein**, a composer and pianist of great promise, was deported to Terezín and eventually to Auschwitz and then the Fürstengrube camp, where he perished.

**Erich Wolfgang Korngold**, the brilliant Viennese prodigy, was forced from his European roots to an unhappy exile in the United States.

**Hans Krása** is probably best known as the composer of *Brundibar*, the inspiring children's opera performed 55 times by children in Terezín. He was deported to Terezín and imprisoned there for 26 months before being sent to his death in Auschwitz.

**László Weiner**, a composition student of Zoltán Kodály, also studied piano and conducting at the Budapest Academy of Music. He was deported to the Lukov forced labor camp in Slovakia, and murdered there.

**Egon Ledeċ** was removed from his position of Associate Concertmaster of the Czech Philharmonic during the German occupation in 1939. He was sent to Terezín on one of the first transports, and eventually murdered in Auschwitz.

**Karl Weigl**, a talented composer and pianist, served under Gustav Mahler at the Vienna Court Opera. Weigl began a difficult exile at age 57, challenged by economic insecurity and later failing health.

**Mieczyslaw Weinberg** fled eastward from Warsaw after the German invasion of Poland, but faced mistreatment at Soviet hands as well.

# STORIES UNSILENCED

## VEDEM – A TRUE STORY OF COURAGE AND HOPE

Between 1942 and 1944, a group of courageous teenage boys in the Terezín concentration camp created a secret magazine that they called *VEDEM* (Czech for “In the Lead”) under the noses of their Nazi captors. Most of the boys perished, but miraculously all of the nearly 800 pages of the magazine were preserved, filled with the poetry, essays and illustrations they shared every Friday evening for almost two years. In 2010, MOR commissioned American composer **Lori Laitman** and librettist **David Mason** to create an oratorio based on the boys’ story and the inspiring words of their magazine. Six years after premiering this powerful work we brought it back, again working with the incomparable Northwest Boychoir under their music director Joseph Crnko. Our performance celebrated ten years of MOR’s collaboration with this exemplary organization.

The writings in the secret journal *VEDEM* reveal inspirational courage, passionate idealism, and wisdom far beyond the years of their young authors. They also display amazing literary talent.

### Five

This morning at seven, so bright and so early  
Five novels lay there, sewn up in a sack  
Sewn up in a sack, like all of our lives,  
They lay there, so silent, so silent all five.

Five books that flung back the curtain of silence,  
Calling for freedom, and not for the world,  
They’re somebody’s novels, someone who loves them...

They called out, they cried, they shed tears, and they pleaded  
That they hadn’t been finished, the pitiful five.

They declared to the world that the state trades in bodies  
Then slowly they vanished and went out of sight.

They kept their eyes open, they looked for the world  
But nothing they found. They were silent, all five.

– Hanuš Hachenburg

**Hanuš Hachenburg**, a brilliant young poet, was imprisoned in the Terezín concentration camp’s Home One, L417. He was one of the most significant contributors to *VEDEM*. Hanuš was murdered in Auschwitz at the age of 14.



Pages from *VEDEM*, with a drawing of the symbol of Home One. The spaceship and star represented the future; the book symbolized knowledge. (Courtesy: The Terezín Memorial)



The Northwest  
Boychoir, Music  
Director Joseph  
Crnko

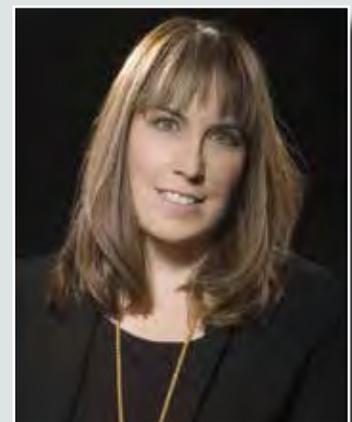
In the final chorus, the boys' voices implore us not to forget the bonds of shared humanity that link us with them across the years.

***“We wanted life like you. We drew and wrote and sang our dream, and wept when we were lonely . . . Remember us, remember us. We were no different than you.”***

*VEDEM* exposes the blindness of genocidal hatred, seen through the eyes of the children in its grasp. Lori Laitman's oratorio is a musical tribute to these boys' lives and art, and to the strength of their courage and dignity in circumstances that are beyond our ability to imagine. The story of *VEDEM* is one that the whole world needs to hear.

*When Mina Miller suggested the story of VEDEM to me, I was touched by the courage of these boys and the beauty of their art. I asked poet David Mason, with whom I had collaborated on my opera The Scarlet Letter, to create a libretto—the result was a brilliant poetic verse drama entwined with six of the original VEDEM poems. This libretto allowed me to capture not only the tragic aspects of the boys' lives, but also their humanity—their little worries, their spirited response to adversity, their yearnings, and their humor...*

—Lori Laitman



Lori Laitman

# TELLING STORIES TO SHATTER THE SILENCE

## through music, art and dance

Jews were not the only group targeted for destruction in Nazi Europe. The Roma (or “Gypsies”) were deemed “racially inferior,” and subjected to humiliation, forced labor, dispossession, imprisonment and eventually murder in the death camps. In another MOR commission, rising American composer **Mary Kouyoumdjian’s** *to open myself, to scream* tells this story through the life and art of Ceija Stojka, who survived three concentration camps to become a noted painter and writer. Combined with the striking visuals that Syrian-born artist **Kevorik Mourad** created for the piece, Kouyoumdjian’s music makes a powerful statement. *to open myself, to scream* brings Ceija’s story to life through a fusion of compelling music and riveting visual imagery.



Ceija Stojka

*Hiding* by Ceija Stojka.  
Courtesy of Pat & Marcus Meier

*“Auschwitz is only sleeping. If the world does not change now, if the world does not open its doors and windows, if it does not build peace – true peace – so that my great grandchildren have a chance to live in this world, then I cannot explain why I survived Auschwitz, Bergen-Belsen, and Ravensbrück.”* – Ceija Stojka

Ceija Stojka’s words are one more reminder of the Holocaust’s urgent lessons for today, and of the need for vigilance and action in the face of threats to human rights anywhere.



Mary Kouyoumdjian

*What draws me to Stojka’s work are her themes of longing for the past and coping with the aftermath of unimaginable trauma. As a granddaughter of Armenian genocide survivors, I am familiar with such themes within my own culture and family history, and these are common elements in other cultures faced by the threat or even the reality of destruction. I am a firm believer in the arts as a medium for change, and I hope to continue the conversation about how we sympathize with those who experience the unimaginable, and how we can pull from the past to move forward.* – Mary Kouyoumdjian



auschwitz is my coat  
 are you afraid of the dark?  
 i'll tell you where the path is free of people,  
 so you don't need to be afraid.

i'm not afraid.  
 my fear remained in auschwitz  
 and in the camps.

auschwitz is my coat,  
 bergen-belsen my dress  
 and ravenbrück my vest.  
 what should I be afraid of?

-Ceija Stojka

## LULLABY AND DOINA — A FUSION OF MUSIC AND MOVEMENT

Composer Osvaldo Golijov created a haunting musical score for the film “The Man Who Cried,” which tells a story of the doomed young love of a Jewish woman and a Gypsy man in Nazi-occupied France. The music captures this tale even more vividly with the choreography we added from Olivier Wevers of Whim W'him Seattle Contemporary Dance.



Olivier Wevers

*“As an evocation of the fate of European Jews and Gypsies in the middle 20th century, it brought the concert to a vibrant and uplifting close, reflecting survival amid oppression.”*

Jason Victor Serinus, *Classical Voice North America*

Whim W'him dancers Lia Aung and Karl Watson



Molly Magee Photography

**Special Thanks to our May 2017 Concert Production Sponsors**

**Stephen & Diane Heiman • Pat & Marcus Meier • Powell Family Foundation**

# MARKING MILESTONES

## ART FROM ASHES

Since the 70th anniversary of the liberation of Auschwitz on January 27, 2015, MOR has presented *Art From Ashes*, an annual free concert to commemorate International Holocaust Remembrance Day. Made possible through the generous sponsorship of **Jack and Adina Almo**, this concert brings the Seattle community

*"The concert was amazingly well curated with the absolute best performers from the Symphony. Ms. Miller's piano accompaniment as well as narratives were very sensitive and welcome. What a living tribute to Vilna as well as a memorial to the martyrs."*

together in remembrance to experience a small part of the musical legacy left by those whose art is a testament to survival and hope. This year's program featured music by composers like Hans Krása and Gideon Klein, who continued to create even as prisoners in Terezín and build that camp's remarkable concert life before they were sent to their deaths in Auschwitz. There were also haunting Yiddish songs from the Vilna Ghetto, whose doomed occupants never abandoned the quest to defend their community's precious heritage. These musical treasures are testament to inspiring courage and resilience in a time of unfathomable horrors. They tell stories that resonate today as strongly as ever.



*Mikhail Shmidt and Susan Gulkis Assadi*

## SAN FRANCISCO: OUR SECOND HOME

David Wilson Photography



*Mezzo-soprano Catherine Cook with MOR chamber ensemble*

For the third straight year, we brought our music and our mission to the Bay Area. The program at the San Francisco Conservatory of Music spanned a spectrum from Yiddish songs from the Vilna Ghetto, to Israeli composer Betty Olivero's klezmer-infused suite of dances from her score for the iconic silent film "The Golem," to the California premiere of Mary Kouyoumdjian's *to open myself, to scream* and its gripping portrait of Roma artist and writer Ceija Stojka. And we'll be back in San Francisco in May 2018!

*In an arrangement for mezzo-soprano (Catherine Cook) and string quintet, popular songs from the Vilna Ghetto sprang to life. From the nostalgic "Vilna, Vilna" to the rousing "Let our Salvation Come," the ensemble's performance was of the highest standard, each successive verse a pleasure to hear.*

– Rebecca Wishnia, *San Francisco Classical Voice*

# Telling Our Story TODAY—FOR TOMORROW

Thus far we've commissioned more than 20 new works by leading composers, and we want them to have long lives after we premiere them. So we were thrilled this year when Tom Cipullo's opera *After Life* – a dramatic confrontation between the ghosts of Gertrude Stein and Pablo Picasso – was honored by the National Opera Association as Best Chamber Opera of the Year, and slated for a new production. (In 2019 we'll unveil *The Parting*, another opera we've commissioned from Cipullo and librettist David Mason, telling the story of Hungarian poet Miklós Radnóti.) We've already completed a video recording of Jake Heggie's opera *Out of Darkness*, bringing it to people everywhere. Atlanta Opera presents a new staging of *Out of Darkness* in 2018, with other companies expected to follow.



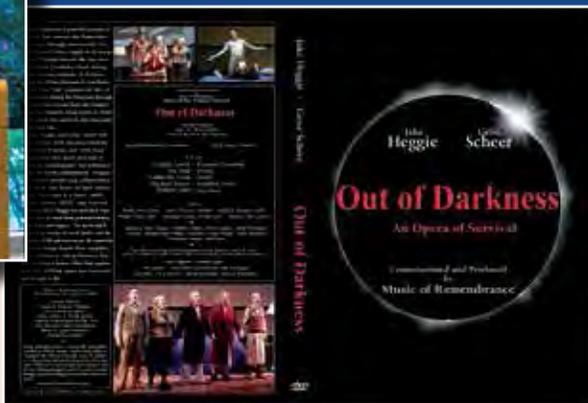
***“Working with Music of Remembrance on After Life will always be one of the highlights of my professional life.”***

– Tom Cipullo



***“Opera is essentially about connections. It’s about community. You can’t have an opera unless you have singers and instrumentalists to tell a story and an audience to tell a story to ... bringing people together whether they have similar belief systems or not. It unifies us in a remarkable way.”***

– Jake Heggie



***“My super optimistic, idealist viewpoint is hopefully, by lessening the distance between us in the U.S., who have not lived through such things as the Holocaust and people who are still experiencing them, some in the audience will become very proactive in trying to stop these genocides from happening in our future.”***

– Mary Kouyoumdjian



***“Music of Remembrance’s latest program is also music of our time”*** – Thomas May, *The Seattle Times*

## Music of Remembrance Commissioning & Recording Circle

MOR's Commissioning and Recording Circle consists of visionary donors who enthusiastically embrace MOR's unique *Testimonies for Tomorrow* – the commissioning and recording of new works by leading contemporary composers inspired by Holocaust themes and stories. Through their generosity, members of the Commissioning and Recording Circle are committed to providing MOR the resources necessary to continue these uniquely important projects. Learn more about MOR's Commissioning and Recording Circle: call MOR at (206) 365-7770 or email MOR's artistic director: [mina@musicofremembrance.org](mailto:mina@musicofremembrance.org)

## MOR Commissions

**MOR's supporters have funded the creation of twenty-one new musical works and seven dances.**

Mary Kouyoumdjian, *to open myself, to scream*  
with visual design by Kevork Mourad 2017

Olivier Wevers, choreography to Osvaldo Golijov's  
*Lullaby and Doina* 2017

Jake Heggie, *Out of Darkness* 2016

Olivier Wevers, choreography to Bohuslav Martinů's  
*La Revue de Cuisine* 2015

Tom Cipullo, *After Life* 2015

Donald Bryd, choreography to Arnold Schoenberg's  
*Transfigured Night* 2014

Donald Byrd, choreography to Dick Kattenburg's  
*Tap Dance* 2014

Alicia Svigals, *The Yellow Ticket* 2014 (expanded  
instrumentation)

Lori Laitman, *In Sleep The World Is Yours* 2013

Pat Hon, *Destination Unknown*, choreography to  
Betty Olivero's *Zeks Yiddishe Lider Un Tanz* 2013

Jake Heggie, *Farewell, Auschwitz* 2013

Jake Heggie, *For a Look or a Touch* (song cycle) 2013

Jake Heggie, *Another Sunrise* 2012

Betty Olivero, *Kolo't* 2011

Lori Laitman, *Vedem* (song cycle) 2011

Donald Byrd, choreography to Joel Engel's  
*The Dybbuk Suite* 2010

Lori Laitman, *Vedem* (oratorio) 2010

Donald Byrd, choreography to Franz Schreker's  
*The Wind* 2009

Aharon Harlap, *Pictures from the Private  
Collection of God* 2009 (arrangement)

Paul Schoenfield, *Ghetto Songs* 2008

David Stock, *Mayn Shvester Chaya* 2008

Gerard Schwarz, *Rudolf and Jeanette* 2007

Jake Heggie, *For a Look or a Touch* 2007

Gerard Schwarz, *In Memoriam* 2005

Lori Laitman, *The Seed of Dream* 2004

Thomas Pasatieri, *Letter to Warsaw* 2003

Paul Schoenfield, *Camp Songs* 2002

David Stock, *A Vanished World* 1999

**AT THE END OF ITS NINETEENTH SEASON, MOR HAD PERFORMED OVER 140 WORKS BY 78 COMPOSERS, INCLUDING MUSIC FROM THE TEREZÍN, KOVNO, LODZ, SACHSENHAUSEN AND VILNA GHETTOS. SOME OF THESE WORKS WERE ALREADY KNOWN, BUT MANY OTHERS AWAITED RESCUE FROM UNDESERVED NEGLECT.**

## FISCAL YEAR 2016-17 IN REVIEW

Individual donations	\$181,874
Foundation and government grants	\$56,610
Earned Revenue	\$29,622
<b>Total revenues</b>	<b>\$268,106</b>
<b>Total expenses</b>	<b>\$339,344</b>
<b>End-of-year cash reserves</b>	<b>\$217,239</b>

In 2016-17  
**MOR received  
 contributions from**  
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**214 Individual Donors**  
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 and 3 countries**  
 •  
**46 first-time donors**

## We can tell stories thanks to our generous donors

### 2016-17 SEASON

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\*IN BLESSED MEMORY

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# MOR at 20

## Spring Concert: *Gaman*

MOR's next major commission, Christophe Chagnard's *Gaman*, is a multi-media work that explores the experience of Japanese Americans forced to incarceration camps. The work's title refers to the struggle to endure the unbearable with patience and dignity. It combines traditional Japanese and classical Western instruments, bringing a powerful story to life through the witness of artists and writers among the prisoners in Minidoka – the wartime diary of Kamekichi Tokita, the poetry of Suma Yagi, and paintings by Roger Shimomura, Takuichi Fujii and Kamekichi Tokita.

You'll also experience the dynamism of string quartet music by Erwin Schulhoff, an audacious talent whose life ended in a Nazi concentration camp, and marvel at the resilient spirit of songs that prisoners in Terezín wrote and sang under the noses of their captors. You'll discover the music of **Mieczyslaw Weinberg**, a fascinating composer who holds the unfortunate distinction of persecution at both Nazi and Soviet hands.

**Sunday, May 20, 2018, 5:00 p.m.**

**Illsley Ball Nordstrom Recital Hall, Benaroya Hall**

**4:15 Meet the Composer: Christophe Chagnard**



# *Gala Evening*

**to Celebrate MOR's 20 YEARS  
And Help to Ensure Twenty More!**

**Sunday May 20, 2018 7:00 p.m.**

(immediately following our concert)

**The Norcliffe Founders Room at Benaroya Hall**

Please join us for a gala evening to celebrate MOR's twenty years. At this unforgettable evening, you'll mingle with the artists and other special guests at a festive post-concert reception, and share a gourmet dinner. You'll also help MOR continue its unique mission as we launch our third decade. Special gala packages start at \$250. To become an event sponsor or purchase tickets, please call (206) 365-7770 to speak with Addie Newcombe, or visit our website for more information.

