

Death and Remembrance

Saturday, March 15, 2014 • 7:30 PM
First Free Methodist Church



Orchestra Seattle
Seattle Chamber Singers
Clinton Smith, conductor

SAMUEL JONES (*1935)
Elegy

FRANZ LISZT (1811–1886)
Totentanz, S. 126

Mark Salman, piano

—Intermission—

WOLFGANG AMADÈ MOZART (1756–1791)
Requiem in D Minor, K. 626

Introitus: Requiem aeternam—

Kyrie

Sequentia

Dies irae

Tuba mirum

Rex tremendae majestatis

Recordare

Confutatis—Lacrimosa

Offertorium

Domine Jesu

Hostias

Sanctus

Benedictus

Agnus Dei—

Communio: Lux aeterna—Cum sanctis tuis

Lindsay Ohse, soprano

Melissa Plagemann, mezzo-soprano

Zach Finkelstein, tenor

Stephen Fish, bass-baritone

Special thanks to First Free Methodist Church for all of their assistance in making OSSCS's 44th season possible, and for providing refreshments during intermission. Donations left at the refreshments tables help support FFMC and its programs.

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

Orchestra Seattle • Seattle Chamber Singers

Clinton Smith, music director • George Shangrow, founder
PO Box 15825, Seattle WA 98115 • 206-682-5208 • www.osschs.org

In addition to his new position as music director of Orchestra Seattle and the Seattle Chamber Singers, this season **Clinton Smith** also continues as artistic director and principal conductor of the St. Cloud Symphony, serves on the music staff of Santa Fe Opera and conducts *Il barbiere di Siviglia* at University of Michigan Opera Theater.

During the 2012–2013 season, Clinton was cover conductor for Juilliard Opera's *The Cunning Little Vixen* and Portland Opera's *Don Giovanni*, and served on the music staff for Kentucky Opera's *Don Giovanni* and Ash Lawn Opera's productions of *Gianni Schicchi*, *Die Zauberflöte* and *The Music Man*. Other recent posts include assistant conductor and chorus master for San Francisco Opera's Merola Opera Program (*Il barbiere di Siviglia*), assistant conductor for Glimmerglass Opera's *Tolomeo* and *The Tender Land*, conductor of *Madama Butterfly* at Hamline University and *Made-moiselle Modiste* for Skylark Opera, music director of Western Ontario University's Canadian Operatic Arts Academy, and guest coach at the National University of Taiwan.

For four seasons, Minnesota Opera engaged Clinton as cover conductor and chorus master, where he led main stage performances of *La traviata* and *Madama Butterfly* and covered the St. Paul Chamber Orchestra and Minnesota Opera Orchestra in over 20 productions. During 2011, Clinton conducted a workshop and prepared the world premiere of Kevin Puts' opera *Silent Night*, which subsequently won the 2012 Pulitzer Prize in Music.

Pianist **Mark Salman** has been hailed as a "heroic virtuoso," his performances described as "powerful," "astonishing, exacting and evocative," "dramatic," "wildly imaginative" and "touchingly lyrical." Of his interpretation of Beethoven's *Hammerklavier* sonata, one authority stated, "there are probably only five or six pianists in the world who can play [it] as perfectly."

Mr. Salman's performances have taken him to Europe, Asia, Canada and throughout the United States. He has performed in Carnegie Hall and Alice Tully Hall, been the subject of profiles in *The New York Times*, and been featured on numerous broadcasts in the U.S. and China. His account of his meetings with and playing for Vladimir Horowitz appears in David Dubal's book *Evenings with Horowitz*. Mr. Salman is a co-founder of the Delmarva Piano Festival in Delaware. Recent performances have included his debut at the Newport Music Festival, an eight-recital series devoted

to the works of Liszt, three recitals featuring Schubert's final three sonatas, a complete cycle of Beethoven's five concertos and *Choral Fantasy* with Orchestra Seattle, three recitals celebrating the Chopin bicentennial, and five recitals in honor of Liszt's 200th birthday.

Mark Salman is regularly heard as a concerto soloist with northwest orchestras, including Orchestra Seattle, Auburn Symphony, Bellevue Philharmonic, Cascade Symphony, Federal Way Symphony and Northwest Sinfonietta. As a chamber musician, he appears regularly with Simple Measures. Mr. Salman's recordings include *Schubert Late Sonatas* (his newest release), two all-Chopin CDs, two Mozart piano concertos with Northwest Sinfonietta, *The Transcendental Piano* (featuring works by Alkan, Beethoven and Liszt), two DVDs in the series *Beethoven and His 32 Piano Sonatas—A Musical Universe*, and *American Interweave*, featuring contemporary works for cello and piano.

Mr. Salman is a Steinway Artist.

With a voice described as "dazzling and crystal clear," soprano **Lindsay Ohse** began the 2013–2014 season debuting the role of Donna Anna in *Don Giovanni* at Opera Southwest, with critics remarking that her "singing carries an ardent sensuality, even turning vocal ornamentation into characterization." She then starred in the East Coast premiere of Kirk Mechem's *The Rivals* with Bronx Opera, where "her voice soared over the orchestra" and she "inhabited her role with charm and gusto." Winner of the 2012 Metropolitan Opera National Council Oregon District Auditions, Ms. Ohse recently finished a residency with Portland Opera, where she sang Armida in Handel's *Rinaldo*, Barbarina in *Le Nozze di Figaro* and the leading role in Philip Glass' *Galileo Galilei*.

Mezzo-soprano **Melissa Plagemann** has been praised by audiences and the press for her "clear, burnished voice" (*Tacoma News Tribune*) and "attractively expressive mezzo" (*Crosscut Seattle*). She performs frequently with the finest musical organizations throughout the Pacific Northwest, and is rapidly becoming known for the passion and musical intelligence she brings to performances on opera and concert stages alike. A first-prize winner in competitions of the Ladies' Musical Club, the Seattle Musical Art Society and the Seattle Gilbert and Sullivan Society, Ms. Plagemann holds degrees from the University of Victoria and Indiana University.



*The real estate agent
for music lovers*

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Hailed by *The New York Times* as a “compelling tenor,” **Zach Finkelstein** made his New York City Opera debut in April 2013 in Rossini’s *Mosè in Egitto*. In the five years since he left a political consulting career, Mr. Finkelstein has performed as a soloist at Carnegie Hall, Sadler’s Wells, Lincoln Center, Brooklyn Academy of Music and New York City Center. This season he tours Satie’s *Socrates*—“beautifully sung” (*Daily Telegraph*)—and Beethoven’s *The Muir* with the Mark Morris Dance Group, and will sing Damon in their coast-to-coast tour of *Acis and Galatea* with Nicholas McGegan conducting the Philharmonia Baroque and the Handel and Haydn Society. He makes his Seattle Symphony debut in October 2014 singing Mozart’s *Requiem*.

Program Notes

Samuel Jones

Elegy

Samuel Leander Jones was born June 2, 1935, in Inverness, Mississippi, and currently resides in Auburn. He composed this work for string orchestra in the days just prior to its premiere, on December 8, 1963, at which he conducted the Saginaw Symphony.

Northwest audiences know Samuel Jones because of his role as composer-in-residence for the Seattle Symphony from 1997 through 2011. A graduate of the Eastman School of Music, Jones studied conducting with William Steinberg and composition with Howard Hanson, Wayne Barlow and Bernard Rogers. He subsequently joined the faculty at Michigan’s Alma College, later serving as music advisor to Michigan’s Flint Symphony and conductor of the Rochester Philharmonic before becoming the founding dean of the Shepherd School of Music at Rice University in 1973. His numerous compositions include three symphonies, several concertos (three of them written for brass principals of the Seattle Symphony), an opera (*A Christmas Memory*), an oratorio and many chamber works.

In November 1963, at the time of John F. Kennedy’s assassination, Jones was resident conductor of the Saginaw Symphony, preparing the ensemble for a performance of Handel’s *Messiah*. In response to that tragedy, he composed—over the course of a mere four days—a brief work for string orchestra. “I shared the emotional shock and sorrow over the president’s murder,” Jones told the Associated Press. “The music came to me quickly, nearly spontaneously.”

Barely two weeks after the tragedy, his *Elegy: In Memory of J.F.K. 1917–1963* (as it was first titled) preceded the Saginaw Symphony’s presentation of *Messiah*, without prior notice, to a capacity audience still mourning the nation’s terrible loss. “I did not permit advance announcement,” the composer stated, “because this is a tribute, a sincere expression, and I did not want it reduced to a gimmick attraction.” An AP writer called the *Elegy* “[a]n uncomplicated work... It expresses the sadness of death and the loss of a national leader, but sustains dignity and control throughout.”

Bass-baritone **Stephen Fish** holds degrees from the University of Northern Iowa and University of Missouri-Kansas City and has participated in apprenticeship programs with Cedar Rapids Opera Theatre, Des Moines Metro Opera, Chautauqua Opera and Lyric Opera of Kansas City. He has performed as the Big Bad Wolf in *Into the Woods*, John Proctor in *The Crucible* and Uberto in *La Serva Padrona*, in addition to roles in *Tosca*, *Il Barbiere di Siviglia*, *Salome*, *H.M.S. Pinafore* and *Rigoletto*. Recent engagements include the roles of Zuniga in *Carmen* and Montano in *Otello* with Sarasota Opera, and the Mandarin in *Turandot* with Lyric Opera of Kansas City. This season he made his Seattle Opera debut as the corporal in Donizetti’s *The Daughter of the Regiment*.

The notes for Jones’ 1975 Houston Symphony recording of the *Elegy* report that “[d]uring the years since the Kennedy tragedy conductors have turned to this work on numerous occasions both for concert performances as well as to mark the passing of notable public figures. The work is simply and deeply expressive of the the anguish one feels at the loss of a loved one.”

Franz Liszt

Totentanz, S. 126

Liszt was born October 22, 1811, in Raiding, Hungary, and died July 31, 1886, at Bayreuth, Germany. He began sketching Totentanz around 1839, but did not complete a first version until 1849, revising it in 1853 and 1859, and finally publishing it in 1865. Hans von Bülow, to whom Liszt dedicated the work, was the soloist in the April 15, 1865, premiere with the Diligentia Musical Society of The Hague, conducted by Johannes Verhulst. Along with solo piano, the work calls for pairs of woodwinds (plus piccolo), horns and trumpets, 3 trombones, tuba, timpani, triangle, cymbals, gong and strings.

In stark contrast to the four days Samuel Jones needed to write the opening work on this program, Franz Liszt’s *Totentanz* evolved over parts of four decades, from 1839 (just before the pianist-composer launched eight years of touring that would cement his fame as a keyboard virtuoso) to 1865.

While visiting Italy in February 1839, Liszt noted in his journal: “If I feel within me the strength of life, I will attempt a symphonic composition based on Dante, then another on Faust—within three years’ time—meanwhile, I will make three ‘sketches’: *The Triumph of Death* (Orcagna), *The Comedy of Death* (Holbein), and a *Fragment Dantesque. Il Penseroso* bewitches me as well.” The first two ideas evolved into his *Dante* and *Faust* symphonies and the latter two became movements in his *Années de pèlerinage* for solo piano, while the central two merged into the *Totentanz* (“Dance of Death”), inspired by a fresco attributed to the 14th-century Florentine artist Andrea Orcagna and sketches made by the 16th-century German artist Hans Holbein the Younger.

Totentanz consists of a set of variations on the “Dies irae,” a medieval plainchant melody associated with the 13th-century Latin hymn that became part of the Roman

Catholic Requiem Mass. (You will hear those words sung to different music on the second part of this evening's program.) Hector Berlioz had famously used the "Dies irae" melody in the fifth movement of his *Symphonie Fantastique* (which Liszt had transcribed for solo piano in 1833) and many other composers have since interpolated it into their music (most notably Sergei Rachmaninov).

Trombones and low woodwinds announce the "Dies irae" theme over a pounding accompaniment from timpani and solo piano. After a cadenza-like episode and a restatement of the theme from full orchestra, Liszt launches into the first of five variations denoted in the score, this one introduced by bassoons and violas. The second variation features solo horn against piano figurations and pizzicato strings, while the third transitions from duple meter to brisk $\frac{3}{4}$ time. The pianist presents the slow fourth variation alone (with a brief assist from solo clarinet), leading to the fast *fugato* fifth variation. After a lengthy cadenza, an extended coda incorporates several more variations on the theme.

—Jeff Eldridge

Wolfgang Amadè Mozart **Requiem in D Minor, K. 626**

Joannes Chrisostomus Wolfgang Gottlieb Mozart was born in Salzburg on January 27, 1756, and died on December 5, 1791, in Vienna. He started calling himself "Wolfgang Amadeo" around 1770 and "Wolfgang Amadè" in 1777. He began composing this Requiem in late July or early August 1791 and continued working on it until mere days before his death. The first performance of the "Requiem aeternum" and "Kyrie" occurred at a funeral mass on December 10, 1791. The first performance of the entire work—in a version completed by Franz Xaver Süssmayr—likely took place in Vienna on January 2, 1793. In addition to chorus and SATB vocal soloists, the work requires 2 clarinets, 2 bassoons, 2 trumpets, 3 trombones, timpani, organ and strings.

His first biographer, František Xaver Němeček, wrote that "there was nothing special about [his] physique... He was small and his countenance, except for his large intense eyes, gave no signs of his genius." This slight, fair-haired figure with a smallpox-pitted complexion mastered every musical medium of his day and so might be considered the most "universal" composer in Western music history.

By age three, Mozart had already begun to display extraordinary musical gifts, and by age six he was a composer, violinist and virtuoso on the clavier who had performed before the Bavarian elector and the Austrian empress. Mozart's father, Leopold, therefore decided that it might be advantageous to exhibit to a wider audience the prodigious talents of his son and daughter (Maria Anna, known as "Nannerl," who was also a gifted keyboard player). Thus, in mid-1763, when Nannerl was 12 and Wolfgang seven, the family set out on a grand European musical tour. The children were to spend much of their childhood traveling by coach from court to court, as the young Mozart astonished his audiences with his incredible musical skills.

While Mozart was certainly blessed with musical genius, he was not favored with robust health, suffering from

streptococcal respiratory infections, scarlet fever, rheumatic fever, tonsillitis, sinusitis, smallpox, frostbite, bronchitis, dental abscesses, and possibly viral hepatitis. Just before his tenth birthday, while in The Hague, the child became dangerously ill, probably with typhoid fever. Thus his survival for not quite 36 years, as short as that time period seems, is rather miraculous!

Mozart spent most of the years 1774–1781 in his hometown of Salzburg, where he became increasingly discontented because of his inability to find a rewarding musical position. His relationship with his patron, the Prince-Archbishop of Salzburg, was stormy, and in 1781 he resigned his post and went to Vienna, where he hoped his musical fortunes would improve. He made his living during the following years by teaching, publishing his music, playing at patrons' houses or in public, and composing on commission (particularly operas). He finally obtained a minor court post in 1787 that provided him with a reasonable salary, but did not put his astounding musical gifts to good use, requiring of him nothing beyond the writing of dances for court balls.

In August 1782, three and a half years after a young soprano, Aloisia Weber, refused Mozart's marriage proposal, the 26-year-old composer married her younger sister, 20-year-old Constanze. During the eight years between June 1783 and July 1791, the couple had six children, but suffered the loss of four; Mozart was granted little time to know his two remaining sons, aged four months and seven years when their father died.

Mozart spent his last years in Vienna under growing financial stress. By musicians' standards, he earned a good income, but he incurred considerable debt, about which he became anxious. Late in November 1791, he became seriously ill and was bedridden for the last two weeks of his life. Death finally snatched him shortly after midnight on December 5, less than two months before his 36th birthday. The official cause of his death was listed as "acute miliary fever" ("*hitziges Friesel Fieber*" or "prickly heat," characterized by a fever and a millet-like rash), but the physicians who attended him never were quite certain. Many other contributors to his demise have been proposed over the years, such as trichinosis, influenza, mercury poisoning, chronic kidney disease or acute rheumatic fever. The circumstances surrounding his untimely death soon gave rise to a number of myths and legends involving poisoning. Gossip about Mozart's involvement with various women during his last years also began to circulate. Did composer Antonio Salieri or a jealous husband of one of Mozart's piano pupils commit murder? Scholars now generally agree that Mozart's death was not the result of foul play, but we may never know exactly how and why he met his early end. His body was interred in a commoner's grave at the St. Marx cemetery outside Vienna, as was customary at the time. Salieri, Franz Xaver Süssmayr (one of Mozart's students), Baron Gottfried van Swieten (a patron and friend), and two other musicians are said to have been present at his burial.

About three months before his death, Mozart wrote to Lorenzo da Ponte, the librettist of his most popular Italian

operas: “I know from what I suffer that the hour has come. I am at the point of death. I have come to the end without having had the enjoyment of my talent. Life was indeed so beautiful, my career began under such fortunate auspices; but one cannot change one’s own destiny. No one can measure his own days, one must resign oneself, it will be as Providence wills. And so I finish my death-song; I must not leave it incomplete.”

Mozart did, in fact, leave his last work, his *Requiem* (a setting of the Mass for the Dead in which the departed are remembered and commended to God’s care), unfinished, and the mysteries surrounding the composition and completion of the work remain unsolved. Scholars are quite sure that the work was commissioned in July of 1791 by Count Walsegg-Stuppach as a memorial to his recently deceased wife. Walsegg delivered his commission via an emissary in order to remain anonymous—probably because he intended to pass off the composition as his own. (According to legend, Mozart came to consider this mysterious emissary, whose identity was also concealed, as the herald of his own death, but Mozart’s cheerful letters from this period provide evidence to the contrary.) The watermarks on Mozart’s manuscript show that much of his work on the *Requiem* came after his return from Prague during September 1791, but it is clear that he was working on it when he was stricken with his final illness. Based on analyses of the 99 extant sheets of paper, the ink used and the handwriting in the score (along with stylistic considerations), scholars are quite certain that Mozart completed and scored the Introitus (Requiem Aeternam) and Kyrie movements and probably sketched the voice parts and continuo (organ and bass) lines of the six-section *Sequentia* and the two-section *Offertorium*.

Following her husband’s death, Constanze Mozart needed money and wanted the *Requiem* to be completed so that she could deliver a score and receive the remaining portion of the commission money. A Mozart protégé, Joseph Eybler, therefore finished some of the orchestration but soon abandoned the project. Constanze then gave the score and—supposedly—some related scraps of paper to the 25-year-old Süssmayr, who constructed the Sanctus, Benedictus and Agnus Dei based on Mozart’s verbal instructions and notes. He then added the concluding Communio (*Lux Aeterna* and *Cum Sanctis Tuis*), by adapting the music of the Introitus and Kyrie to the text with which the Requiem Mass concludes, and finished the orchestration. This completed version of the work attributed to Süssmayr, which has gained and maintained general favor, is what you will

hear this evening. Despite some unevenness in its quality, the *Requiem* has held its position as a masterpiece for over two centuries, having been performed to honor the memory of such notables as Joseph Haydn, Napoleon I, Frédéric Chopin and John F. Kennedy. On September 11, 2002, musical organizations in over 24 countries around the globe—including OSSCS—performed the work as part of the Rolling Requiem Project.

The often-imitative **Introitus** leads immediately into the **Kyrie**, which features a Baroque-style double fugue (a contrapuntal work based on two different themes, one to which Mozart sets the “Kyrie eleison” text, the other accompanying the text of “Christe eleison”) in contrast with the dramatic operatic opening outcries of the **Dies Irae**. A lone trombone, soon joined by the “wondrous trumpet sound” of the bass, opens the **Tuba Mirum**, its concluding solo quartet yielding to the majestic and solemn **Rex Tremendae**, which is marked by strongly dotted rhythms that lead to echoing pleas for salvation. The ensuing **Recordare** quartet displays the beautiful combination of the erudite German and sweetly melodic Italian musical elements that make Mozart’s style so memorable. The **Confutatis** is characterized by agitated strings and canonic writing for the lower voices that confound the condemned, alternating with the gently undulating string figurations that accompany the angelic upper voices’ pleas to be joined with the blessed.

After the tearfully hesitating **Lacrimosa**, of which only the opening eight measures were written by Mozart, comes the **Offertorium**, consisting of two sections: the largely contrapuntal **Domine Jesu** presents a jagged imitative passage that plunges the voices into the darkness of the abyss and then restores them to the holy light shone upon them by a brief solo quartet; the graceful, waltz-like, homophonic **Hostias** offers the solace of the light and life promised to the departed and to Abraham, as the affirming imitative counterpoint that closes the *Domine Jesu* returns at its conclusion. The exuberant contrapuntal **Hosanna** that follows the brief but grand **Sanctus** reappears after the blessing of the solo quartet’s elegant **Benedictus**, after which the chordal **Agnus Dei** grants to the departed eternal rest. The **Communio** sheds everlasting light upon them in the **Lux Aeterna** and joins them with the eternal saints in the **Cum Sanctis Tuis**, bringing back the music of the *Requiem*’s two opening movements to conclude a work about which Beethoven is said to have commented, “If Mozart did not write the music, then the man who wrote it was a Mozart.”

—Lorelette Knowles

Reverence + Spirituality

Saturday, April 12, 2014 • 7:30 PM

Clinton Smith, conductor

Catherine Haight, soprano • Melissa Plagemann, mezzo-soprano
Wesley Rogers, tenor • Stephen Fish, bass-baritone

J.S. Bach Mass in B Minor, BWV 232

All concerts at First Free Methodist Church.

Advance tickets: www.osscs.org or 1-800-838-3006.

Reflection + Wonder

Saturday, May 10, 2014 • 7:30 PM

Clinton Smith, conductor

Karin Wolverton, soprano • Sarah Larsen, mezzo-soprano

Ives *The Unanswered Question*

Fauré *Après un rêve*, Op. 7, No. 1

Bach *Singet dem Herrn ein neues Lied*, BWV 225

Barber *Knoxville: Summer of 1915*

Elgar *The Music Makers*, Op. 69

Text & Translation

Requiem aeternam dona eis, Domine,
et lux perpetua luceat eis.
Te decet hymnus, Deus, in Sion,
et tibi reddetur votum in Jerusalem.
Exaudi orationem meam;
ad te omnis care veniet.

Kyrie, eleison.
Christe, eleison.
Kyrie, eleison.

Dies irae, dies illa
solvat saeculum in favilla,
teste David cum Sibylla.
Quantus tremor est futurus,
quando iudex est venturus,
cuncta stricte discussurus!

Tuba mirum spargens sonum
per sepulcra regionum,
coget omnes ante thronum.
Mors stupebit et natura,
cum resurget creatura,
judicanti responsura.
Liber scriptus proferetur,
in quo totum continetur,
unde mundus iudicetur.
Iudex ergo cum sedebit,
quidquid latet, apparebit,
nil inultum remanebit.
Quid sum miser tunc dicturus?
Quem patronum rogaturus,
cum vix justus sit securus?

Rex tremendae maiestatis,
qui salvandos salvas gratis,
salva me, fons pietatis.

Recordare, Jesu pie,
quod sum causa tuae viae;
ne me perdas illa die.
Quaerens me, sedisti lassus,
redemisti crucem passus;
tantus labor non sit cassus.
Iuste iudex ultionis,
donum fac remissionis
ante diem rationis.
Ingemisco, tamquam reus:
culpa rubet vultus meus;
supplicanti parce, Deus.
Qui Mariam absolvisti,
et latronem exaudisti,
mihi quoque spem dedisti.
Preces meae non sunt dignae,
sed tu, bonus, fac benigne,
ne perenni cremer igne.
Inter oves locum praesta,
et ab haedis me sequestra,
statuens in parte dextra.

Grant them eternal rest, Lord,
and let perpetual light shine on them.
You are praised, God, in Zion, and homage
will be paid to you in Jerusalem.
Hear my prayer;
to you all flesh will come.

Lord, have mercy on us.
Christ, have mercy on us.
Lord, have mercy on us.

Day of wrath, day of anger
will dissolve the world in ashes,
as foretold by David and the Sibyl.
Great trembling there will be,
when the Judge descends from Heaven,
to examine all things closely.

The trumpet will send its wondrous sound
throughout Earth's sepulchres,
and gather all before the throne.
Death and nature will be astounded,
when all creation rises again,
to answer the judgment.
A book will be brought forth,
in which all will be written,
by which the world will be judged.
When the judge takes his place,
what is hidden will be revealed,
nothing will remain unavenged.
What shall a wretch like me say?
Who shall intercede for me,
when the just ones need mercy?

King of tremendous majesty,
who freely saves those worthy ones,
save me, source of mercy.

Remember, kind Jesus,
my salvation caused your suffering;
do not forsake me on that day.
Faint and weary you have sought me,
redeemed me, suffering on the cross;
may such great effort not be in vain.
Righteous judge of vengeance,
grant me the gift of absolution
before the day of retribution.
I moan, as one who is guilty:
owning my shame with a red face;
suppliant before you, Lord.
You, who absolved Mary,
and listened to the thief,
give me hope also.
My prayers are unworthy,
but, good Lord, have mercy,
and rescue me from eternal fire.
Provide me a place among the sheep,
and separate me from the goats,
guiding me to Your right hand.

Confutatis maledictis,
flammis acribus addictis,
voca me cum benedictis.
Oro supplex et acclinis,
cor contritum quasi cinis,
gere curam mei finis.

Lacrimosa dies illa,
qua resurget ex favilla
judicandus homo reus.
Huic ergo parce, Deus,
pie Jesu Domine,
dona eis requiem. Amen.

Domine Jesu Christe, Rex gloriae,
libera animas omnium fidelium
defunctorum de poenis inferni
et de profundo lacu.
Libera eas de ore leonis,
ne absorbeat eas Tartarus,
ne cadant in obscurum.
Sed signifer sanctus Michael
repraesentet eas in lucem sanctam.
Quam olim Abrahae promisisti
et semini eius.

Hostias et preces tibi,
Domine, laudis offerimus.
Tu suscipe pro animabus illis,
quarum hodie memoriam facimus.
Fac eas, Domine,
de morte transire ad vitam,
quam olim Abrahae promisisti
et semini ejus.

Sanctus, sanctus, sanctus,
Dominus Deus Sabaoth!
pleni sunt coeli et terra gloria tua.
Osanna in excelsis.

Benedictus qui venit in
nomine Domini.
Osanna in excelsis.

Agnus Dei,
qui tollis peccata mundi,
dona eis requiem.
Agnus Dei,
qui tollis peccata mundi,
dona eis requiem sempiternam.

Lux aeterna luceat eis, Domine,
cum sanctis tuis in aeternum,
quia pius es.
Requiem aeternum dona eis, Domine,
et lux perpetua luceat eis,
cum sanctis tuis in aeternum,
quia pius es.

When the accused are confounded,
and doomed to flames of woe,
call me among the blessed.
I kneel with submissive heart,
my contrition is like ashes,
help me in my final condition.

That day of tears and mourning,
when from the ashes shall arise
all humanity to be judged.
Spare us by your mercy, Lord,
gentle Lord Jesus,
grant them eternal rest. Amen.

Lord Jesus Christ, King of glory,
liberate the souls of the faithful
departed from the pains of Hell
and from the bottomless pit.
Deliver them from the lion's mouth,
lest hell swallow them up,
lest they fall into darkness.
Let the standard-bearer, holy Michael,
bring them into holy light.
Which was promised to Abraham
and his descendants.

Sacrifices and prayers of praise,
Lord, we offer to you.
Receive them on behalf of those souls
we commemorate today.
And let them, Lord,
pass from death to life,
which was promised to Abraham
and his descendants.

Holy, Holy, Holy,
Lord God of Hosts!
Heaven and Earth are full of your glory.
Hosanna in the highest.

Blessed is He who comes in
the name of the Lord.
Hosanna in the highest.

Lamb of God,
who takes away the sins of the world,
grant them eternal rest.
Lamb of God,
who takes away the sins of the world,
grant them eternal rest forever.

Let eternal light shine on them, Lord,
as with your saints in eternity,
because you are merciful.
Grant them eternal rest, Lord,
and let perpetual light shine on them,
as with your saints in eternity,
because you are merciful.

Soprano

Barb Anderson
Ann Bridges
Sue Cobb
Crissa Cugini
Kyla DeRemer
Dana Durasoff
Cinda Freece
Kiki Hood
Jill Kraakmo
Peggy Kurtz
Lila Woodruff May
Nancy Shasteen
Abby Spadaro

Alto

Sharon Agnew
Julia Akoury-Thiel
Jane Blackwell
Suzanne Fry
Deanna Fryhle
Pamela Ivezić
Ellen Kaisse
Jan Kinney
Lorette Knowles
Theodora Letz
Laurie Medill
Annie Thompson
Brittany Walker

Tenor

Ron Carson
Alex Chun
Ralph Cobb
Alvin Kroon
Jon Lange
Timothy Lunde
German Mendoza
Tom Nesbitt
Victor Royer
Jerry Sams
Sterling Tinsley
David Zapolsky

Bass

Timothy Braun
Greg Canova
Andrew Danilchik
Douglas Durasoff
Chip Flory
Stephen Keeler
Dennis Moore
Caleb Richmond
Steven Tachell
Skip Viau
Richard Wyckoff

Violin

Susan Beals
Lauren Daugherty
Karen Frankenfeld
Susan Herring
Jason Hershey
Manchung Ho
Emmy Hoech
Maria Hunt
Fritz Klein**
Mark Lutz
Gregor Nitsche
Rebecca Rodman
Theo Schaad
Janet Showalter*
Kenna Smith-Shangrow
June Spector
Nicole Tsong

Viola

Katherine McWilliams
Stephanie Read
Genevieve Schaad
Robert Shangrow
Sam Williams*

Cello

Kaia Chessen
Patricia Lyon
Katie Sauter Messick
Annie Roberts
Valerie Ross
Carrie Sloane
Matthew Wyant*

Bass

Jo Hansen*
Ericka Kendall
Steven Messick

** *concertmaster*

* *principal*

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Virginia Knight
Shari Muller-Ho*

Piccolo

Melissa Underhill

Oboe

Janet Putnam*
Rebecca Rice

Clarinet

Steven Noffsinger*
Chris Peterson

Bassoon

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Horn

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Trumpet

Ethan Eade
Rabi Lahiri*

Trombone

Cuauhtemoc Escobedo*
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Program Change

Illness has forced Wesley Rogers, who was scheduled to sing the tenor solos in the Mozart Requiem, to withdraw from this evening's performance. OSSCS is grateful to Zach Finkelstein for agreeing to step in on short notice.

Hailed by *The New York Times'* Anthony Tommasini as a "compelling tenor," **Zach Finkelstein** made his New York City Opera debut in April 2013 in Rossini's *Mosè in Egitto*. In the five years since he left a political consulting career, Mr. Finkelstein has performed as a soloist at Carnegie Hall, Sadler's Wells, Lincoln Center, Brooklyn Academy of Music and New York City Center. This season he tours with the Mark Morris Dance Group performing Satie's *Socrates*—"beautifully sung" (*Daily Telegraph*)—and Beethoven's *The Muir*, and will sing Damon in their coast-to-coast tour of *Acis and Galatea* with Nicholas McGegan conducting the Philharmonia Baroque in Berkeley and the Handel and Haydn Society in Boston. He makes his Seattle Symphony debut in October 2014 singing Mozart's *Requiem*.

Learn more by visiting: www.zachfinkelstein.com

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