

ORCHESTRA SEATTLE ■ SEATTLE CHAMBER SINGERS
GEORGE SHANGROW, MUSIC DIRECTOR
2008-2009 SEASON

A German Requiem Johannes Brahms

Sunday, October 5, 2008 ■ 3:00 PM
First Free Methodist Church

Eleanor Stallcop-Horrox, *soprano*
Brian Box, *baritone*

Orchestra Seattle
Seattle Chamber Singers
George Shangrow, *conductor*

JOHANNES BRAHMS *Ein deutsches Requiem, Op. 45*

*Selig sind, die da Leid tragen
Denn alles Fleisch
Herr, lehre doch mich
Wie lieblich sind deine Wohnungen
Ihr habt nun Traurigkeit
Denn wir haben hie
Selig sind die Toten*

Eleanor Stallcop-Horrox, *soprano*
Brian Box, *baritone*

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

We dedicate our presentation of Brahms' *Ein deutsches Requiem* to the loving memory of Lindsay Brown, a longtime supporter and member of the OSSCS family, who passed away on August 31, 2008. Since 1994 her husband, David Zapolsky, has been a member of the tenor section of the Seattle Chamber Singers.

Lindsay Brown
In Loving Memory



ORCHESTRA SEATTLE

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LIBRETTO

I Chorus (*Ziemlich langsam und mit Ausdruck*)

Selig sind, die da Leid tragen, denn sie sollen getröstet werden.

Die mit Tränen säen, werden mit Freuden ernten. Sie gehen hin und weinen und tragen edlen Samen, und kommen mit Freuden und bringen ihre Garben.

II Chorus (*Langsam, marschmäßig*)

Denn alles Fleisch es ist wie Gras und alle Herrlichkeit des Menschen wie des Grases Blumen. Das Gras ist verdorret und die Blume abgefallen.

So seid nun geduldig, lieben Brüder, bis auf die Zukunft des Herrn. Siehe, ein Ackermann wartet auf die köstliche Frucht der Erde und ist geduldig darüber, bis er empfahe den Morgenregen und Abendregen. So seid geduldig.

Aber des Herrn Wort bleibt in Ewigkeit.

Die Erlöseten des Herrn werden wieder kommen, und gen Zion kommen mit Jauchzen; ewige Freude wird über ihrem Haupte sein; Freude und Wonne werden sie ergreifen und Schmerz und Seufzen wird weg müssen.

III Baritone Solo and Chorus (*Andante moderato*)

Herr, lehre doch mich, daß ein Ende mit mir haben muß, und mein Leben ein Ziel hat, und ich davon muß. Siehe, meine Tage sind einer Hand breit vor dir, und mein Leben ist wie nichts vor dir. Ach, wie gar nichts sind alle Menschen, die doch so sicher leben. Sie gehen daher wie ein Schemen, und machen ihnen viel vergebliche Unruhe; sie sammeln und wissen nicht wer es kriegen wird. Nun Herr, wess soll ich mich trösten? Ich hoffe auf dich.

Der Gerechten Seelen sind in Gottes Hand und keine Qual rühret sie an.

IV Chorus (*Mäßig bewegt*)

Wie lieblich sind deine Wohnungen, Herr Zebaoth! Meine Seele verlangt und sehnet sich nach den Vorhöfen des Herrn; mein Leib und Seele freuen sich in dem lebendigen Gott. Wohl denen, die in deinem Hause wohnen, die loben dich immerdar.

V Soprano Solo and Chorus (*Langsam*)

Ihr habt nun Traurigkeit; aber ich will euch wieder sehen und euer Herz soll sich freuen und eure Freude soll niemand von euch nehmen.

Ich will euch trösten, wie Einen seine Mutter tröstet.

Sehet mich an: Ich habe eine kleine Zeit Mühe und Arbeit gehabt und habe großen Trost funden.

VI Baritone Solo and Chorus (*Andante*)

Denn wir haben hie keine bleibende Statt, sondern die zukünftige suchen wir.

Siehe, ich sage euch ein Geheimnis: Wir werden nicht alle entschlafen, wir werden aber alle verwandelt werden; und dasselbige plötzlich, in einem Augenblick, zu der Zeit der letzten Posaune. Denn es wird die Posaune schallen, und die Toten werden auferstehen unverweslich, und wir werden verwandelt werden. Dann wird erfüllet werden das Wort, das geschrieben steht: Der Tod ist verschlungen in den Sieg. Tod, wo ist dein Stachel? Hölle, wo ist dein Sieg?

Herr, du bist würdig zu nehmen Preis und Ehre und Kraft, denn du hast alle Dinge geschaffen, und durch deinen Willen haben sie das Wesen und sind geschaffen.

VII Chorus (*Langsam*)

Selig sind die Toten, die in dem Herrn sterben, von nun an. Ja der Geist spricht, daß sie ruhen von ihrer Arbeit; denn ihre Werke folgen ihnen nach.

Blessed are they that mourn: for they shall be comforted. *Matthew 5:4*

They that sow in tears shall reap in joy. They go forth and weep, and bear precious seed, and come again with rejoicing, and bring their sheaves with them. *Psalms 126:5-6*

For all flesh is as grass, and all the glory of man as the flower of grass. The grass is withered, and the flower fallen away. *1 Peter 1:24*

Be patient therefore, brethren, unto the coming of the Lord. Behold, the husbandman waiteth for the precious fruit of the earth, and hath long patience for it, until he receive the early and latter rain. So be patient. *James 5:7*

But the word of the Lord endureth forever. *1 Peter 1:25*

And the ransomed of the Lord shall return, and come to Zion with songs; everlasting joy shall be upon their heads; and pain and sighing shall be made to flee. *Isaiah 35:10*

Lord, make me to know that there must be an end of me, and that my life has a term, and that I must hence. Behold, thou hast made my days as an handbreadth; and mine age is as nothing before Thee; verily, every man at his best state is altogether vanity. Surely every man walketh in a vain show; surely they are disquieted in vain; he heapeth up riches, and knoweth not who shall gather them. And now, Lord, what is my hope? My hope is in Thee. *Psalms 39:4-7*

The souls of the righteous are in the hands of God, and there shall no torment touch them. *Wisdom of Solomon 3:1*

How lovely are Thy dwelling places, Lord of hosts! My soul longs and yearns for the forecourts of the Lord; my body and soul delight themselves in the living God. Blessed are they who live in your house, they praise you ever more. *Psalms 84:1,2,4*

Ye now have sorrow; but I will see you again, and your heart shall rejoice, and your joy no man taketh from you. *John 16:22*

I will comfort you as one whom his mother comforteth. *Isaiah 66:13*

Behold me with your eyes: a little while I have had tribulation and labor, and have found great comfort. *Ecclesiasticus 51:235*

For here have we no continuing city, but we seek one to come. *Hebrews 13:14*

Behold, I show you a mystery; We shall not all sleep, but we shall all be changed, in a moment, in the twinkling of an eye, at the last trump: for the trumpet shall sound, and the dead shall be raised incorruptible, and we shall be changed. Then shall be brought to pass the saying that is written: Death is swallowed up in victory. O death, where is thy sting? O grave, where is thy victory? *1 Corinthians 15:51,52,54,55*

Thou art worthy, Lord, to receive glory and honor and power: for Thou hast created all things, and for Thy pleasure they are and were created. *Revelation 4:11*

Blessed are the dead, which die in the Lord from henceforth: Yea, saith the Spirit, that they may rest from their labors; and their works do follow them. *Revelation 14:13*

PROGRAM NOTES

JOHANNES BRAHMS

EIN DEUTSCHES REQUIEM nach Worten der heiligen Schrift, Op. 45

(A German Requiem, to words of the Holy Scriptures)

Johannes Brahms was born in the Free City of Hamburg, Germany, on May 7, 1833, and died on April 3, 1897, in Vienna, Austria. *A German Requiem*, begun in 1865 using a musical idea dating from 1854 and completed in 1868, is scored for soprano and baritone soloists, four-part mixed choir, and an orchestra of two flutes and piccolo, two oboes, two clarinets, two bassoons and contrabassoon, four horns, two trumpets, three trombones, bass tuba, harp (single part, preferably doubled), timpani, organ, and strings. The work was first performed in its final seven-movement form in Leipzig on February 18, 1869, with Carl Reinecke conducting the Gewandhaus Orchestra and Chorus.

He was logical and studious and could be reserved, withdrawn, and even morose, but he also loved coarse humor; he was known for his caustic wit, yet possessed a tenderness that he expressed through his passionate music. He was frequently faced with the choice between love and committed relationship on one hand, and freedom on the other, and while he longed for commitment, he invariably chose freedom. We desire the peace, hope, and consolation of his sublime and emotionally powerful music, especially at this tumultuous time. He was Johannes Brahms, a contradictory character who was one of the major musical masters of the 19th century, and who is now ranked among the finest composers of all time. With their structural strength and lucidity, their clarity of form, their lack of dependence on extra-musical images or ideas, and their rich harmonies, deep feeling, and soaring lyricism, Brahms' works combine the finest characteristics of both the Classical and the Romantic styles of musical composition. His four symphonies are considered some of the best ever written, and his songs are loved the musical world over. He could be pleasingly unassuming when it came to his own compositional prowess: asked by the daughter of Johann Strauss for his autograph, he scribbled out the opening bars of Strauss' *Blue Danube Waltz* on her paper and wrote beneath it, "Not, alas, by Johannes Brahms." He once commented, "It is not hard to compose, but it is wonderfully hard to let the superfluous notes fall under the table."

Johann Jakob Brahms, Johannes' father, was a competent player of several musical instruments, including the horn and double bass, who came to Hamburg from Schleswig-Holstein, hoping to find employment as a town musician. He married Johanna Henrika Christiane Nissen, a seamstress, who was seventeen years his senior, and the couple settled at first in the poor Gängeviertel district of the city, near the docks. Johann Jakob later became an innkeeper and played in the militia band and court orchestra, earning scarcely enough to support his wife and three children. His son Johannes displayed musical talent quite early: when only six years old, he developed his own

musical notation so that he could commit to paper the melodies he composed. The boy was initially instructed in music by his father, who hoped that he would learn the "family trade," and accordingly was taught violin, piano (from the age of seven), cello (it is said that his study of this instrument ended abruptly when Johannes' teacher stole his pupil's cello!), and theory and composition (from the age of 13), receiving a solid grounding in the classics, especially in the music of J. S. Bach. Johannes gave his first private piano concert at the age of about 10, and was soon supplementing his family's meager income by playing the piano in Hamburg's rough waterfront district taverns, dance halls, and brothels (some have speculated that Brahms' early experiences in the bordellos negatively affected his ability to sustain romantic relationships in later life). He also arranged music for his father's light orchestra while absorbing the popular Gypsy style associated with Hungarian folk music.

By the age of 20, Brahms' reputation as a pianist enabled him to become concert-tour accompanist to a famous Hungarian violinist, and his early compositions caught the eye of Joseph Joachim, the leading violin virtuoso of his time. This artist facilitated a visit between Brahms and the composer, Robert Schumann, who praised the "young eagle" in his musical journal as a genius "... called forth to give us the highest ideal expression of our time." Brahms soon numbered among his influential musical friends and advisors both Schumann and his wife, Clara, the great pianist, to whom he remained very close after Schumann's mental collapse and subsequent death in an insane asylum in 1856, and for whom he developed a deep romantic ardor that later settled into an abiding (probably platonic) friendship.

Brahms began his professional career as musician to the Prince of Detmold. He returned to his hometown of Hamburg in 1859, hoping to obtain an official conducting post and to devote himself to composition. The directors of the Philharmonic, however, could not forget that Brahms came from the slums of the city, and he failed to receive an appointment. He therefore became a resident of Vienna and remained there for 35 years as a renowned and successful bachelor composer of music in almost every genre except opera ("It would be as difficult for me to marry," he said, "as to write an opera. But after the first experience I should probably undertake a second!"). He conducted a Viennese musical society and revived many neglected compositions by Bach, Handel, and Mozart. He was widely acquainted with older music, edited music of the Baroque and Classical eras, and collected music manuscripts. The composer succumbed to liver cancer at age 64, ten months after the death of Clara Schumann, the one great love of his life, and was buried not far from Beethoven and Schubert.

The term "requiem" usually refers to the Roman Catholic Mass for the Dead, the opening section of which begins with the Latin sentence, "**Requiem** aeternam dona eis domine" ("Eternal rest give to them, Lord."). The Latin words of this funeral Mass had been set to music over the years by many composers, but these compositions were intended for actual use in a liturgy as a prayer for the soul of the departed. As a student of music history, the agnostic Brahms knew the Latin Requiem Masses of

earlier composers, but he found Lutheran liturgies in the German language more congenial, and seized upon the novel idea of creating his own text by selecting passages from the Bible that would not reflect the liturgy of any one church, but would instead express his personal response to death, the central conundrum of human life.

The idea for *A German Requiem* (so named to distinguish it from the Latin Catholic Requiem), the work which first won Brahms musical fame throughout Europe and his largest work in any medium, seems to have been quite clear in his mind by April of 1865, when the composer mentioned it in letters to Clara Schumann. In 1854, he had begun work on music that he hoped to develop into a symphony in d minor and which eventually became his First Piano Concerto, and one theme was resurrected as the opening of the *German Requiem's* second movement, composed between 1857 and 1859. Brahms seems to have been thinking about composing a large choral piece for some time, and he had drafted sections of the opening movements as early as 1861. He appears by 1865, the year of his mother's death, to have settled on the basic structure of the piece, and to have selected the individual texts. He began the composition of the *Requiem* in earnest in February of 1866. The four movements from a Bach-style cantata for chorus and solo baritone that he had written in 1861 became movements 1, 2, 3, and 7 of the *Requiem*, and by August of 1866, the bulk of the piece (all movements but the fifth) was complete. Brahms worked on revisions and made small changes over the next several months, discussing them with some of his correspondents, including Joseph Joachim and Clara Schumann (who noted in her diary: "Johannes has been playing me some magnificent movements out of a Requiem of his own and a string quartet in c minor. The Requiem delighted me even more, however. It is full of tender and again daring thoughts. I cannot feel clear as to how it will sound, but in myself it sounds glorious."). He presented the vocal score to Clara on December 30, 1866; the first two performances of the work took place in Vienna in December 1867, when the first three movements were presented, and in Bremen Cathedral on Good Friday, April 10, 1868, when six movements were played under Brahms' leadership.

The *Requiem's* Vienna debut, in a concert given in honor of Franz Schubert's memory, was not exactly a resounding success. The timpanist misunderstood Brahms' directions in the score, and so loudly pounded out the repeated D's during the movement's mighty fugal section that the rest of the ensemble was drowned out. Jeers and catcalls sounded in the audience at the conclusion of the movement, and reviewers were equally vociferous about the disaster. A chamber musician and friend of the composer's said that the severity of Brahms' music, which did not appeal to an audience through the use of novel and ear-pleasing devices, seemed to have a somewhat ethical point: "His Requiem is so nobly spiritual and so Protestant-Bachish that it was difficult to make it go down here. The hissing and clapping became really violent; it was a party conflict. In the end the applause conquered." The distinguished reviewer, Eduard Hanslick, after commenting that he "felt like a passenger rattling through a tunnel in an express train," nevertheless wrote

of the work:

"The *German Requiem* is a work of unusual significance and great mastery. It seems to us one of the ripest fruits to have emerged from the style of the late Beethoven in the field of sacred music. Since the masses for the dead and mourning cantatas of our classical composers, the shadow of death and the seriousness of loss have scarcely been presented in music with such power. The harmonic and contrapuntal art which Brahms learnt in the school of Bach is inspired by him with the living breath of the present." Brahms revised the existing six movements and completed what became the fifth movement in May 1868. The final seven-movement *Requiem* was first presented in Leipzig in February 1869, and it was performed in Germany twenty times during the year after its premiere.

What impelled the relatively young Brahms to compose a work dealing with the subject of death? His motives appear to have been complex. His musical moods often tended to be dark: Joseph Hellmesberger, who as the long-time concertmaster of the Vienna Philharmonic was able to observe the composer closely, commented that "When Brahms is in extra good spirits, he sings 'The grave is my joy.'" Brahms wrote his *Requiem* without having received a commission, and with no clear prospects for a performance. His dear friend and mentor, Robert Schumann, had left a musical sketchbook that contained the title "Ein deutsches Requiem," and Brahms might have come across it in the course of assisting Clara Schumann and her seven children after Robert's death in the summer of 1856, though Brahms, in later years, could not remember ever having encountered it. The *Requiem's* composition probably arose, therefore, not out of a desire for profit, but out of Brahms' need to express his own thoughts and feelings about mortality. Serious labor on the piece was probably a result of the death of Brahms' mother in 1865, which grieved him deeply. The composer does mention that his work was spurred on by the memory of his mother, and the textual excerpts from Martin Luther's German translations of the Old Testament, the New Testament, and the Apocrypha which he chose to set refer to a motherly consolation of the bereaved. Brahms was also affected deeply by the death of his benefactor, Robert Schumann, and had considered composing some sort of musical memorial to him. As Brahms scholar Michael Musgrave has concluded, "it seems unlikely that there was only one personal influence on the *Requiem*;" it is probable that both his mother's and Schumann's death were for Brahms "a stimulus to the completion of existing ideas, rather than the source of them."

Brahms insisted that his *Requiem* was intended for all humanity: in 1867, he would say about the title of his work, "I will admit that I could happily omit the 'German' and simply say 'Human.'" The work's themes of melancholy, acceptance of death, and comfort for the living are applicable to many occasions. It appears that Brahms chose his texts according to personal preference and cultural identity rather than religious conviction. He spoke of the Bible as "not a dogmatic interpretation of religious commandments, but a cultural and emotional repository of views and values." He avoided in his *Requiem* any specific reference to Jesus Christ or God's salvation,

focusing instead on the very human and universal emotions of grief and loss elicited by the death of a loved one. The *Requiem*, like many other vocal works of Brahms, deals with the fleeting nature of life, the need for solace following bereavement, the hope of a final attainment of rest and peace, and a reward for struggle. It is not intended to be a mass for the *dead*, but is offered as a comfort and consolation for the *living*.

Violins are not used in the first movement of the *Requiem*; the somber music of the subdued "baritone" instruments of the orchestra creeps almost imperceptibly out of the depths of the void. The chorus enters alone and initially alternates with the orchestra as a blanket of consolation is woven in the key of F major around the texts taken from St. Matthew's account of the Sermon on the Mount and from Psalm 126 ("Blessed are they that mourn, for they shall be comforted."). The chorus' first three rising notes constitute a miniscule "motif of blessing" that will reappear, clothed in varying musical attire, numerous times throughout the composition as a unifying device. Brahms sets with a descending, "sobbing" line the phrase containing the words, "mit Tränen" ("with weeping"-the small seminal motif is here inverted), while the harp provides the promise of reaping a joyful harvest. The first phrase played by the cellos refers to a 17th-century Lutheran hymn, "They Who Leave All to God," about which Brahms later commented, "Oh, well, if nobody notices I suppose that's all right too!"

The second movement, in B-flat minor, deals with death's inevitability, counsels patience, and concludes in hope. It opens with a mournful funeral march/dance in triple meter for full orchestra with throbbing triplet rhythms in the timpani at its heart. As the movement begins, the strings play a descending version of the first movement's basic three-note blessing motif. The solemn chorale, "All flesh is like grass," is sung twice with increasing force; "the early rain" of notes from flute and harp refreshes the earth as the sower waits patiently for the harvest; the funereal chorale returns twice more; and at the movement's end, a jubilant passage in B-flat major assures the Lord's redeemed of eternal joy and gladness.

The third movement's opening is painted with a D minor brush in dark stony colors, as the frailty of humanity, the futility of life, and the fear of death are discussed by the baritone soloist and the chorus. In response to this gloomy dialogue, the radiant sun of hope in God rises through the voices before Brahms builds, in the exultant key of D major, a great four-part fugue in the chorus, accompanied by another in the orchestra, that is founded upon a persistent low D sustained for 36 measures by lower brasses, winds, strings, organ, and thundering timpani. The fugue's comforting text is taken from the *Wisdom of Solomon*: "But the souls of the righteous are in the hand of God and no torment shall touch them."

In contrast to the drama of this fugue, the lyrical, flowing, almost waltz-like fourth movement, written in E-flat major and opening with yet another variant of the opening motif of blessing, shimmers with a sparkle of woodwinds. This well-known and deeply-loved chorus, whose text comes from Psalm 84, forms the pivotal portion of the *Requiem* as a whole. A fugue in which marked and shifting rhythmic accents are prominent

appears near the movement's end.

The warmly glowing fifth movement, the only one in which the solo soprano appears, presents the themes of the final three movements of the *Requiem*: the redeeming power of faith and the promise of eternal life. Brahms might indeed have had his own mother in mind when he selected the text from Isaiah which the chorus repeats over and over: "I will comfort you, as one whom his own mother comforts."

The sixth is the *Requiem*'s most dramatic movement, featuring the baritone solo's flamboyant oration and the triumphant "last trumpet" heralding the death of Death, a victory accomplished not through overt instrumental theatricality but through the strength and energy of powerful rhythms and harmonic progressions. Martin Luther's German translation of the text mentioning the "last trumpet" describes a last "Posaune," or trombone, and Brahms employs three trombones and tuba at the moment of the instrument's sounding. The movement's middle section consists of a double fugue (a fugue built on two musical themes) that perhaps exceeds in magnificence the fugue in the third movement. The first three notes of the initial subject ("Lord, you are worthy") form still another descending version of the blessing motif, which appears throughout the theme and is used to produce the two fortissimo climaxes in the fugue.

The *Requiem* concludes with music that flows majestically like the waters of the River of Life. This last movement brings the work full circle: both the first and last movements are in F major; both begin with the same word, "Selig" ("Blessed"); the motif of blessing, in double basses and cellos, opens the movement; and both movements pronounce benedictions, the first movement upon those who mourn the dead, and the last upon the dead themselves. In the closing measures of the work, as at the end of the opening movement, the sopranos soar to a high A before the harp follows them heavenward and the chorus whispers a final blessing.

After Brahms gave Clara Schumann the *Requiem*'s score, she wrote to him: "I am completely filled with your *Requiem*. It is an immense piece that takes hold of one's whole being like very little else. The profound seriousness, combined with all the magic and poetry, has a wonderful, deeply moving, and soothing effect." Brahms thus fulfilled Schumann's 1853 prophecy, made when the two composers first met: "When he lowers his magic baton before the combined forces of chorus and orchestra, they will give him strength to reveal even more marvelous insights into the secrets of the spiritual world." May Brahms' transcendent music soothe and comfort us who suffer and struggle and lament our losses, and fill us with the blessings of hope and consolation, as we mourn all our beloved dead now at "rest from their labors," and as we seek strength and hope to continue our own!

--Notes by Lorelette Knowles

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SOLO ARTISTS

Soprano **ELEANOR STALLCOP-HORROX'S** Seattle Opera debut was as the Bridesmaid in von Weber's Freischütz. She has been a Seattle Opera chorister since 1997. A popular role for this Seattle native is Lenore in Beethoven's Fidelio, which she has sung at Willamette Concert Opera and Bel Canto Northwest. Other roles include the title roles of Puccini's Suor Angelica, Catalani's La Wally, and Puccini's Tosca at Willamette Concert Opera and Santuzza in Mascagni's Cavalleria Rusticana. Upcoming performances include the role of 5th Maid in Seattle Opera's current production of Elektra, the Countess in Mozart's Le Nozze di Figaro with Kitsap Opera & the Bremerton Symphony in November and the title role in Puccini's Tosca with Bellevue Opera in April, '09.

A native of Washington, baritone **BRIAN BOX** received his Master's degree in vocal performance from Western Washington University in 1985. Mr. Box performs frequently with many Northwest ensembles, including OSSCS, Seattle Choral Company, Seattle Pro Musica, Bellevue Chamber Chorus, and Choir of the Sound, and has performed with Rudolf Nureyev, singing Mahler's Songs of a Wayfarer to Mr. Nureyev's dance. He has collaborated with OSSCS in such works as Bach's St. Matthew Passion, St. John Passion, and Christmas Oratorio, the world premieres of Huntley Beyer's St. Mark Passion and The Mass of Life and Death, and is featured on the OSSCS recording of Handel's Messiah. For Tacoma Opera, Mr. Box created the role of Franz in Carol Sams' The Pied Piper of Hamelin. He has also performed extensively with Seattle Opera's education program and Northwest Operas in the Schools.

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2008 – 2009 SEASON

BACH CANTATAS

November 2, 2008, 3PM

Johann Sebastian Bach: *Sie werden aus Saba alle kommen*, BWV 65
Nimm von uns Herr, du treuer Gott, BWV 101
Missa Brevis in F major, BWV 233

MESSIAH

December 7, 2008, 3PM

George Frideric Handel: *Messiah*

CHRISTMAS ORATORIO

December 22, 2008, 7PM

Johann Sebastian Bach: Christmas Oratorio, BWV 248

MOZART

February 8, 2009, 3PM

Wolfgang Amadeus Mozart: Piano Concerto No. 22 in E-flat Major, K. 482
Judith Cohen, piano
Vesperae Solennes de Confessore, K. 339 (Solemn Vespers)
Sinfonia Concertante in E-flat Major for Violin, Viola, and Orchestra, K. 364
Ronald Patterson, violin, Roxanna Patterson, viola

SERENITY

March 15, 2009, 3PM

Ralph Vaughan Williams: Serenade to Music
Igor Stravinsky: The Fairy's Kiss
Ludwig van Beethoven: Symphony No. 6 in F Major, Opus 68 "Pastorale"

ST JOHN PASSION

April 5, 2009 – Palm Sunday – 3PM

Johann Sebastian Bach: *St. John Passion*, BWV 245

HANDEL & HAYDN

May 3, 2009, 3PM

Franz Joseph Haydn: Symphony No. 87
George Frideric Handel: Concerto a Due Cori

SLAVIC MELODIES

June 7, 2009, 3PM

Antonin Dvorak: Czech Suite in D Major, Opus 39
Robert Kechley: Folks Songs for Chorus and Orchestra
Sergei Rachmaninoff: Piano Concerto No. 2 in C minor, Opus 18
Mark Salman, piano

All concerts will be held at Seattle's First Free Methodist Church, 3200 Third Ave W on Sundays at 3PM *except* Christmas Oratorio, which will be on Monday, December 22 at 7PM. Tickets are available through Brown Paper Tickets by telephone, 1-800-838-3006, online at www.brownpapertickets.com or at any Silver Platters Store. For information, call OSSCS at 206-682-5208, or visit www.ossccs.org. Season Ticket Prices: **General \$185, Senior \$150, Student \$75, Youth (7-17) one free per paid admission.**

**Pro-rated season tickets for the remainder of the season available through OSSCS Office only:
Gen \$160, Senior \$130, Student \$65**