

Daybreak of Freedom

Sunday, November 9, 2014 • 3:00 PM
First Free Methodist Church

Orchestra Seattle
Seattle Chamber Singers
Clinton Smith, conductor



JOSEPH SCHWANTNER (*1943)
New Morning for the World ("Daybreak of Freedom")

Vivian Phillips, narrator

—Intermission—

LUDWIG VAN BEETHOVEN (1770–1827)
Symphony No. 9 in D Minor, Op. 125

Allegro ma non troppo, un poco maestoso

Molto vivace—Presto

Adagio molto e cantabile—Andante moderato—Tempo I—Andante moderato—Lo stesso tempo

Presto—Allegro ma non troppo—Tempo I—Vivace—Tempo I—Allegro assai—Tempo I—

Allegro assai—Presto (Recitativo)—Allegro assai—

Allegro assai vivace: alla marcia—

Andante maestoso—Adagio ma non troppo, ma divoto—

Allegro energico, sempre ben marcato—Allegro ma non tanto—

Poco adagio—Poco allegro, stringendo il tempo, sempre più allegro—Prestissimo

Kimberly Giordano, soprano
Sarah Larsen, mezzo-soprano
Eric Neuville, tenor
Charles Robert Stephens, baritone



This performance to commemorate the 25th anniversary of the fall of the Berlin Wall is presented in partnership with the Consulate General of the Federal Republic of Germany and the Honorary Consul of the Federal Republic of Germany.

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

OSSCS wishes to thank our friends at the Seattle Philharmonic Orchestra for the use of their celesta at this performance.

Special thanks to First Free Methodist Church for all of their assistance in making OSSCS's 45th season possible, and for providing refreshments during intermission. Donations left at the refreshments tables help support FFMC and its programs.

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

OSSCS 2014–2015 Season: Moments in Time

HOLIDAY POPS

Saturday, December 6, 2014 • 2:00 p.m.

MESSIAH

Sunday, December 21, 2014 • 3:00 p.m.

HANDEL *Messiah*, HWV 56

CHAMBER MUSIC

Sunday, January 11, 2015 • 3:00 p.m.

Works by Mozart, Ewald, Villa-Lobos and others.

TURNING POINTS

Sunday, February 8, 2015 • 3:00 p.m.

DVOŘÁK Three Slavonic Dances

SHOSTAKOVICH Chamber Symphony

PÄRT *Fratres*

MOZART Symphony No. 29 in A Major
*plus a performance by the winner of the
2014–2015 OSSCS Concerto Competition*

ETERNITY

Sunday, March 8, 2015 • 3:00 p.m.

DURUFLÉ *Requiem*, Op. 9

HOLST *The Planets*, Op. 32

DELIVERANCE

Saturday, April 18, 2015 • 7:30 p.m.

HANDEL *Israel in Egypt*, HWV 54

1954 IN AMERICA

Sunday, May 17, 2015 • 3:00 p.m.

COPLAND *The Tender Land* Suite

WHITACRE *Leonardo Dreams*

of His Flying Machine

DOHNÁNYI *American Rhapsody*, Op. 47

Broadway and radio hits of 1954

L. BERNSTEIN *On the Waterfront* Suite
*plus the world premiere of a new work from the
winner of the OSSCS Composer Competition*

All concerts at First Free Methodist Church.

Tickets: www.osscs.org or 1-800-838-3006

To purchase prorated subscriptions for the remaining concerts of the 2014–2015 season, visit the box office during intermission or after the concert.

Violin

Susan Beals
Dean Drescher
Karen Frankenfeld
Stephen Hegg
Jason Hershey
Manchung Ho
Emmy Hoech
Maria Hunt
Fritz Klein*
Pam Kummert
Mark Lutz
Gregor Nitsche
Lorenzo Prelli
Stephen Provine**
Davis Reed
Elizabeth Robertson
Theo Schaad
Janet Showalter
Kenna Smith-Shangrow
June Spector

Viola

Lauren Daugherty
Susan Herring
Katherine McWilliams
Stephanie Read
Rebecca Rodman
Robert Shangrow
Sam Williams*

Cello

Kaia Chessen
Peter Ellis
Karen Helseth
Katie Sauter Messick
Annie Roberts
Valerie Ross
Carrie Sloane
Matthew Wyant*

Bass

Michaela Credo
Jo Hansen
Ericka Kendall
Kevin McCarthy
Steven Messick*

Flute

Virginia Knight
Shari Muller-Ho*
Alysa Treber

Piccolo

Melissa Underhill

Oboe

Rebecca Rice*
Derek Stephenson

English Horn

David Barnes

Clarinet

Steven Noffsinger*
Chris Peterson

Bass Clarinet

Cynthia Ely

Bassoon

Jeff Eldridge
Judith Lawrence*
Jamael Smith

Contrabassoon

Michel Jolivet

Horn

Barney Blough
Laurie Heidt*
Jim Hendrickson
Matthew Kruse

Trumpet

Rabi Lahiri
Peter Nelson-King
Janet Young*

Trombone

Cuauhtemoc Escobedo*
Jim Hattori
Chad Kirby
Steven Sommer

Tuba

David Brewer

Timpani

Dan Oie

Percussion

Ginny Bear
Memmi Ochi
Amy Vandergon

Harp

Naomi Kato

Keyboard

Walter Knowles
Michael Refvem

** *concertmaster*

* *principal*

Soprano

Barb Anderson
Ann Bridges
Sue Cobb
Crissa Cugini
Olivia Davis
Cinda Freece
Kiki Hood
Jill Kraakmo
Peggy Kurtz
Nancy Shasteen
Bridget Stone

Alto

Sharon Agnew
Julia Akoury-Thiel
Jane Blackwell
Deanna Fryhle
Rose Fujinaka
Pamela Ivezić
Ellen Kaisse
Jan Kinney
Lorelette Knowles
Theodora Letz
Lila Woodruff May
Laurie Medill
Annie Thompson
Brittany Walker

Tenor

Ron Carson
Alex Chun
Ralph Cobb
Jon Lange
German Mendoza Jr.
Tom Nesbitt
Victor Royer
Rhemé Sloan
TJ Taylor

Bass

Timothy Braun
Andrew Danilchik
Michael Dunlap
Stephen Keeler
Caleb Richmond
Steven Tachell
Skip Viau
Richard Wyckoff

Program Notes

Joseph Schwantner

New Morning for the World (“Daybreak of Freedom”)

Schwantner was born in Chicago on March 22, 1943. He composed *New Morning for the World* in 1982, funded by a grant from AT&T. David Effron conducted the Eastman Philharmonia with Willie Stargell as narrator in the world premiere on January 15, 1983, at the Kennedy Center. In addition to narrator, the work requires 4 flutes (two doubling piccolo), 3 oboes (one doubling English horn), 3 clarinets (one doubling bass clarinet), 3 bassoons, 4 horns, 3 trumpets, 4 trombones, tuba, timpani, a massive percussion battery, piano, celesta, harp and strings.

American composer Joseph Schwantner received his musical training in the Chicago area, studying guitar and tuba while in high school, and earning degrees from the American Conservatory and Northwestern University. After receiving a Ph.D. from Northwestern, he taught for a year each at Pacific Lutheran University and Ball State before joining the faculty of the Eastman School of Music.

As a teenager, he won a national award for *Offbeat* (an atonal work for jazz ensemble in $\frac{5}{4}$ time), and in 1970 became the first recipient of the Charles Ives Scholarship. Schwantner’s early compositions, predominantly for chamber ensembles, employed twelve-tone techniques. His 1977 work for the Eastman Wind Ensemble, . . . and the mountains rising nowhere, combined tonal and serial writing (and quickly became recognized as a modern wind band masterpiece), while *Aftertones of Infinity*, one of his first major orchestral works, won the 1979 Pulitzer Prize for Music.

That same year, Robert Freeman, director of the Eastman School of Music, met Willie Stargell, first baseman and team captain for the Pittsburgh Pirates, who would win the 1979 World Series. Freeman subsequently invited Stargell to participate in a project that would honor the memory of Martin Luther King Jr. “I feel very honored and flattered to be part of this,” Stargell told *The New York Times* in July 1982. “Dr. King has meant everything to me. He was a great inspiration, standing for everything that is good in living. I’m happy that the project has been approved by Dr. King’s widow, Coretta.”

Freeman approached Schwantner to compose what was initially dubbed a “concerto” for speaker and orchestra. “I was excited by the opportunity to engage my work with the profound and deeply felt words of Dr. King,” the composer wrote in 2007, “a man of great dignity and courage whom I had long admired. The words that I selected . . . were garnered from a variety of Dr. King’s writings, addresses and speeches, and . . . bear witness to the power and nobility of Martin Luther King’s ideas, principles and beliefs.”

New Morning for the World, while immediately accessible, incorporates elements of minimalism into Schwantner’s personal harmonic language, with the use of unusual meters such as $\frac{11}{8}$ and $\frac{11}{16}$ helping to create an unsettling rhythmic landscape that evokes the turbulence of the times during which King lived—and so tragically perished.

—Jeff Eldridge

Ludwig van Beethoven

Symphony No. 9 in D Minor, Op. 125

Beethoven was baptized December 17, 1770, in Bonn, Germany, and died March 26, 1827, in Vienna, Austria. The first performance of this symphony took place on May 7, 1824, at Vienna’s Kärntnertor Theatre. In addition to SATB soloists and chorus, the score calls for for pairs of woodwinds (plus piccolo and contrabassoon), 4 horns, 2 trumpets, 3 trombones, timpani, percussion and strings.

“I carry my thoughts about with me for a long time . . . before writing them down,” wrote Ludwig van Beethoven around 1822. “Once I have grasped a theme I shall not forget it even years later. I change many things, discard others, and try again and again until I am satisfied; then, in my head [the work] rises, it grows, I hear and see the image in front of me from every angle . . . and only the labor of writing it down remains . . . I turn my ideas into tones that resound, roar and rage, until at last they stand before me in the form of notes.”

The son of Johann van Beethoven, a tenor at the elector’s court and a competent teacher of violin and clavier, and Maria Magdalena, the widow of a valet, child prodigy Ludwig grew up amid destitution, discord and distress. His father was very demanding, became an alcoholic, and was dismissed from court service in 1789. Of Ludwig’s seven siblings, only two survived infancy. At age 11, the unhappy Ludwig was taken away from school to pursue musical studies exclusively. He learned to play the organ, piano, violin and viola, and began to compose. In 1784, he was appointed second organist in the electoral chapel in Bonn, where—for the next eight years—he was very active in the musical life of the city, his talents noticed by the musically discerning. He visited Vienna in 1787 and took some composition lessons from Mozart, but had to return home to manage household affairs when his mother died. He settled permanently in Vienna in 1792, when the elector fled Bonn as a revolutionary French army advanced.

In Vienna, Beethoven studied with Haydn (from whom he claimed to have learned nothing), Johann Albrechtsberger (whom Beethoven found overly strict) and Aloys Förster, a composer of string quartets, to whom he gave the most credit as a teacher. The young Beethoven survived financially by teaching and playing the piano at private music-meetings, where his dynamic, emotionally charged performances began to attract attention. He moved increasingly from a career as a virtuoso pianist toward one as a composer, writing piano concertos and sonatas, chamber works, and then symphonies. By 1800, his musical prestige considerable and his material fortunes blossoming, he became aware that his hearing was deteriorating: deafness soon threatened his musical life, as well as his social and personal life. He became increasingly morose, withdrawn and distrustful, contemplating suicide in 1802. He wrote that only art—and his belief that he had much of importance to express musically—withheld him from ending his wretched existence. He also wrote of his longing for a single day of joy: “O Providence—grant me some time a pure day

of joy. For so long now the heartfelt echo of true joy has been strange to me. Oh when—oh when, oh Divine One—can I feel it again in the temple of nature and of mankind—Never? No—oh that would be too hard.”

Perhaps it was this unquenchable hope for joy that enabled Beethoven to survive his innumerable troubles, which included increasingly poor health (he suffered from asthma, lupus, eye disease, liver ailments, dropsy, fevers and pneumonia, in addition to his deafness), financial misfortune, political and social turbulence, and disappointment and tension in his personal life. Indeed, over the next quarter century he composed some of the most dramatic and passionate of all musical works, becoming a public figure in a way that no composer had before. When he died in Vienna in March of 1827, it is said that 10,000 people attended his funeral. Never beholden for his livelihood to the nobility, he helped to create a new musical age: that of the artist as hero who belongs to all humanity.

Beethoven’s final symphony, generally known as the “Choral Symphony,” is a work of monumental proportions. Its innovative musical syntax has influenced virtually every Western composer (particularly Mendelssohn, Brahms, Wagner, Bruckner and Mahler) since its premiere. Performances of the work have also marked epochal public occasions: in 1989, students played its finale through loudspeakers in Tiananmen Square to inspire courage, and Leonard Bernstein led a performance in Berlin to celebrate the razing of the Berlin Wall, substituting the word *Freiheit* (“freedom”) for *Freude* (“joy”) in the text of the finale.

Before he left Bonn in 1792, Beethoven seems to have

been contemplating a musical setting of Schiller’s “Ode to Joy” (*An die Freude*), which, because of its expression of utopian ideals and its delirious praise of “joy,” had inspired the composer since his earliest years. In 1810, the outline of the chief melody appeared in the Op. 80 *Choral Fantasy* for piano, chorus and orchestra, in which a poem in praise of music forms the foundation of a brilliant choral finale. Beethoven worked on the Ninth Symphony from 1822 to 1824, after he had become almost completely deaf and could hear his music only in his head. The melody to which he finally set portions of Schiller’s poem became one of the best-known and most dearly loved tunes of all time, a symbol of humanity’s desire for universal joy and fraternity.

The work is structured in the traditional four-movement design, but in size, scope, complexity and difficulty it goes far beyond all previous examples of the genre, stretching the symphonic framework nearly to the breaking point. It was first performed employing about 24 singers for each of the four choral parts. Some see in this symphony Beethoven’s continuing struggle to find his “day of joy,” and if he did not succeed in finding it for himself, he has undoubtedly led others to discover joy of their own. The work is, in any event, the magnificent culmination of his career as the symphonist whose works form the bridge between the Classical and Romantic musical periods. It shines as the prime example of Beethoven’s belief that music expresses—and is to be understood through—feelings.

The first two movements, with their persistent, powerful and percussive dotted rhythms, evince tension and conflict. The mystery and emptiness of the D-minor first

Text and Translation

O Freunde, nicht diese Töne!
Sondern lasst uns angenehmere
anstimmen, und freudenvollere.

—Ludwig van Beethoven

Freude, schöner Götterfunken,
Tochter aus Elysium,
wir betreten feuertrunken,
Himmlische, dein Heiligtum.
Deine Zauber binden wieder
was die Mode streng geteilt;
alle Menschen werden Brüder
wo dein sanfter Flügel weilt.

Wem der große Wurf gelungen,
eines Freundes Freund zu sein,
wer ein holdes Weib errungen,
mische seine Jubel ein!
Ja, wer auch nur eine Seele
sein nennt auf dem Erdenrund!
Und wer’s nie gekonnt, der stehle
weinend sich aus diesem Bund!

Freude trinken alle Wesen
an den Brüsten der Natur,
alle Guten, alle Bösen
folgen ihre Rosenspur.

O friends, not these sounds!
Rather let us sing more pleasing
songs, full of joy.

Joy, brilliant spark of the gods,
daughter of Elysium,
drunk with fire, we enter,
Divinity, your sacred shrine.
Your magic again unites
all that custom harshly tore apart;
all men become brothers
beneath your gentle hovering wing.

Whoever has won in that great gamble
of being friend to a friend,
whoever has won a gracious wife,
let him join in our rejoicing!
Yes, even if there is only one other soul
he can call his own on the whole Earth!
And he who never accomplished this should
steal away weeping from this company!

All creatures drink of joy
at Nature’s breast,
All men, good and evil,
follow her rose-strewn path.

Küsse gab sie uns und Reben,
einen Freund, geprüft im Tod;
Wollust ward dem Wurm gegeben,
und der Cherub steht vor Gott!

Froh, wie seine Sonnen fliegen
durch des Himmels prächt’gen Plan,
laufet, Brüder, eure Bahn,
freudig wie ein Held zum Siegen.

Freude, schöner Götterfunken,
Tochter aus Elysium,
wir betreten feuertrunken,
Himmlische, dein Heiligtum.
Deine Zauber binden wieder
was die Mode streng geteilt;
alle Menschen werden Brüder
wo dein sanfter Flügel weilt.

Seid umschlungen, Millionen!
Diesen Kuss der ganzen Welt!
Brüder, über’m Sternenzelt
muss ein lieber Vater wohnen.
Ihr stürzt nieder, Millionen?
Ahnest du den Schöpfer, Welt?
Such’ ihn über’m Sternenzelt!
über Sternen muss er wohnen.

movement's opening chord seem to evoke desolation and despair, and the darkness is deepened by the descending minor melodic figures in the principal theme. But the mood lightens a little during the rest of the movement: its second theme is in the brighter B \flat major, and occasional melodic hints seem to anticipate the finale. A rapid, helter-skelter musical chase, which Beethoven spoke of in a sketch as "mere sport," opens the second movement, also in D minor. This is followed by a gentler, major-key trio section, in which melodic foretastes of the finale again appear.

The contemplative third movement is also built on two contrasting themes, the first in B \flat and serenely song-like, the second in D and somewhat faster. The slow first theme is decorated with increasingly complex musical patternwork in its two variations and lengthy coda. Prior to each of the variations, the second, somewhat faster-moving theme appears, first in D and then in G, providing tonal contrast.

The gigantic choral finale begins with a furious orchestral expostulation, followed by a "rejection" of material from the first three movements, themes of which are quoted in turn. The "Freude" theme is then presented and given three variations before an even more dissonant outburst signals the entry of the voices. A solo baritone sings, "O friends, not these sounds! Rather, sing more pleasing songs, full of joy," and soloist and chorus then join in the "Freude" theme. This is worked into a huge musical structure in which four soloists, chorus and orchestra combine in a virtual "symphony within a symphony," with a grand "opening movement" in D, a brisk "Turkish march" in B \flat major and $\frac{6}{8}$ time, a stately "slow movement" in G, and a "finale"

that combines the "Freude" and "seid umschlungen" ("be embraced") themes.

Many of the symphony's early critics, especially in England, found the choral finale completely incomprehensible and incoherent, but the work nevertheless enjoyed a sensational reception. When the composer, who by this time was completely deaf, appeared to direct the premiere, he received five rounds of applause. Because Viennese concert etiquette prescribed three rounds only for royalty, Beethoven's acclaim caused the police to attempt to curtail the overly enthusiastic outbursts. Although Beethoven presided from a conducting stand in front of the performers, the real direction of the performance was in the hands of the theater's Kappellmeister, who had instructed the performers to pay no heed to Beethoven's gestures, and of the orchestra's concertmaster. It is said that, at the end of the performance, the applause was thunderous, and realizing that the composer could not hear the ovation, the singer Caroline Unger turned him to face the audience.

Following the concert, the exhausted composer fainted. He later made his way to the home of Anton Schindler, his friend and first biographer, and there, too drained to eat or drink, he fell asleep fully clothed and remained so until morning. The unkempt man with broad shoulders and a mass of unruly hair, who was poorly educated and ill-mannered, who clashed with himself and the world, did what his one-time hero, Napoleon, had tried but failed to do: Beethoven, through his musical talent and tenacity, conquered the world.

—Lorelette Knowles

Kisses she gave us and vines,
a friend, faithful to death;
desire was even given to the worm,
and the cherub stands before God!

Joyously, just as His suns fly
through the splendid arena of heaven,
run, brothers, your course
gladly, like a hero to victory.

Joy, brilliant spark of the gods,
daughter of Elysium,
drunk with fire, we enter,
Divinity, your sacred shrine.
Your magic again unites
all that custom harshly tore apart;
all men become brothers
beneath your gentle hovering wing.

Be embraced, ye millions!
This kiss is for the entire world!
Brothers, above the canopy of stars
surely a loving Father dwells.
Do you bow down, ye millions?
Do you sense the Creator, World?
Seek Him above the canopy of stars!
Above the stars must He dwell.

Freude, schöner Götterfunken,
Tochter aus Elysium,
wir betreten feuertrunken,
Himmlische, dein Heiligtum.

Seid umschlungen, Millionen!
Diesen Kuss der ganzen Welt!

Ihr stürzt nieder, Millionen?
Ahnest du den Schöpfer, Welt?
Such' ihn über'm Sternenzelt!
Brüder! Brüder!
über'm Sternenzelt
muss ein lieber Vater wohnen.

Freude, Tochter aus Elysium,
deine Zauber binden wieder
was die Mode streng geteilt;
alle Menschen werden Brüder
wo dein sanfter Flügel weilt.
Seid umschlungen, Millionen!
Diesen Kuss der ganzen Welt!
Brüder, über'm Sternenzelt
muss ein lieber Vater wohnen.
Freude, schöner Götterfunken,
Tochter aus Elysium!

—Friedrich von Schiller

Joy, brilliant spark of the gods,
daughter of Elysium,
drunk with fire, we enter,
Divinity, your sacred shrine.

Be embraced, ye millions!
This kiss is for the entire world!

Do you bow down, ye millions?
Do you sense the Creator, World?
Seek Him above the canopy of stars!
Brothers! Brothers!
Above the canopy of stars
surely a loving Father dwells.

Joy, daughter of Elysium,
Your magic again unites
all that custom harshly tore apart;
all men become brothers
beneath your gentle hovering wing.
Be embraced, ye millions!
This kiss is for the entire world!
Brothers, above the canopy of stars
surely a loving Father dwells.
Joy, brilliant spark of the gods,
daughter of Elysium!

About the Conductor

Now in his second season as music director of Orchestra Seattle and the Seattle Chamber Singers, **Clinton Smith** also continues as artistic director and principal conductor of the St. Cloud Symphony, and serves on the music staff of Santa Fe Opera covering and preparing performances of Beethoven's *Fidelio* and the North American premiere of Huang Ruo's *Dr. Sun Yat-sen*.

Clinton recently conducted the University of Michigan Opera Theater production of *Il barbiere di Siviglia*, 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 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 *Mademoiselle 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. For Minnesota Opera's New Works Initiative, and as an avid fan of new music, Clinton prepared workshops of Douglas J. Cuomo's *Doubt*, Ricky Ian Gordon's *The Garden of the Finzi-Continis* and the North American premiere of Jonathan Dove's *The Adventures of Pinocchio*, as well as Dominick Argento's *Casanova's Homecoming* and Bernard Herrmann's *Wuthering Heights*. With the St. Cloud Symphony's Young Composer's Competition, Clinton premieres a new work every season.

Previous positions include music director and conductor of the Franco-American Vocal Academy in France (*La Périochole*, *La vie parisienne*, *La belle Hélène*), the Austrian-American Mozart Academy in Salzburg (*Le nozze di Figaro*, *Der Schauspieldirektor*, *Bastien und Bastienne*, *Die Zauberflöte*) and the University of Michigan Life Sciences Orchestra. Clinton has also served as assistant conductor for the Austin Symphony, International Institute of Vocal Arts in Chiari, Italy, the University of Michigan Opera Theater's productions of *La bohème* and *The Bartered Bride*, and the University of Michigan Symphony and Philharmonia Orchestras, for which he covered the world premiere of Evan Chambers' *The Old Burying Ground* at Carnegie Hall.

A native Texan, Clinton received his D.M.A. ('09) and M.M. ('06) in Orchestral Conducting from the University of Michigan, where he studied with Kenneth Kiesler and Martin Katz, and a B.M. in Piano Performance ('04) from the University of Texas at Austin.

About OSSCS

Orchestra Seattle and the Seattle Chamber Singers form a partnership unique among Pacific Northwest musical organizations, combining a 60-member orchestra with a 45-voice chorus to perform oratorio masterworks alongside symphonic repertoire and world premieres.

George Shangrow (1951–2010) founded the Seattle Chamber Singers in 1969, when still a teenager. The group performed a diverse array of music, from works of the Medieval, Renaissance and Baroque periods to contemporary pieces, partnering with an ad hoc group of instrumentalists to present Bach cantatas and Handel oratorios—many of which received their first Seattle performances under George's direction. In 1979, George formed an orchestra originally called the Broadway Chamber Symphony (after the Broadway Performance Hall on Seattle's Capitol Hill, where it gave its first concerts) and later, beginning with the 1991–1992 season, Orchestra Seattle. With George on the podium (or conducting from the harpsichord), OSSCS became renowned for performances of the Bach Passions and numerous Handel oratorios—particularly *Messiah*. During the "Bach Year" of 1985, the ensembles presented 35 concerts devoted to dozens upon dozens of Bach's works to celebrate the 300th anniversary of the composer's birth.

George Shangrow lost his life in a car crash in 2010, an event that shocked not only OSSCS musicians and our audiences, but the entire Pacific Northwest musical community. Over the ensuing three seasons, the volunteer performers of OSSCS partnered with a number of distinguished guest conductors to carry on the astounding musical legacy George created. Beginning with the 2013–2014 season, OSSCS welcomed Clinton Smith as our new music director.

About the Soloists

Seattle native **Vivian Phillips** has served the City of Seattle in a number of capacities throughout her professional career. An alum of Leadership Tomorrow and the Alki Foundation Political Involvement Institute, Ms. Phillips worked on the historic Paramount Theatre restoration, served as Mayor Paul Schell's director of communications, led long-term sustainability planning for the iconic Langston Hughes Performing Arts Center, and has served as an adjunct professor at Seattle University. Her work in the arts has ranged from theater producing and managing to producing and hosting media programs focused on arts. She has worked in locally produced theater and consulted for national touring companies. Ms. Phillips is member of the Seattle Arts Commission and presently serves as director of marketing and communications for Seattle Theatre Group, operators of three historic theaters and presenters of over 500 performing arts events annually. She regularly hosts and emcees programs and events, and has an impressive list of interviews to her credit. She has performed on stage and is the recipient of several awards for her excellence in leadership, community service and programs produced for municipal cable outlets.

Soprano **Kimberly Giordano**, lauded for her “polished,” “sterling” and “honest performance” (*The Seattle Times*), delights audiences with her shimmering blend of elegance and emotion. Her operatic roles include Micaëla in *Carmen*, Pamina in *Die Zauberflöte*, Rose in *Street Scene* and Gretel in *Hansel and Gretel*. She has appeared with Aspen Opera Theater Center, Tacoma Opera, Lyric Opera Cleveland, Bellevue Opera, NOISE and Seattle Opera. Equally compelling on the concert stage, Ms. Giordano made her Carnegie Hall debut in Vaughan Williams’ *Dona nobis pacem*. A gifted performer of contemporary music, she sang the role of Kelly in the West Coast premiere of *Black Water*, by John Duffy and Joyce Carol Oates. Her 2014–2015 season includes a concert of Strauss repertoire at Western Washington University.

Mezzo-soprano **Sarah Larsen**, praised as “sizzling,” “riveting” and possessing a “plummy, ripe mezzo,” debuted with Santa Fe Opera as Mercédès in *Carmen* at their 2014 summer festival. Upcoming engagements include Duruflé’s *Requiem* with OSSCS, La Muse/Nicklausse (cover) for *Les contes d’Hoffmann* with the Metropolitan Opera, and a return to Seattle Opera for her role debut as the composer in *Ariadne auf Naxos*. An alumna of the Seattle Opera Young Artist Program, Ms. Larsen returned to Seattle Opera for their 2013–2014 season as Maddalena in *Rigoletto* and the Secretary in *The Consul*. In May 2013, she premiered a new song cycle, *Farewell, Auschwitz* by Jake Heggie and Gene Sheer, with Music of Remembrance, a recording of which is now available on the Naxos label.

Tenor **Eric Neuville** is a regular on the Seattle Opera stage, performing roles in *Lucia di Lammermoor*, *Don Giovanni*, *Die Zauberflöte* and *Les contes d’Hoffmann*. Upcoming roles include Don Ottavio in *Don Giovanni* with Vashon Opera, Tamino in *Die Zauberflöte* with Tacoma Opera, Don Jose in *La tragédie de Carmen* with the Washington Idaho Symphony, and Scaramuccio in *Ariadne auf Naxos* with Seattle Opera. A regular on concert stages, this season he sings Beethoven’s Ninth with the Seattle Symphony, *Carmina Burana* with the Austin Symphony and *Messiah* with the Washington Idaho Symphony. As a member of the Grammy-nominated ensemble *Conspirare*, Mr. Neuville has participated in recording projects for Harmonia Mundi and a nationally televised PBS special, *Conspirare: A Company of Voices*.

Baritone **Charles Robert Stephens** has enjoyed a career spanning a wide variety of roles and styles in opera and concert music, with *Opera News* praising him for “committed characterization and a voice of considerable beauty.” At New York City Opera, he sang the role of Prof. Friedrich Bhaer in the New York premiere of Mark Adamo’s *Little Women*, and was hailed by *The New York Times* as a “baritone of smooth distinction.” He has sung on numerous occasions at Carnegie Hall in a variety of roles with Opera Orchestra of New York, the Oratorio Society of New York, the Masterworks Chorus and Musica Sacra. This season he appears with the Seattle Symphony, Portland Chamber Orchestra, Whatcom Chorale, Helena Symphony, Trinity Concerts Portland, Tacoma Opera and Bainbridge Chorale.



SUSAN BEALS
REAL ESTATE

Now is a perfect time
to buy or sell a home!
With low interest rates and
housing prices still on the rise,
it is the time to make a move!

Contact me today for a complimentary
Competitive Market Analysis
and see what your home is worth.
or request a copy of
“5 Essential Steps For
Selling or Buying a Home.”

**Windermere**
REAL ESTATE

Susan Beals
206.619.5809
susanbeals@windermere.com
www.susanbeals.com



seattlesings

A project of the
Greater Seattle
Choral Consortium

This choir is a proud member of the

greater seattle
CHORAL
consortium

Access the rich variety of excellent
performances available in our
online calendar at

www.seattlesings.org

or scan the image below.



OSSCS Supporters

Composer's Circle

[\$5,000+]

Barbara & Eugene Kidder
Allen & Christine Rickert

Concerto Circle

[\$2,500–\$4,999]

Elizabeth Hubbard &
David Zapolsky
Gerald Kechley
Liesel van Cleeff

Cadenza Circle

[\$1,000–\$2,499]

Hal & Susan Beals
Ben & Nancy Brodie
Crissa Cugini
Beatrice Dolf
Dean & Bette Drescher
Deanna & Craig Fryhle
Bill Halligan &
Pamela McPeck
Harper D. Hawkins
Rosemary James
Stephen & Mary Keeler
May Family Foundation
Gary & Barbara Messick
Dennis & Jean Moore
Hans & Lyn Sauter
Nancy Shasteen &
Henry Brashen
George Wallerstein

Vivace [\$500–\$999]

Hilary Anderson
Jane Blackwell
Audrey Don
Jim Hattori
Stephen Hegg &
David Reyes

Manchung Ho &
Shari Muller-Ho
Arnaldo Inocentes
Elizabeth Kennedy &
Robert Kechley
Fritz Klein
Sherrill Kroon
Theodora Letz & Paul Blinzer
Julie Lutz
Mark Lutz
Steven Messick
& Katie Sauter Messick
Theo Schaad &
Barbara Schaad-Lamphere
Marcia & Eugene Smith
Ann Thompson

Presto [\$250–\$499]

Barb & Tom Anderson
David & Julia Brewer
Gregory Canova &
Barbara Linde
Jo Hansen
Ted & Carol Hegg
Lorelette & Walter Knowles
Jill & Arnold Kraakmo
Jason Kuo
H. James Lurie
Laurie Medill & David Savage
Thais Melo & Rabi Lahiri
Rebecca Rodman
Sheila Smith
Jay & Becky White
Rick Wyckoff & Carol Judge
Janet Young

Allegro [\$100–\$249]

Tom Bird
Brad Cawyer
Ronald Chase
Alex Chun
Michael & Patricia Clarke
Ralph & Sue Cobb
Daniel & Kathleen Dow
Douglas & Dana Durasoff

Nancy Ellison
Phillip Gladfelter
Eric Golpe
Clarence Hall Jr.
Susan Hamilton
N. Michael & Morreen Hansen
Susan Herring
Brenda Hogarth
Margaret Hudson
Jessie Johanson
Sherry Johnson
Ellen Kaisse
Olga Klein
Virginia Knight
David & Peggy Kurtz
Jon & Elizabeth Lange
Judith Lawrence
Daniel Lee
Lila Woodruff May
Karen McCahill
Jane McWilliams
Horst & Ingrid Momber
Howard Morrill
Steven Noffsinger
Karen & Dan Oie
Paula Rimmer
Annie Roberts
Randy & Willa Rowher
Valerie Ross
Geraldyn Shreve
Art Thiel & Julia Akoury-Thiel
David & Reba Utevsy
Pieter & Tjitske van der Meulen
Paul Vega
David & Pat Vetterlein
Anthony & Roselee Warren
Douglas & Susan Woods
Wilson & Barbara Wyant
Yi-Fen Yang

Piano [\$25–\$99]

Erika Chang
Kyla DeRemer & David Weidner
Y. A. Farjo
Lucinda & Wallace Freece

Virginia Glawe
Charlotte Hood
Kiki Hood
Eric Ishino
Kenneth Johnson
Katherine McWilliams
Jerry Mingo
Joanie Moran
Christine B. Moss
Sueellen Ross
Alexander & Jane Stevens
Douglas & Ingrid Welti
Joanne Wise
Mark Wysocki

In Memoriam

Beverly Dumas
Joe Johanson
Alvin Kroon
Dr. James Lurie
George Shangrow
Nedra Slauson
Irene White

Corporate Underwriting

Construction Dispute
Resolution

Matching Gifts

The Boeing Co.
Google
Microsoft
Seattle Foundation

Grants



OFFICE OF ARTS & CULTURE
SEATTLE

The above list includes gifts received between December 1, 2013, and October 30, 2014. Please e-mail jeremy@ossacs.org if you notice omissions or inaccuracies. (Please note that, per IRS regulations, only amounts over fair market value of auction items are considered tax-deductible contributions.) OSSCS, a non-profit 501(c)3 arts organization, relies upon support from you, our loyal listeners, to continue our mission of bringing great music to life.

Contributions are fully tax-deductible. Please see a volunteer in the lobby, visit www.ossacs.org or call 206-682-5208 to make a donation.

The Refreshment of the Soul

Saturday, January 15, 2015 at 2:00 p.m.

Music of Dvořák, Bach and Berlioz
with soprano Kamila Stern and pianist Adam Stern

www.seattlephil.org


seattlephilharmonic
orchestra

Jason S. Kuo

Piano Instructor

NE Seattle • Bellevue
adult students welcome

Phone: (206)409-9787
Email: jason.kuo@gmail.com
www.studio9509.com

