

ORCHESTRA SEATTLE ■ SEATTLE CHAMBER SINGERS
GEORGE SHANGROW, MUSIC DIRECTOR
2001-2002 SEASON

Brahms Requiem

Sunday, October 21, 2001 ■ 3:00 PM

S. Mark Taper Foundation Auditorium
Benaroya Hall

Mark Salman, *piano*
Eleanor Stallcop-Horrox, *soprano*
Brian Box, *baritone*

Orchestra Seattle
Seattle Chamber Singers
George Shangrow, *conductor*

JOHANNES BRAHMS Piano Concerto No. 2 in B flat major, Op. 83
1833-1897

Allegro non troppo
Scherzo: Allegro appassionato
Andante
Rondo: Allegretto grazioso

Mark Salman, piano

INTERMISSION

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

Our performance of Johannes Brahms' Ein deutsches Requiem
is dedicated to the victims of the September 11, 2001 tragedy.

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

This concert is being broadcast live on Classical KING-FM 98.1.

PROGRAM NOTES

He was logical and studious and could be reserved, withdrawn, and even morose, but he also loved coarse humor; he was known for his caustic wit, yet possessed a tenderness that he expressed through his passionate music.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 need the comfort of his sublime and emotionally powerful music, especially at this sorrowful 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 lucidity of structure and lack of dependence on extra-musical images or ideas, and their rich harmonies, passion, and lyricism, Brahms' works combine the finest characteristics of both the Classical and the Romantic styles of musical composition. His four symphonies are considered among the best ever written, and his songs are loved the world over. He could be pleasingly unassuming when it came to his own compositional prowess: asked by the daughter of Johann Strauss, Jr. 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."

At the age of 10, Brahms found himself playing the piano in Hamburg's rough waterfront district taverns and dance halls in order to augment his family's income. He had studied piano from the age of seven and theory and composition from age thirteen, and he arranged music for his bass-playing father's light orchestra while absorbing the popular Gypsy style associated with Hungarian folk music. By the age of twenty, his reputation as a pianist enabled him to become concert-tour accompanist to a famous Hungarian violinist. Brahms' early compositions caught the eye of Joseph Joachim, the leading violin virtuoso of his time. Joachim facilitated a visit between Brahms and composer Robert Schumann, who praised the twenty-year-old "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 which later settled into an abiding 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 famously, "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.

— Lorelette Knowles

JOHANNES BRAHMS

Piano Concerto No. 2 in B flat major, Op. 83

Brahms was born in Hamburg on May 7, 1833, and died in Vienna on April 3, 1897. He began sketching this concerto in the late spring of 1878 and completed the score at Pressbaum (near Vienna) on July 7, 1881. After a private reading session in October of that year with Hans von Bülow and the Meiningen Orchestra, Brahms gave the first public performance in Budapest on November 9, 1881, with the orchestra of the National Theater under the direction of Alexander Erkel. The concerto is dedicated to Brahms' "dear friend and teacher Eduard Marxsen." In addition to solo piano, the work is scored for 2 flutes (the second doubling piccolo), 2 oboes, 2 clarinets, 2 bassoons, 4 horns, 2 trumpets, timpani and strings.

Brahms would wait until his forties to produce a string quartet or a symphony – both genres that had been forever changed by Beethoven – but he was not quite as daunted by the task of writing a concerto, producing his first piano concerto in 1858, when he was 25 years old. To understand why it took two decades for Brahms to compose a second concerto, let alone another piano concerto, it is necessary to know something of the events surrounding the disastrous Leipzig premiere of his first entry in the genre and of that work's difficult genesis.

The Piano Concerto in D minor, Op. 15 was Brahms' first major work featuring orchestra, and a most ambitious one at that: he sought to do for the concerto what Beethoven had done to symphonic form with his Symphony No. 9. The stormy opening movement had its roots in a D minor sonata for two pianos that Brahms had first sketched in 1856 at the home of Robert at Clara Schumann (shortly after Robert had attempted suicide and been committed to a mental institution, and Brahms had rushed to Clara's side to comfort her). The sonata material would eventually find its way into an abandoned symphony before part of it wound up as the opening movement to a piano concerto. (Still more of the music would be recycled for the second movement of the *German Requiem*.) Brahms tinkered endlessly with the music, right up to – and even after – the work's premiere. The slow movement – a love song to Clara Schumann – came a bit more easily, but the finale eluded him for month after month; eventually Brahms cribbed the last movement of Beethoven's C minor piano concerto, providing his own themes, but following the structure almost bar for bar!

While the first performance in Hanover was relatively well-received, the more important Leipzig premiere was a disaster. This was not so much the fault of the music (although not of the same caliber as Brahms' later masterpieces, the concerto has, after all, become part of the standard repertoire) as its listeners: the concerto was forward-looking while the Leipzig audience musically conservative. (Plus, they saw Brahms as a threat to the memory of their beloved Mendelssohn.) Brahms would never forget the chilly reception, berating Leipzig and its residents whenever he had the opportunity for the rest of his life

Through the advocacy of Clara Schumann, as well as Brahms' own performances in various parts of Europe, the concerto eventually found an audience, but this was not the composer's only stumbling block. Brahms had received excellent compositional training, primarily from Eduard Marxsen (his second piano teacher, to whom Brahms would dedicate Op. 83), but he was largely self-taught at orchestration and deemed himself inexperienced enough that he relied heavily upon the advice of composer and violinist Joseph Joachim, Clara Schumann and others for advice regarding

the orchestration of the first piano concerto. Before he would again produce a full-fledged symphonic work, Brahms would make sure that he had mastered orchestration as well as he had the other aspects of the compositional art. (This was done primarily through experiments like the two Haydnesque serenades or the accompaniments to choral works, such as the *German Requiem*.)

In April of 1878, Brahms made his first journey to Italy and while there began sketching a piano concerto. These were soon put on the back burner, however; during his regular summer working vacation at Pörtlach he tackled a violin concerto – after seeing the sketches, the famed violinist (and longtime friend of Brahms) Joseph Joachim urged the composer to ready the work for a premiere the following January. This violin concerto (performed by Orchestra Seattle last season) was originally intended to consist of four symphonic-style movements, but Brahms wrote to Joachim that “the middle movements are bust – naturally they were the best ones! I am writing a wretched adagio instead.” Although it may have proved unworkable for the violin concerto, the scherzo Brahms had sketched would not go to waste.

The summer of 1879 saw Brahms’ attention turn to chamber music (most notably the G major violin sonata). The following year he opted for a change of venue, from Pörtlach to Bad Ichl (near Salzburg), where the poor weather brought about an ear infection, prompting the composer (amid fears that he was going deaf like Beethoven) to rush back to Vienna and his friend Theodor Billroth, a famed surgeon and talented amateur musician. The infection was not severe, but it did put a damper on Brahms’ usual composing routine: while he may have continued work on the sketches for the new piano concerto, the only major works to come to fruition that summer were the *Academic Festival* and *Tragic Overtures*.

Thus in 1881, Brahms summered at Pressbaum, near Vienna, and here made quick work of completing the piano concerto he had begun sketching three years earlier. On July 7 he wrote to Elizabeth von Hergozenberg (his closest musical confidant during the times he was feuding with Joachim and Clara Schumann over one thing or another) that he had finished a “tiny, tiny piano concerto with a tiny, tiny wisp of a scherzo.” Nothing could have been further from the truth.

The magisterial opening movement of the concerto begins with a simple horn call, answered quietly by the solo piano – this massive concerto begins as if it were a piece of chamber music. The orchestra has not been involved for long before the piano erupts into a violent cadenza – one would usually expect to find this at the end of the movement – that introduces various themes to be used later on, leading to a formal exposition of the horn theme in the form of a triumphant march.

Brahms inserts a symphonic-style scherzo between the majestic opening movement and the serene slow movement (the music originally intended for the violin concerto). A stormy D minor episode, it is more akin to the scherzi of Beethoven’s symphonies than to Brahms’ own (he preferred a more relaxed intermezzo, a form of his own devising). Midway through, the fiery D minor of the opening gives way to a slightly more relaxed, regal D major trio, after which Brahms is not merely content to repeat the scherzo – he interchanges the roles of soloist and ensemble, with the orchestra taking up the theme and the piano the accompaniment.

For the final two movements, Brahms dispenses with the trumpets and timpani. Back in the key of B flat, a solo cello sings one of Brahms’ most beautiful melodies, supported by divisi strings (more chamber music, recalling Brahms’ string sextets) and eventually joined by solo

basoon and oboe. Although the harmony ranges far afield – a central section is in F sharp minor – the recapitulation of the opening cello theme works its way back to the home key of B flat.

The fourth movement ranks among the most carefree of all of Brahms’ symphonic output, a cheerful rondo in B flat, with playful touches of the Gypsy-style music he famously employed in the *Hungarian Dances* and his G minor piano quartet. Some scholars have questioned whether this happy episode properly balances the weighty first two movements, but Donald Francis Tovey perhaps provided the best rationalization for its carefree spirit: “We have done our work – let the children play in the world which our work has made safer and happier for them.”

– Jeff Eldridge

JOHANNES BRAHMS *Ein deutsches Requiem*, Op. 45

Although Brahms may have begun sketching ideas for Ein deutsches Requiem as early as 1861, the bulk of the composition was produced between February and October of 1866. The first three movements were performed in Vienna on December 1, 1867 by the Gesellschaft für Musikfreunde; the official premiere (minus the fifth movement soprano solo, which was added later) was given at Bremen Cathedral on April 10 (Good Friday), 1868 under the composer’s direction. The first complete performance was given in Leipzig on February 18, 1869, with Carl Reinecke leading the Gewandhaus Orchestra. In addition to soprano and baritone soloists and four-part chorus, this work calls for an orchestra consisting of 2 flutes, piccolo, 2 oboes, 2 clarinets, 2 bassoons, contrabassoon, 4 horns, 2 trumpets, 3 trombones, tuba, timpani, harp and strings.

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. The idea for the *German Requiem*, the work that first won Brahms musical fame throughout Europe, seems to have been quite clear in his mind by April of 1865, when the composer mentioned it in letters to Clara Schumann. Brahms had been thinking about composing such a work for some time, and he had drafted sections of the opening movements as early as 1861. He appears by 1865 to have settled on the basic structure of the piece, and to have selected the individual texts. Brahms 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 earlier eventually became movements 1, 2, 3, and 7 of the *Requiem*, and by August of that year, 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, to whom he presented the vocal score 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 on Good Friday, 1868, when six movements were played. Brahms then revised the existing movements and completed what became the fifth movement in May 1868. The final seven-movement Requiem was first performed in Leipzig in February 1869.

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 longtime 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. Its 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. Brahms 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 that he chose to set refer to a motherly consolation of the bereaved. Brahms was also affected deeply by the death of his friend and benefactor, Robert Schumann, in 1856, 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 likely 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, Brahms would say about the title of his work, "I will admit that I could happily omit the 'German' and simply say 'Human.'" Its 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 emotions 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 loss, the hope of a final attainment of 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*.

The *Requiem*'s Vienna debut was not exactly a resounding success. A percussionist misunderstood Brahms' directions in the score, and played the repeated D's in the mighty fugal section of the third movement so loudly 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. 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."

In the first movement of the *Requiem*, the music of the subdued "baritone" instruments of the orchestra creeps almost imperceptibly out of the void. The chorus enters alone and initially alternates with the orchestra as a blanket of comfort 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.

The second movement, in B flat minor, deals with death's inevitability, counsels patience, and concludes in hope. It opens

with a funeral march (albeit in triple meter) for full orchestra with throbbing tympani at its heart. The chorale "All flesh is like grass" is sung four times with increasing force, but 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, Brahms builds a great four-part choral fugue in the strong key of D major upon the firm foundation of a persistent low D sustained for 36 measures by lower brasses, winds, strings and 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, in E flat major, shimmers with woodwind sparkle. This beloved 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 fifth movement, the only one in which the solo soprano appears, presents the ideas of the final three movements of the *Requiem*: the redeeming power of faith and the promise of eternal life. At the Bremen premiere, soprano Amalie Joachim (wife of Joseph Joachim) sang "I Know That My Redeemer Liveth" from Handel's *Messiah*, perhaps suggesting to the composer that a similar aria had a place in his own work. Brahms might have had his own mother in mind when he selected the text from Isaiah, which 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. (Martin Luther's Bible uses the word *posaune* – trombone – rather than the more familiar trumpet of the King James version; thus Brahms allows the trombone section a moment of glory.) The movement continues with a double fugue (a fugue built on two musical themes) that perhaps exceeds in magnificence the fugue in the third movement.

The *German 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, and both pronounce benedictions, the first movement upon those who mourn the dead, and the last upon the dead themselves. In the closing measures, the sopranos soar to a high A before the harp (an instrument rarely heard in Brahms' orchestral music) follows them skyward and the chorus whispers a final beatitude.

After Brahms gave Clara Schumann the *German 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 indeed soothe and fill us with the blessings of hope and consolation as we mourn the dead now at "rest from their labors," and as we seek strength to continue our own.

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 bleibet 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*

ORCHESTRA SEATTLE

Violin

Susan Carpenter
Lauren Daugherty
Stephen Hegg
Sue Herring
Fritz Klein*
Pam Kummert
Natasha Lewis
Eileen Lusk
Mark Lutz
Avron Maletzky
Gregor Nitsche
Leif-Ivar Pedersen**
Joy Perry
Elizabeth Robertson
Theo Schaad
Kenna Smith-Shangrow
Mymie van Kempen
Emmy Wiesinger

Viola

Bryn Cannon*
Deborah Daoust
Dawn Juliano
Katherine McWilliams*
Timothy Prior
Robert Shangrow
Parikhith Sinha
Sam Williams

Cello

Annie Engelhard
Amanda Moses
Julie Reed*
Valerie Ross
Katie Sauter
Joan Selvig
Karen Thomson
Matthew Wyant

Bass

Jo Hansen
Steven Messick
Chris Simison

Flute

Megan Lyden*
Melissa Underhill-Lee

Piccolo

Shari Müller-Ho

Oboe

Shannon Hill*
Joy Lin

Clarinet

Alan Lawrence
Gary Oules*

Bassoon

Jeff Eldridge
Judith Lawrence*

Contrabassoon

Tracy Bergmann

Horn

Barney Blough
Don Crevie
Jennifer Crowder
Laurie Heidt

Trumpet

David Cole
Gordon Ullmann*

Trombone

Moc Escobedo*
Chad Kirby
David Holmes

Tuba

David Brewer

Timpani

Daniel Oie

Harp

Naomi Kato

Assistant Conductor

Justin Cole

** *concertmaster*

* *principal*

SEATTLE CHAMBER SINGERS

Soprano

Barbara Anderson
Stephanie Bird
Sue Cobb
Crissa Cugini
Kyla Deremer
Dana Durasoff
Terri Fincham
Cinda Freece
Amy Gerard
Katy Henshaw
Lisa Hoffman
Kiki Hood
Karen Jacobsen*
Lorelette Knowles
Jill Kraakmo

Jeanette Matson

Linda Mendez
Paula Rimmer
Maren Rockstad*
Nancy Shasteen
Kayla Smith
Liesel van Cleeff

Alto

Sharon Agnew
Carolyn Avery
Cheryl Blackburn
Jane Blackwell
Elise Burger*
Shireen Deboo
Penny Deputy

Laura Dooley

Deanna Fryhle
Theodora Letz
Kimberley Osberg Lippman
Adrienne McCoy
Suzi Means
Laurie Medill
Susanna Miller*
Kristin O'Donnell
Christine Rickert
Debra Schilling
Nedra Slauson
Julia Akoury Thiel
Annie Thompson
Jennie Thoreson*
Jenna Young*

Tenor

Ronald Carson
Ralph Cobb
Michael Dahl*
Jeff Dowrey*
Peter Garbes
Alvin Kroon
Jon Lange
Dan Lee
Timothy Lunde
Nathan Meier*
Thomas Nesbitt
Alvaro Rodriguez
Jerry Sams
David Zapolsky

Bass

Greg Canova
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SOLO ARTISTS

Hailed as a "heroic virtuoso," pianist Mark Salman has been described as "powerful," "dramatic," "wildly imaginative" and "touchingly lyrical." Of his performance 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 is perhaps best known for his expertise on Beethoven, having performed the complete cycle of thirty-two piano sonatas on both coasts as well as in 18 radio broadcasts on KING-FM in Seattle. Currently in production is *Beethoven and his 32 Piano Sonatas - A Musical Universe*, an eight-part video series featuring Mr. Salman's performances of the complete sonatas. Hosted by the noted author and commentator David Dubal, it will include a discussion and overview of each sonata. The first installment is due to be released in late 2001. The performances will also be available on CD. Mr. Salman's book of commentary and analysis on the Beethoven sonatas is also forthcoming.

Mr. Salman has recently been named a "Steinway Artist." He joins the roster of noted pianists of the past and present who have been so honored by Steinway and Sons.

Mark 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 in New York City, has been the subject of profiles in the *New York Times* and *Kick* magazine and has been featured in numerous radio and television broadcasts on both coasts. 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 Lewes, Delaware, which recently completed its tenth season.

Mr. Salman's artistry may be heard on a critically praised Titanic Records CD featuring works by Alkan, Beethoven and Liszt and on *American Interweave* on Ambassador Records, featuring contemporary American works for cello and piano with cellist Rajan Krishnaswami. Soon to be released on the Immortal Classics label are a recording of Mozart's Concerti K. 488 and K. 503 with the Northwest Sinfonietta and Christophe Chagnard and the first installment in his Beethoven sonata cycle.

Mr. Salman's frequent collaborations with Orchestra Seattle have included performances of Beethoven's Piano Concertos Nos. 1 and 5, as well as Stravinsky's Concerto for Piano and Winds and Francis Poulenc's *Aubade*.

Mark Salman is a native of Connecticut, where he began his studies at the age of eight and made his recital debut at eleven. A

graduate of the Juilliard School, he studied with Richard Fabre and Josef Raieff and also counts David Dubal as a significant influence. He previously attended the Massachusetts Institute of Technology for two years, where he concentrated on chamber music and composition, studying with the noted composer John Harbison.

■ ■ ■

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. He has performed with Rudolf Nureyev, singing Mahler's *Songs of a Wayfarer* to Mr. Nureyev's dance. Mr. Box 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 their recording of Handel's *Messiah*. The regional winner of San Francisco Opera's 1988 Merola Opera Program, he made his Seattle Opera debut as the Corporal in Donizetti's *Daughter of the Regiment*. For Tacoma Opera, Mr. Box created the role of Franz in the world premiere of Carol Sams' *The Pied Piper of Hamelin*. He has also performed extensively with Seattle Opera's Education Program and Northwest Operas in the Schools. On November 18, Mr. Box will join Orchestra Seattle for a performance of Francis Poulenc's *Le bal masqué*.

■ ■ ■

Soprano Eleanor Stallcop-Horrox studied at Central Washington State College and at the Curtis Institute of Music in Philadelphia. A 1989 winner of the Bel Canto competition, she performed and pursued advanced studies in Siena, Italy with Maestro Walter Baracchi of La Scala. She has been a soloist with the Colorado Opera Festival, the Colorado Springs Chorale and Soli Deo Gloria, Orchestra Seattle, the Philadelphia Singers (where she participated in the premiere of Romeo Cascarini's opera *William Penn* in the role of Nurse) and was seen as a Bridesmaid in Seattle Opera's 1999 production of *Der Freischütz*. In the summer of 2000, she appeared as Leonora in *Fidelio* with Bel Canto Northwest in Portland, Oregon. A student of Ellen Faull, she has been a member of the Seattle Opera Chorus since 1997 and a soloist at University Presbyterian Church since 1995. Her recent appearances on the concert stage include a performance as soprano soloist in Verdi's *Requiem* with Choir of the Sound.

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