

Holiday Pops

Saturday, December 6, 2014 • 2:00 PM
First Free Methodist Church

Orchestra Seattle
Seattle Chamber Singers
Clinton Smith, conductor



LEROY ANDERSON (1908 – 1975)
A Christmas Festival

JOHN RUTTER (*1945)
Brother Heinrich's Christmas

Eugene Kidder, narrator

LEROY ANDERSON
Sleigh Ride

Aadi Lahiri, guest conductor

ALAN SILVESTRI (*1950) / ARR. JERRY BRUBAKER
Suite from The Polar Express

ARR. ROBERT SHAW AND ROBERT RUSSELL BENNETT
The Many Moods of Christmas, Suite IV

Break Forth, O Beauteous Heavenly Light — The First Nowell — O Little Town of Bethlehem —
I Saw Three Ships — Deck the Halls

ARR. JOHN FINNEGAN
Christmas Sing-Along

Jingle Bells — Joy to the World — It Came Upon the Midnight Clear — Hark! The Herald Angels Sing —
Silent Night — Away in a Manger — Deck the Halls — O Come, All Ye Faithful

Please silence cell phones and other electronics, and refrain from the use of cameras and recording devices during the performance.
Special thanks to First Free Methodist Church for all of their assistance in making OSSCS's 45th season possible.

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

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 Périchole*, *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 Narrator

Narrator **Eugene Kidder** and his wife, Barbara, are long-time supporters of Orchestra Seattle and the Seattle Chamber Singers. Eugene's history as a trumpet player began in the charter days of the Seattle Youth Symphony, and continues to this day with his membership in the Seattle Symphonic Band. He and Barbara conduct a practice in pastoral counseling and psychotherapy, specializing in group therapy. Eugene is an ordained minister in the Christian Church (Disciples of Christ).

About the Guest Conductor

Guest conductor **Aadi Lahiri** is a ninth grader currently attending Seattle's Garfield High School. When he isn't playing trumpet in Garfield's orchestra or jazz band, he is an active volunteer for Seattle Music Partners, teaching weekly private trumpet lessons to students at Leschi, Madrona and Bailey Gatzert Elementary Schools. During past years, Aadi has been a member of Hamilton International Middle School's concert band and jazz programs. In addition to music, Aadi enjoys Latin, chess and glassblowing.

Violin

Betsy Alexander
Susan Beals
Dean Drescher
Susan Herring
Jason Hershey
Manchung Ho
Emmy Hoech
Fritz Klein**
Gregor Nitsche*
Davis Reed
Elizabeth Robertson
Kenna Smith-Shangrow

Viola

Stephanie Read
Robert Shangrow
Sam Williams*

Cello

Kaia Chessen
Karen Helseth
Max Lieblich
Katie Sauter Messick
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Victor Royer
Jerry Sams
TJ Taylor

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Andrew Danilchik
Douglas Durasoff
Stephen Keeler
Dennis Moore
Caleb Richmond
Steven Tachell
Skip Viau
Richard Wyckoff

OSSCS 2014–2015 Season: Moments in Time

MESSIAH

Sunday, December 21, 2014 • 3:00 p.m.
Angela Mortellaro, soprano
Melissa Plagemann, mezzo-soprano
Brad Benoit, tenor • Jeffrey Beruan, bass
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.
Sarah Larsen, mezzo-soprano
Ryan Bede, baritone
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 after the concert.

Program Notes

American composer **Leroy Anderson** (1908–1975) was born and raised in Cambridge, Massachusetts, where he went on to major in music at Harvard University. Playing trombone in the band and double bass in the orchestra, he studied composition with Walter Piston and Georges Enescu. While pursuing a Ph.D. in Germanic and Scandinavian languages, Anderson continued working as a director and arranger for the Harvard Band, his talents eventually attracting the attention of Arthur Fiedler and the Boston Pops. In 1939, Fiedler and the Pops recorded *Jazz Pizzicato*, Anderson's first published composition. After military service as an interpreter during World War II, Anderson continued his association with the Pops, which premiered many of his most popular works, including *The Syncopated Clock*, *Fiddle-Fiddle* and *Trumpeter's Lullaby*.

Anderson created *A Christmas Festival* for a Pops LP recorded during June 1950. "Arthur Fiedler asked me to do a concert overture," Anderson later recalled. "I selected the [carols] that were the most popular and best known, and then I took them and tried to give instrumental treatment to them; in other words, it's not a medley, that isn't what we wanted to do . . . I rather took the themes and built, you might say, a concert overture around the Christmas songs." Anderson devised his nine-minute overture in such a way that it could be recorded in two pieces for release on the two sides of a 78 rpm single. When preparing the piece for publication, he "realized most conductors would not want a selection of this length, so I made a shorter version myself, rather than have them try to make makeshift cuts."

Born in London in 1945 and educated at Cambridge, **John Rutter** reigns as the most popular choral composer and conductor of his generation. In 1981 he founded the Cambridge Singers, and the following year they joined the City of London Sinfonia, a children's chorus and children's author Nanette Newman to record a television Christmas special at Salisbury Cathedral, for which Rutter composed *Brother Heinrich's Christmas*, narrated by Newman. Featuring solo roles for oboe and bassoon, Rutter's original story imagines that medieval monk Heinrich Suso had some assistance from his donkey, Sigismund, along with divine inspiration when he composed the carol *In dulci jubilo*.

As a composer of light orchestral miniatures, **Leroy Anderson** stood unrivaled during the middle part of the previous century. In 1950, Decca signed him to a recording contract, and two years later his *Blue Tango* became the first instrumental to hit No. 1 on the *Billboard* singles chart. Although many of his once-ubiquitous melodies have faded from public consciousness (*The Typewriter* and *The Syncopated Clock* might require some explanation to youngsters of the digital generation), one work has only become more popular over time: *Sleigh Ride*. Anderson began composing it during a July 1946 heat wave at his Woodbury, Connecticut home; Arthur Fiedler and the Boston Pops first recorded it in 1949. The following year, Mitchell Parish penned lyrics for a vocal version first recorded by the Andrews Sisters.

Largely a self-taught composer, **Alan Silvestri** struggled through the 1970s as a guitarist and arranger while providing music for a handful of low-budget films. In 1978, on the verge of quitting music for "a real job," he caught a break scoring the second-season premiere of the TV show *CHiPs*, leading to a steady gig for the program's remaining five seasons. He then scored the 1984 feature *Romancing the Stone*, directed by Robert Zemeckis—and has written music for all of Zemeckis' films since, including *Back to the Future* and its sequels, *Who Framed Roger Rabbit*, *Forrest Gump*, *Cast Away*, *A Christmas Carol* and *Flight*.

Zemeckis' *The Polar Express* (2004) pioneered the use of motion-capture technology, with Tom Hanks playing multiple roles in an adaptation of Chris Van Allsburg's beloved 1985 children's book. A boy who doubts the the existence of Santa boards a magical train on a journey to the North Pole, making friends with other children along the way. "It's an adventure film," Silvestri told *Variety*. "It's the story of a boy in search of his sense of belief. It happens to take place in the Christmas environment, but it could have been in a desert or in outer space. It's a boy trying to find what he believes in, and his inner strength comes from that."

Silvestri worked on the film for more than two years, as it featured several original songs (with lyrics by Glen Ballard) woven into the story. For the *Polar Express* soundtrack CD, he arranged four of these into an instrumental suite that begins with "Believe," heard instrumentally throughout the score as the film's main theme (and expanded into a Josh Groban power ballad for the end credits). "The Polar Express," sung by children aboard the train (and in patter-song fashion by Tom Hanks during the credits), gives way to "When Christmas Comes to Town," touchingly performed by three children in the film. The suite closes with "Spirit of the Season," sung in the film by elves as they prepare Santa's sleigh for its Christmas Eve journey.

"There isn't a chorus in the business better schooled for the caroling season than this one," wrote *Billboard* about the **Robert Shaw** Chorale and its 1963 RCA LP *The Many Moods of Christmas*, dubbing the album "strong holiday wax." Shaw (long the dean of American choral conductors) teamed with composer and arranger **Robert Russell Bennett** (brilliant orchestrator of more than 300 Broadway musicals) to create four "cantatas" based on Christmas songs. Shaw selected the carols and devised the overall framework, while Bennett created the orchestral accompaniment. "It was [Bennett's] later claim," Shaw remarked in 1997, "that I had so 'laid out' the vocal arrangements that all he had to do was 'put in the notes.' But this was simply not true. These arrangements were 90% Robert Russell." The fourth suite from the LP opens with a chorale that many OSSCS concertgoers will recognize from Bach's *Christmas Oratorio*.

To close this concert, we invite you to lift your voices with the Seattle Chamber Singers in a medley of carols (refer to the facing page for lyrics) by **John Finnegan**, a member of the Harvard class of 1947, who followed in the footsteps of Leroy Anderson as an arranger for the Harvard Band.

—Jeff Eldridge

Jingle bells, jingle bells,
Jingle all the way!
Oh what fun it is to ride
In a one-horse open sleigh.
Jingle bells, jingle bells . . .

Dashing through the snow
In a one-horse open sleigh,
O'er the fields we go,
Laughing all the way.
Bells on bobtail ring,
Making spirits bright,
What fun it is to ride and sing
A sleighing song tonight. Oh!
Jingle bells, jingle bells . . .

Joy to the world! The Lord is come.
Let Earth receive her king.
Let every heart prepare him room,
And heaven and nature sing,
And heaven and nature sing,
And heaven, and heaven and nature sing.

It came upon the midnight clear,
That glorious song of old,
From angels bending near the Earth
To touch their harps of gold:
"Peace on the Earth, goodwill to men,
From heav'n's all-gracious king."
The world in solemn stillness lay
To hear the angels sing.

Hark the herald angels sing,
"Glory to the newborn king!
Peace on Earth and mercy mild,
God and sinners reconciled."
Joyful, all ye nations rise,
Join the triumph of the skies,
With the angelic host proclaim:
"Christ is born in Bethlehem."
Hark! The herald angels sing,
"Glory to the newborn king!"

Silent night, holy night.
All is calm, all is bright.
Round yon virgin mother and child,
Holy infant so tender and mild.
Sleep in heavenly peace,
Sleep in heavenly peace.

Away in a manger,
No crib for his bed,
The little Lord Jesus
Laid down his sweet head.
The stars in the bright sky
Looked down where he lay,
The little Lord Jesus
Asleep on the hay.

The cattle are lowing, the poor baby wakes,
But little Lord Jesus, no crying he makes.
I love thee, Lord Jesus, look down from the sky
And stay by my side 'til morning is nigh.

Deck the halls with boughs of holly,
Fa la la la la la la la la.
'Tis the season to be jolly,
Fa la la la la la la la la.
Don we now our gay apparel,
Fa la la la la la la la la.
Troll the ancient Yuletide carol,
Fa la la la la la la la la.

O come, all ye faithful,
Joyful and triumphant!
O come ye, o come ye to Bethlehem.
Come and behold him,
Born the king of angels:
O come, let us adore him,
O come, let us adore him,
O come, let us adore him,
Christ the Lord.



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The OSSCS board of directors is currently recruiting! If you have some extra time each month and interest in helping OSSCS continue to grow, please contact board chair Hilary Anderson at hiljill@hotmail.com for more information.

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