

Deliverance

Saturday, April 18, 2015 • 7:30 PM
First Free Methodist Church



Orchestra Seattle
Seattle Chamber Singers
Roupen Shakarian, conductor

Catherine Haight, soprano • **Sarah Mattox**, mezzo-soprano
Zack Finkelstein, tenor • **Ryan Bede**, baritone • **Ben Grover**, baritone

GEORG FRIDERIC HANDEL (1685–1759)
Israel in Egypt, HWV 54

Symphony

Chorus: "The sons of Israel do mourn"

Chorus: "How is the mighty fall'n!"

Chorus: "He put on righteousness"

Quartet: "When the ear heard him"

Chorus: "How is the mighty fall'n!"

Chorus: "He deliver'd the poor"

Chorus: "How is the mighty fall'n!"

Quartet: "The righteous shall be had"

Chorus: "Their bodies are buried in peace"

Chorus: "The people will tell of their wisdom"

Quartet: "They shall receive a glorious kingdom"

Chorus: "The merciful goodness of the Lord"

—Intermission—

Recitative: "Now there arose a new king"

Solo and Chorus: "And the children of Israel"

Recitative: "Then sent he Moses"

Chorus: "They loathed to drink of the river"

Air: "Their land brought forth frogs"

Chorus: "He spake the word"

Chorus: "He gave them hailstones for rain"

Chorus: "He sent a thick darkness"

Chorus: "He smote all the first-born"

Chorus: "But as for his people"

Chorus: "Egypt was glad when they departed"

Chorus: "He rebuked the Red Sea"

Chorus: "He led them through the deep"

Chorus: "But the waters overwhelmed their enemies"

Chorus: "And Israel saw that great work"

Chorus: "And believed the Lord"

—Intermission—

Chorus: "Moses and the children of Israel"

Chorus: "I will sing unto the Lord"

Duet: "The Lord is my strength"

Chorus: "He is my God"

Chorus: "And I will exalt him"

Duet: "The Lord is a man of war"

Chorus: "The depths have covered them"

Chorus: "Thy right hand, O Lord"

Chorus: "And in the greatness of thine excellency"

Chorus: "Thou sentest forth thy wrath"

Chorus: "And with the blast of thy nostrils"

Air: "The enemy said, I will pursue"

Air: "Thou didst blow with the wind"

Chorus: "Who is like unto thee, O Lord"

Chorus: "The earth swallowed them"

Duet: "Thou in thy mercy"

Chorus: "The people shall hear"

Air: "Thou shalt bring them in"

Chorus: "The Lord hall rein"

Recitative: "For the horse of Pharaoh"

Chorus: "The Lord hall rein"

Recitative: "And Miriam the prophetess"

Solo and Chorus: "Sing ye to the Lord"

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, 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

Part One:

The Lamentation of the Israelites for the Death of Joseph

Symphony

The sons of Israel do mourn, and they are in bitterness; all the people sigh, and hang down their heads to the ground.

Lamentations 1:4, 11; 2:10

How is the mighty fall'n! He that was great among the princes, and ruler of the provinces!

2 Samuel 1:19; Lamentations 1:1

He put on righteousness, and it clothed him: his judgement was a robe and a diadem.

Job 29:14

When the ear heard him, then it blessed him; and when the eye saw him, it gave witness of him.

Job 29:11

How is the mighty fall'n! He that was great . . .

He deliver'd the poor that cried, the fatherless, and him that had none to help him. Kindness, meekness and comfort were in his tongue. If there was any virtue, and if there was any praise, he thought on those things.

Job 29:12; Ecclesiastes 36:23; Philippians 4:8

How is the mighty fall'n! He that was great . . .

The righteous shall be had in everlasting remembrance, and the wise will shine as the brightness of the firmament.

Psalm 112:6; Daniel 12:3

Their bodies are buried in peace: but their name liveth evermore.

Ecclesiastes 44:14

The people will tell of their wisdom, and the congregation will show forth their praise. Their reward also is with the Lord, and the care of them is with the most high.

Ecclesiastes 44:15; Wisdom 5:15

They shall receive a glorious kingdom, and a beautiful crown from the Lord's hand.

Wisdom 5:16

The merciful goodness of the Lord endureth for ever on them that fear him, and his righteousness on children's children.

Psalm 103:17

Part Two: The Exodus

Now there arose a new king over Egypt, which knew not Joseph; and he set over Israel taskmasters to afflict them with burdens, and they made them serve with rigour.

Exodus 1:8, 11, 13

And the children of Israel sighed by reason of the bondage, and their cry came up unto God. They oppressed them with burthens, and made them serve with rigour; and their cry came up unto God.

Exodus 2:23; 1:11, 13

Then sent he Moses, his servant, and Aaron whom he had chosen; these shewed his signs among them, and wonders in the land of Ham. He turned their waters into blood.

Psalm 105: 26, 27, 29

They loathed to drink of the river. He turned their waters into blood.

Exodus 7:18; Psalm 105:29

Their land brought forth frogs, yea, even in their kings' chambers. He gave their cattle over to the pestilence; blotches and blains broke forth on man and beast.

Psalm 105:30; Exodus 9:9

He spake the word, and there came all manner of flies, and lice in all their quarters. He spake; and the locusts came without number, and devoured the fruits of their ground.

Psalm 105:31, 34, 35

He gave them hailstones for rain; fire mingled with the hail ran along upon the ground.

Psalm 105:32; Exodus 9:23, 24

He sent a thick darkness over all the land, even darkness which might be felt.

Exodus 10:21, 22

He smote all the first-born of Egypt, the chief of all their strength.

Psalm 105:36

But as for his people, he led them forth like sheep: he brought them out with silver and gold; there was not one feeble person among their tribes.

Psalm 78:52; 105:37

Egypt was glad when they departed, for the fear of them fell upon them.

Psalm 105:38

He rebuked the Red Sea, and it was dried up.

He led them through the deep as through a wilderness.

Psalm 106:9

But the waters overwhelmed their enemies, there was not one of them left.

Psalm 106:11

And Israel saw that great work that the Lord did upon the Egyptians; and the people feared the Lord,

And believed the Lord, and his servant Moses.

Exodus 14:31

Part Three: Moses' Song

Moses and the children of Israel sung this song unto the Lord, and spake, saying:

I will sing unto the Lord, for he hath triumphed gloriously; the horse and his rider hath he thrown into the sea.

The Lord is my strength and my song; he is become my salvation.

He is my God, and I will prepare him an habitation: my father's God,

And I will exalt him.

The Lord is a man of war: Lord is his name. Pharaoh's chariots and his host hath he cast into the sea; his chosen captains also are drowned in the Red Sea.

The depths have covered them: they sank into the bottom as a stone.

Thy right hand, O Lord, is become glorious in power; thy right hand, O Lord, hath dashed in pieces the enemy.

And in the greatness of thine excellency thou hast overthrown them that rose up against thee.

Thou sentest forth thy wrath, which consumed them as stubble.

And with the blast of thy nostrils the waters were gathered together, the floods stood upright as an heap, and the depths were congealed in the heart of the sea.

The enemy said, I will pursue, I will overtake, I will divide the spoil; my lust shall be satisfied upon them; I will draw my sword, my hand shall destroy them.

Thou didst blow with the wind, the sea covered them; they sank as lead in the mighty waters.

Who is like unto thee, O Lord, among the gods? Who is like thee, glorious in holiness, fearful in praises, doing wonders? Thou stretchest out thy right hand,

The earth swallowed them.

Thou in thy mercy hast led forth thy people which thou hast redeemed; thou hast guided them in thy strength unto thy holy habitation.

The people shall hear, and be afraid; sorrow shall take hold on them: all the inhabitants of Canaan shall melt away: by the greatness of thy arm they shall be as still as a stone; till thy people pass over, O Lord, which thou hast purchased.

Thou shalt bring them in, and plant them in the mountain of thine inheritance, in the place, O Lord, which thou hast made for thee to dwell in, in the Sanctuary, O Lord, which thy hands have established.

The Lord shall reign for ever and ever.

For the horse of Pharaoh went in with his chariots and with his horsemen into the sea, and the Lord brought again the waters of the sea upon them; but the children of Israel went on dry land in the midst of the sea.

Program Notes

Georg Frideric Handel

Israel in Egypt, HWV 54

Handel was born in Halle, Germany, on February 23, 1685, and died in London on April 14, 1759. He composed Part I of this work (originally "The Ways of Zion Do Mourn," HWV 264) as a funeral anthem for England's Queen Caroline between December 5 and December 12, 1737, and produced Parts II and III between October 1 and November 1 of 1738. The funeral anthem, scored for SATB choir and soloists, 2 oboes, strings and continuo, premiered on December 17, 1737. The full three-part oratorio debuted in London on April 4, 1739. In addition to vocal soloists and double chorus, Parts II and III call for pairs of flutes, oboes, bassoons and trumpets, 3 trombones, timpani, continuo and strings.

By the time of his death, Handel, a German musician trained in Italy, had become England's "national composer," a remarkable man who was both a musical master and a "personality" regarded with special awe and affection throughout the musical world. So he remains to this day, although the list of works for which he is famous remains very short: the oratorio *Messiah*, a "funeral march" from another oratorio (*Saul*), a chorus from a third oratorio (*Judas Maccabaeus*), an air from the opera *Serse*, the *Water Music* and the *Fireworks Music*.

Handel was born Georg Friederich Händel to Georg, a surgeon, and his second wife, Dorothea, the daughter of a Lutheran pastor. As a young musician who played harpsichord, organ, violin and oboe, Handel traveled, studied and composed in the very cosmopolitan Italy of the early 1700s, where he met with considerable success.

In 1710, Handel journeyed to London, where he soon prospered as a composer of opera in the Italian style. Handel was employed by the Elector of Hanover, but spent so much time enjoying his musical activities in London that his employer began to notice—and question—his extended stays in England. This employer, however, also happened to be the great-grandson of James I of England, and when Queen Anne died in 1714, the Elector of Hanover succeeded her as George I of England. Thus Handel's German employer arrived in London, allowing the composer to avoid discipline for his truancy from the Hanoverian court! Handel then embarked upon a successful 20-year career as an opera composer, producing some 40 operas altogether, and became a naturalized British citizen.

The Lord shall reign for ever and ever.

And Miriam the prophetess, the sister of Aaron, took a timbrel in her hand; and all the women went out after her with timbrels and with dances. And Miriam answered them:

Sing ye to the Lord, for he hath triumphed gloriously; the horse and his rider hath he thrown into the sea. The Lord shall reign for ever and ever. I will sing unto the Lord, for he hath triumphed gloriously; the horse and his rider hath he thrown into the sea.

Exodus 15:1–21

By about 1730, however, the English public was beginning to tire of opera in the Italian style. Sensing that his career as a composer of Italian opera might be in jeopardy, the astute Handel soon began to produce another form of dramatic musical entertainment equally suited to his talents: the oratorio, an "opera without action," which Handel sometimes called "musical drama."

The Harvard Dictionary of Music defines oratorio as "a composition with a long libretto [text], often of a religious or contemplative character, that is performed in a concert hall or church without scenery, costumes or action, by solo voices, chorus and orchestra." As opposed to secular opera, an oratorio libretto is less dramatic, with greater emphasis placed on the role of the chorus: there is little or none of the opera's quick dialogue, and a narrator often introduces the characters, connects their parts and describes the action. Handel and his audiences found this musical form had numerous advantages over Italian opera: no expensive staging and no overpaid, egotistical, quarreling Italian star sopranos; well-known, exciting plots, taken mostly from mythology and from the Old Testament of the English Bible; texts in English, the language of the London audience; and sweeping, dramatic choruses. Thus, after about 1742, Handel found a "second career" as an oratorio composer. Indeed, he is renowned today chiefly as the master of the English oratorio, his works in this form becoming the standard by which, for decades, all other choral and religious music was measured.

On October 1, 1738, within four days of completing the score of the oratorio *Saul*, Handel began composing a large-scale choral epic called *The Song of Moses*, perhaps planned originally as an anthem or a set of anthems. The text from Exodus 15 celebrates the deliverance of the people of Israel from the anger of the Pharaoh and the Egyptians by whom they had been enslaved. The sentiments of this text matched the contemporary political mood in England, where war with Spain was being urged by all sides.

As he composed, drawing extensively for musical ideas upon works by some Italian composers (in fact, nearly half of the oratorio's numbers "rework" various composers' materials, including Handel's own), Handel saw an opportunity to reuse his own magnificent *Funeral Anthem*, which he had written the previous autumn upon the death of Queen Caroline. This music received a new text and, as "The Lamentations of the Israelites for the Death of Joseph," became Part I of the new oratorio, while "Moses' Song, Ex-

odus, Chapter XV," became Part III. The composer then began work on the central act (called "The Exodus"), which describes the sufferings of the captive Israelites and the plagues visited by God upon their cruel Egyptian masters. Two weeks later, on November 1, 1738, Handel finished the entire work, which appears to have been called *Exodus* at first, and which later became known as *Israel in Egypt*. As an oratorio, it was unusual in that: it featured long sequences of choruses in four and eight parts instead of impressive orchestral effects; it was a drama of nations rather than of individuals; it had almost no solo arias; and its text was taken directly from the Bible. (*Messiah* is the only other oratorio by Handel whose text consists entirely of biblical passages.)

When Handel first presented *Israel in Egypt* at the King's Theatre, Haymarket, on April 4, 1739, along with "several concertos for the organ," the audience offered a mixed reaction. Some listeners appreciated the "Sublimity of the great Musical Poet's Imagination" and the novelty of setting a completely scriptural text. Most, however, seem to have been overwhelmed by the awesome, virtually unmitigated deluge of choruses—compositions whose variety, inventiveness and pictorial power remain virtually unmatched in all of music. Certain listeners also took offense at Handel's use of words from the Bible in the "profane" context of a theater "entertainment."

Israel in Egypt was presented later that April in a version radically shortened and interspersed with songs in Italian, but it still became, in the words of Julian Herbage, "Handel's most superbly magnificent failure"; during the 20 years he lived after writing *Israel in Egypt*, Handel heard it sung only eight times. In 1771, the oratorio was published for the first time, but consisted of Parts II and III only. *Israel in Egypt* began to be performed together with *Messiah* at the gigantic Handel Festivals held in the Sydenham Crystal Palace during the Victorian era, becoming a favorite with choral societies and their audiences from then on (the inclusion in performances of Part I is still somewhat unusual).

Part I of *Israel in Egypt*—like the rest of the oratorio and much of Baroque music in general—features striking contrasts in mood, texture, tempo, meter and dynamics. Its texts come from a number of Old Testament sources (probably selected by George Carlton, sub-dean of the Chapel Royal). The elaborate, nine-section anthem (a specific type of Anglican church music, often composed for choir and instruments for a special occasion) received its first performance by over 150 musicians at the funeral of Queen Caroline in Westminster Abbey. The heartfelt tribute to Handel's personal friend, patron and sovereign opens with a short, solemn sinfonia, followed by a choral lament whose initial phrase derives from a Lutheran chorale that was probably familiar to both Handel and Queen Caroline from their youth. There follow appreciative celebrations of a much-mourned monarch's benevolent character, into which sorrowful cries of "How is the mighty fall'n?" are interjected in the manner of a "refrain." In the seventh section, sopranos present the slightly varied melody of another Lutheran chorale, while in the anthem's tenth section—whose music is "borrowed" from

a funeral motet by the late-16th-century Slovene Jacobus Gallus (Did the name "Handl," by which this composer was also known, influence Handel's choice of this music?)—the bodies of the righteous are buried in peace to hushed, stately chords, while their names live and dance to Renaissance-style rhythms and harmonies. The final section of the anthem assures us, in a somewhat somber chorale, that the Lord's merciful goodness does—despite distress and death—endure forever, as demonstrated throughout Parts II and III of the oratorio.

Part II opens not with a colossal chorus, as one might expect, but with a tenor recitative announcing that a new ruler of Egypt has arisen who afflicts the Israelites with grievous burdens. The chorus (often a double chorus) tells, with many remarkably graphic effects, the story of the 10 plagues that befall the Israelites' oppressors and finally cause the Pharaoh to release the Israelites from their bondage. (The descriptive alto solo, "Their land brought forth frogs," with its almost comically leaping violin figures, is the only aria in the first two parts of the oratorio.) In "They loathed to drink of the river," a ragged, chromatic fugue subject conveys the disgust of the Egyptians at the thought of drinking the bloody waters of the Nile. The "Hailstone Chorus" pummels the listener with great chunks of choral sound hurled by one chorus and then the other. Handel depicts the plague of darkness by means of a choral recitation featuring unsettlingly ambiguous harmonies, the shadowy sounds of low strings and bassoons, and fragmented choral lines that wander and stumble about helplessly in the instrumental blackness.

The chorus "Egypt was glad when they departed" provides an example of Handel's felicitous reworking of the music of other composers: it is borrowed almost verbatim from an archaic-sounding organ piece by a little-known German, Johann Kaspar Kerll (1627–1693), but it fits Handel's conception of the Egyptians as dull, complacent and apathetic—even the miraculous torments they suffer at the hands of Israel's God scarcely stir them from their torpor.

The solemn procession of the Israelites through the Red Sea's wild waves is well illustrated in "He led them through the deep" (note the plunging of the vocal lines at the word "deep"). Trombones, reinforcing the more commonly used trumpets and drums, often add a wonderful weight and grandeur to the orchestral sound. Other colorful instrumental touches include the use of flutes to produce a radiant, pastoral mood at the words, "he led them forth like sheep," and the employment of furiously "buzzing" violins to paint the plagues of flies, lice and locusts.

Part III, "Moses' Song," celebrates the miraculous escape of the Israelites across the Red Sea. Here the solo voices play a more important role, with three arias and three duets, but the chorus remains dominant. A striking orchestral introduction featuring unexpected changes of tonality is followed by the superbly Handelian double chorus "I will sing unto the Lord," in which galloping horses can be heard in the choral rhythms. Equally powerful is the double chorus "The people shall hear," one of Handel's most exultant

and dramatic: it builds successive towers of choral sound over a repeated dotted rhythm in the bass line, then climbs melodically above sustained bass notes as the chorus describes the weary wanderings of the Israelites through a desert of jagged dissonances on their way to the Promised Land. Handel achieves a particularly stunning effect at the close of the whirlwind chorus “And with the blast of thy nostrils,” where “the depths congeal in the heart of the sea” into single, stark notes in the bass. In the splendid finale, considered by some to be unsurpassed in the entire body of Handel’s work, the opening music of the “I will sing” chorus returns to “triumph gloriously” in glittering grandeur.

If *Messiah* is generally considered the greatest of Handel’s oratorios, *Israel in Egypt*, which Jonathan Keates describes as “an essay in interpreting the relationship between man and God,” ranks a very close second. Although it has no dramatic plot and no individual characters, every possible choral device is employed in its endlessly expressive choral pieces, including choral recitative and arioso, fugue and double fugue, and dramatic narrative. R.A. Streatfeild writes of this work: “Handel might have said of *Israel*, as Wagner said of *Tristan und Isolde*, that it was an extravagance, not to be repeated or imitated, but of all his works it is the most completely out of reach of every other composer who ever lived.”

Indeed, *Israel in Egypt* remains one of the most incredible choral *tours de force* in music history. Revel in its tremendous, sweeping sonorities, and rejoice with the Children of Israel in their marvelous deliverance!

—Lorelette Knowles

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*.

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.

Violin

Susan Beals
Stephen Hegg
Jason Hershey
Fritz Klein*
Pam Kummert
Mark Lutz
Stephen Provine**
Davis Reed
Kenna Smith-Shangrow
Nicole Tsong

Viola

Stephanie Read
Rebecca Rodman
Robert Shangrow
Sam Williams*

Cello

Annie Roberts
Valerie Ross
Matthew Wyant*

Bass

Jo Hansen

Flute

Alysa Treber*
Melissa Underhill

Oboe

Rebecca Rice*
Derek Stephenson

Bassoon

Jeff Eldridge
Judith Lawrence*

Trumpet

Rabi Lahiri
Janet Young*

Trombone

Cuauhtemoc Escobedo*
Jim Hattori
Chad Kirby

Timpani

Dan Oie

Keyboard

Leslie Martin

Soprano

Barb Anderson
Ann Bridges
Sue Cobb
Crissa Cugini
Kyla DeRemer
Cinda Freece
Jill Kraakmo
Peggy Kurtz+
Nancy Shasteen

Alto

Sharon Agnew
Jane Blackwell
Deanna Fryhle
Rose Fujinaka
Pamela Ivezič
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+
Tom Nesbitt
Jerry Sams
Rhemé Sloan
TJ Taylor

Bass

Timothy Braun
Steve Carl
Andrew Danilchik
Douglas Durasoff
Stephen Keeler
Dennis Moore
Steven Tachell
Skip Viau
Richard Wyckoff+

** *concertmaster*

* *principal*

+ *section leader*

Guest Artists

Guest conductor **Roupen Shakarian** is presently in his eleventh season as music director of the Skagit Symphony. He has also served as the music director of Philharmonia Northwest and the Cascade Symphony. As a guest conductor, Mr. Shakarian has appeared with many regional orchestras, including the Seattle Symphony, Victoria Symphony, Pacific Northwest Ballet, Northwest Chamber Orchestra, Orchestra Seattle, Skagit Opera and Whatcom Symphony.

A published composer, his works include *Whimsy* for orchestra, *Five Bagatelles* for wind quintet, *Inner Places* for organ and brass quintet (commissioned by the American Guild of Organists and premiered at their National Convention in April 2000), *Pastime* for a small ensemble, a flute concerto (premiered by Orchestra Seattle) and *The Turnip, Clock and the Kid*, commissioned and recorded by the Rainier Chamber Winds.

Mr. Shakarian's other works include "... is but a dream" for solo oboe (written for Rebecca Henderson, and recorded by her on Boston Records), *Other Voices* for chorus and small ensemble, *Bone Island Suite* (a song cycle for soprano and orchestra) and *Eventide* (for trumpet and piano), in addition to many choral pieces, among them *Almighty and Everlasting God* and *If Ye Love Me, Keep My Commandments* (both published by Oxford University Press). In June 2013, he recorded his violin concerto with members of the Seattle Symphony and soloist Victoria Parker (who premiered it in 2008), aired last June on the Seattle radio station KING-FM. *Echoes*, commissioned by the North Corner Chamber Orchestra, received its premiere in November 2014.

OSSCS is delighted to welcome Roupen Shakarian back to the podium this evening. As a member of the Seattle Chamber Singers during the ensemble's early years, Roupen once sang vocal solos in a performance of *Israel in Egypt*, a signature work of SCS over the course of its first decade.

Soprano **Catherine Haight** appears frequently with the region's most prestigious musical organizations, regularly performing in Pacific Northwest Ballet's *Carmina Burana* and *The Nutcracker*. Reviewing PNB's world premiere of Christopher Stowell's *Zäis*, *The Seattle Times* called her singing "flawless." She appears as soprano soloist on the OSSCS recording of Handel's *Messiah*, the Seattle Choral Company recording of *Carmina Burana*, and on many movie and video game soundtracks, including *Pirates of the Caribbean*, *Ghost Rider* and *World of Warcraft*. Recent concert performances include Bach's Mass in B Minor with OSSCS, Barber's *Knoxville: Summer of 1915* with Seattle Collaborative Orchestra and Richard Strauss' *Four Last Songs* at Seattle Pacific University, where she has served on the voice faculty since 1992.

Mezzo-soprano **Sarah Mattox** is a first-prize winner of the Belle Voci National Competition and has sung principal roles with Cincinnati Opera, Palm Beach Opera, Chicago Opera Theater, Lyric Opera Cleveland, Eugene Opera, Amarillo Opera and many others. *The Seattle Times* said

she "raised eyebrows all over the Opera House with her believable, lifelike acting and her well-schooled voice," while the *Akron Beacon Journal* called her "a rich-toned mezzo-soprano." The *Seattle Post-Intelligencer* praised her "sensitive singing, . . . warm, expressive voice and clear diction" in concert appearances with the Seattle Symphony. Her first solo CD, *Copland and Cole*, with pianist Judith Cohen, features Copland's *Twelve Poems of Emily Dickinson* and a selection of Cole Porter's lesser-known songs. Next month she sings the title role in *Carmen* with the Walla Walla Symphony.

Hailed by *The New York Times* as a "compelling tenor," **Zach Finkelstein** made his New York City Opera debut in April 2013 in Rossini's *Mosè in Egitto*. Recent performances include: Mozart's *Requiem* with the Seattle Symphony; Bach's *Christmas Oratorio* (the *Vancouver Sun* called his Evangelist "first among equals") with Early Music Vancouver, Pacific Baroque Orchestra and Pacific Music Works; Bach's *St. John Passion* with Portland Baroque; Handel's *Dettingen Te Deum* and Haydn's *Missa in tempore belli* with Jane Glover and the Music of the Baroque in Chicago; and Rossini's *Petite Messe Solennelle* with the Bach Elgar Choir in Hamilton, Canada. Upcoming concert work includes *Messiah* with Portland Baroque, Symphony Nova Scotia and Rogue Valley Symphony, as well as the *Christmas Oratorio* with the Victoria Symphony and Haydn's *Creation* with the Toronto Mendelssohn Choir.

Baritone **Ryan Bede** returns to Tacoma Opera during the 2014–2015 season, where he will appear as Papageno in *Die Zauberflöte* and Mercutio in *Roméo et Juliette*. Also this season: his first mainstage appearance with Coeur d'Alene Opera, as Sonora in *La fanciulla del West*, and the Duruflé *Requiem* with OSSCS. Engagements during the 2013–2014 season included the Pirate King in Gilbert & Sullivan's *The Pirates of Penzance* for Tacoma Opera, a concert of French opera selections for the Seattle/Nantes Sister City Organization, Samuel Barber's *Dover Beach* with the Seattle-based Bella Sala Ensemble, Dr. Falke in *Die Fledermaus* with Skagit Opera, and Albert in *Werther* with Vashon Opera. He presently teaches voice through the Community Music Department at the University of Puget Sound.

Baritone **Ben Grover** enjoys singing solos with various choirs in the Seattle area and performs with the Byrd Ensemble, Opus 7 and the Tudor Choir. Mr. Grover has recently sung baritone solos in Brahms' *Requiem* with Cantare and bass solos (including the role of Pilate) in Bach's *St. John Passion* with Seattle Bach Choir. This evening's performance marks his debut with OSSCS.

Season Finale

Join Clinton Smith and OSSCS for **1954 in America** on **Sunday, May 17**, featuring music of Copland, Whitacre, Dohnanyi and Bernstein, plus the world premiere of *Breathe* by Stacey Philipps. Information and tickets: www.osscs.org

Italian-themed Spring Gala Dinner & Auction Saturday, May 9th, 5:30 PM at 415 Westlake

Tickets on sale today in the lobby during intermission and after the performance.

On Saturday, May 9th at 5:30 PM, OSSCS will hold its annual Spring Gala Dinner and Auction with an Italian theme! This festive event will be held at the beautiful 415 Westlake event space near South Lake Union and feature a delicious Italian dinner. We'll have live music throughout the evening, dancing, dozens of items and experiences to bid on, a raffle, a dessert dash, a wine treasure trove, and more!

The evening will be led by talented actor, auctioneer and MC Matt Smith, whose screen credits include Spider-Man, Sleepless in Seattle, Almost Live!, Outsourced and Northern Exposure. He's known in Seattle for his humorous monologues My Last Year with the Nuns, My Boat to Bainbridge, and Helium and Beyond Kindness. We're going all out to make this our most exciting gala to date, so don't miss it!



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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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Erika Chang

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Nancy Dilworth
Y.A. Farjo
Lucinda & Wallace Freece
Suzanne Fry &
Richard Moore
Phillip Gladfelter
Virginia Glawe
Harvard Class of 1955
Ronald & Virginia Hebron
Charlotte Hood
Eric Ishino
Kenneth Johnson
Anna & Jeffrey Lieblich
Arthur & Kathleen Lofstedt
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Joanie Moran
Christine B. Moss
Stephen Poteet
Genevieve Schaad
June Spector
Steve Tachell
Petra Walker
Douglas & Ingrid Welti
Joanne Wise
Mark Wysocki

In Memoriam

Alvin Kroon (2)
Dr. H. James Lurie (2)
Nedra Slauson

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