

# REQUIEM by Giuseppe VERDI

PALM SUNDAY, APRIL 9, 2006 – 7:00 PM  
MEANY HALL

ORCHESTRA SEATTLE and the SEATTLE CHAMBER SINGERS  
George Shangrow, conductor

Eleanor Stallcop-Horrox, soprano; Emily Lunde, mezzo-soprano  
Stephen Wall, tenor; Brian Box, bass

## Messa da Requiem

Introit: Requiem Aeternam and Kyrie

Sequence: Dies Irae

Dies irae  
Tuba mirum  
Liber scriptus  
Quid sum miser  
Rex tremendae  
Recordare  
Ingemisco  
Confutatis  
Lacrymosa

– Intermission –

Offertorium: Domine Jesu Christe

Sanctus and Benedictus

Agnus Dei

Communion: Lux Aeterna

Absolution: Libera Me

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

## PROGRAM NOTES

### GIUSEPPE VERDI – *Messa da Requiem*

Giuseppe Fortunino Francesco Verdi was born in Le Roncole, Italy, on October 9 or 10, 1813, and died in Milan on January 27, 1901. The *Messa da Requiem* was composed in 1873-74. Scored for four-part chorus, four vocal soloists, and an orchestra consisting of strings, 3 flutes, one doubling piccolo, 2 oboes, 2 clarinets, 4 bassoons, 4 horns, 4 trumpets (and 4 additional trumpets offstage), 3 trombones, tuba, timpani, bass drum, the work was first performed on May 22, 1874, at the Church of San Marco in Milan, with the composer conducting a 100-piece orchestra, a 120-voice choir, and four soloists, among whom were the soprano and mezzo-soprano who had sung the roles of Aida and Amneris in Verdi's 1871 opera, *Aida*.

In addition to the *Requiem*, Verdi's musical output consisted of a few settings of other sacred texts, a few songs, a string quartet, and the approximately 30 operas he produced from 1839 to 1893 that established his reputation as one of the greatest and most influential of all opera composers. The son of an innkeeper and a spinner, Verdi was born in a small village not far from Parma. The precocious boy displayed great musical talent early, assisting as an organist at the local church before, at the age of nine, he took the position on a full-time basis. The year 1823 found Verdi studying in the town of Busseto, and as a 12-year-old he became a pupil of Ferdinando Provesi, the town's chief musician. Soon he was Provesi's protégé and assistant, playing the organ, composing, arranging and copying music, and conducting rehearsals. He later recalled:

"From the ages of 13 to 18 I wrote a motley assortment of pieces: marches for band by the hundred, perhaps as many little *sinfonie* that were used in church, in the theatre and at concerts, five or six concertos and sets of variations for pianoforte, which I played myself at concerts, many serenades, cantatas (arias, duets, very many trios) and various pieces of church music, of which I remember only a *Stabat mater*."

At age 18, Verdi journeyed to Milan to apply for admittance to the Conservatory, but to his chagrin, his application was rejected, ostensibly because his keyboard technique was unorthodox and he was somewhat older than the usual entering pupil. He was instead advised

to study privately, and he began to work with Vincenzo Lavigna, a composer and teacher who was well connected in Milan's musical world. Verdi studied counterpoint and "free composition," and also attended the theater and became rehearsal accompanist, chorus master, and occasional conductor of the Milan Philharmonic Society.

In 1833, Verdi's old music master Provesi died, and three years later Verdi was appointed to Provesi's secular post of municipal music master. He therefore returned to Busseto, married his childhood sweetheart, and began giving private music lessons and composing for and directing the local Philharmonic Society. Bartolomeo Merelli, impresario at Milan's illustrious opera house, La Scala, finally agreed to present Verdi's first opera, *Oberto*, in 1839, and its satisfactory degree of success caused Merelli to contract with Verdi for several more operas. Personal tragedy interfered with these plans, however: The composer's daughter had died in 1838 at the age of 17 months; he then lost his 15-month-old son just prior to *Oberto*'s premiere; and within eight months of this blow, his wife suddenly succumbed to encephalitis. "A third coffin went out of my house," Verdi lamented. "I was alone! Alone!" While struggling to deal with these devastating events, Verdi attempted to fulfill his contract and managed to complete a comic opera, but, not surprisingly, it was a miserable failure and Verdi vowed never to compose again.

Merelli, however, demonstrated a great deal of faith in and patience with Verdi, and after two years he finally persuaded the composer to examine the libretto for *Nabucco*. Verdi later recounted, with some dramatic embellishment, the tale of his arriving home, tossing the libretto on the table, and beginning to read the passage beginning "Va pensiero," the text of the celebrated chorus in which the enslaved Israelites express their hunger for their homeland, to which the libretto had fallen open. Thus came the inspiration for the opera, *Nabucco*, produced in 1842, which was Verdi's first substantial success. Astonishingly, he wrote some eighteen generally well-received operas over the next fifteen years, and established an outstanding reputation worldwide.

Around 1850, Verdi began an affair with a long-time acquaintance and supporter, soprano Giuseppina Strepponi, whose splendid career was beginning to wane. Their living arrangement as unabashed unmarried partners caused considerable scandal and they finally married in

1859. At this time the acrostic message, "Viva VERDI!" (signifying 'Vittorio Emanuele, Re D'Italia' or "Victor Emanuel, King of Italy) began to appear, expressing the Italian nationalists' longing for a united and independent Italy under King Vittorio Emanuele II. When this dream was realized, the acclaimed composer was elected to represent Busseto, where he and his wife lived, in the Assembly of Parma provinces. He was later elected to the national parliament, and ultimately became a senator.

After the production of his highly successful opera, *Aida*, in 1871, 16 years passed before another Verdi opera premiere took place. The composer was financially secure by this time, and had begun to devote more and more of his energy to the development of his landholdings (Verdi is the only known composer to have been a successful farmer!) and to involvement in charitable activities. He was also becoming increasingly disenchanted with the cosmopolitan direction in which Italian music was moving, and the amount of influence that German music was beginning to exert upon it. He did, however, produce one of his most famous works during these "fallow" years.

The death in 1868 of the acclaimed Italian opera composer, Gioacchino Rossini, led to the birth of Verdi's renowned *Requiem*. Verdi had proposed that a commemorative composite mass be written by "the most distinguished Italian composers" in Rossini's honor, with the piece to be performed once on the anniversary of Rossini's death with its score to be preserved as a tribute. Though the work was completed, fights over costs and personnel kept it from being performed, and the score of Verdi's part in the work, the *Libera me*, was returned to him in April of 1873.

The following month saw the death of the Italian poet, novelist, and political leader, Alessandro Manzoni, the author of the wildly popular historical novel *I Promessi Sposi* (*The Betrothed*, 1825-27). Manzoni was viewed by his countrymen as a great patriot and artist, and Verdi, who practically worshipped him, was devastated by his death. To honor his hero, Verdi decided to write a Requiem Mass (single-handedly, this time!), to be performed on the first anniversary of the poet's death. Verdi's publisher, Giulio Ricordi, convinced Milan's mayor to underwrite the cost of the first performance, in return for which Verdi would conduct the performance and pay for the publication of the music. Composition of the

*Requiem* commenced in the summer of 1873, while Verdi was vacationing in Paris. Though not conventionally religious (his wife commented, "I won't say he's atheist, but certainly not much of a believer, and with such an obstinacy and a calm that makes you want to thrash him!"), Verdi seemed to enjoy his compositional labors, and by April 1874 he had completed what he referred to, probably somewhat facetiously, as "that devil of a Mass."

On May 22, 1874, the first anniversary of Manzoni's death, Verdi conducted the first performance of the *Requiem* at the Church of San Marco in Milan, whose acoustics Verdi deemed most pleasing. The participation of women singers in the church performance required a special dispensation from the Archbishop; they were concealed behind a grating, and had to wear long black dresses and cover their heads with "an ample mourning veil." The relatively small church could not hold all who wished to attend, and those present seemed deeply moved, but they could not express their appreciation because applause was prohibited. So three days later another performance was given at La Scala Opera House where the capacity crowd responded to the work with a wild ovation and demanded encores of several sections. Following the performance, "a silver crown on an elegant cushion was presented to Verdi." The work soon became an international "hit" and seven performances were given in Paris and four each in London and Vienna. The London performances at the Royal Albert Hall in May of 1875 featured a chorus of 1200 and an orchestra of 150.

In 1879 Verdi was persuaded to write another opera, *Otello*, which he finally finished in 1886. His last opera, performed in 1893, was *Falstaff*, the first comedy he had composed since the failed opera of 1840 after which he had to sworn to write no more. Giuseppina, the composer's loving companion for fifty years, died in 1897, and for the next four years, Verdi spent much of his time at the Grand Hotel in Milan. He died in January 1901 of a massive stroke, and his funeral was, as he wished, a quiet occasion "without music or singing." A month later, tens of thousands of people lined the streets during his official state funeral procession and joined in singing "Va pensiero," the greatly-beloved opera chorus that expresses the desire of captives for liberation and restoration, the longing that lies at the heart of the *Requiem*.

## **I. INTROIT: REQUIEM AETERNAM, and KYRIE ELEISON (Andante)**

Verdi's highly dramatic *Requiem* begins with a murmur and ends with an almost inaudible sigh. The work's opening motive seeps softly downward through the cello section as the choir whispers the Introit text, *Requiem aeternam*. The unaccompanied psalm verse *Te decet hymnus* is presented by the various voices in turn, after which the initial theme reappears. The balanced three-part section thus created closes quietly and leads directly into the *Kyrie*, a desperate plea for mercy sung imitatively by the chorus and four soloists. Most of the *Kyrie*'s material comes from the initial tenor melody and from its accompanying instrumental countermelody, the opening cello theme played in shorter notes.

## **II. SEQUENCE: DIES IRAE (Allegro agitato)**

Above the entry arches of medieval churches, frightening images, intended to warn congregations of the torments of the damned, were often painted. The text of the Sequence *Dies irae*, the vision of the Last Judgment attributed to Thomas of Celano (d. ca. 1255), a friend of St. Francis of Assisi, consists of 17 rhymed tercets followed by three couplets, the last unrhymed. Many of the poem's allusions are to passages from the Bible or from ancient Hebrew texts. The Sibyl in the first stanza is a reference to "sibylline oracles," obscure prophecies from second-century-B.C.E. which retrospectively "predicted" the history of the world up to that point and then foretold the fall of the Roman empire, in medieval times considered a metaphor for the world's end.

Verdi sets this text, which constitutes the core of his work, as one long movement consisting of nine connected sections that vary strikingly in tempo, tonality, texture, and emotional force. Verdi initially stuns his hearers with four apocalyptic orchestral explosions followed by furious torrents of strings. Brass, tympani, bass drum, and echoing trumpets accompany choral outbursts. Verdi stresses the phrase, *Salva me*, which, with the constantly recurring *Dies irae* motif, focuses the poem on the individual's terror on the Day of Judgment. After a final recurrence of the *Dies irae*, fears of personal damnation gradually fade. The last portion of the Sequence, *Lacrymosa dies illa*, contains material that Verdi reworked from a duet that he had excised from his opera *Don Carlos*. The long appeal to God for mercy embodied in this movement finally closes with the traditional prayer that the dead

may be granted peace and rest: *Dona eis requiem*.

## **III. OFFERTORIUM: DOMINE JESU CHRISTE (Andante mosso)**

This movement, a comparatively subdued plea for deliverance and mercy, is a five-section (ABCBA) quartet for the soloists featuring imitative textures and three different tempi. The orchestra provides quiet support for the graceful melodies. The beautiful *Domine Jesu* and the gentle *Hostias* introduced by the tenor contrast with the more animated *Quam olim Abraham*. Strings accompany a restatement of the opening theme by a solo clarinet as the movement ends.

## **IV. SANCTUS and BENEDICTUS (Allegro)**

The ebullient *Sanctus* is a great double fugue (a fugue with two different themes) for double chorus introduced by a trumpet fanfare and accompanied by scampering orchestral figuration. The *Hosanna in excelsis* is based on a variant of the main *Sanctus* theme. The *Benedictus* that follows is based on a second variant of this theme, this time in minor. The music of the chorus is at first energetic, and later at the *Pleni sunt coeli* becomes more lyrical and "romantic." The scales and syncopations in the brass that accompany the final *Hosanna* are reminiscent of the music of a band!

## **V. AGNUS DEI (Andante)**

The *Agnus Dei* is simple and expressive, scored lightly, and remains quiet and thoughtful. Its otherworldly opening theme is sung unaccompanied in octaves by the soprano and mezzo-soprano soloists. The choir repeats that music, again in octaves, and is reinforced by a few instruments. There follows a variant of the theme, in minor, with a flute and clarinet countermelody. The third phrase of the text, again for the soloists and in major, is followed by the choral refrain; the soloists join the choir, which provides a closing chordal cadence: *Dona*.

## **VI. COMMUNION: LUX AETERNA (Molto moderato)**

In this movement, a relatively lightly-orchestrated trio for mezzo-soprano, tenor, and bass, the brighter melody of the *Lux aeterna* initiated by the mezzo-soprano is contrasted with the darker setting of the *Requiem aeternam* sung by the bass. Glistening strings illustrate the ideas of eternal light and rest. The soloists sometimes sing

a *cappella*, sometimes against a pulsating backdrop. The movement concludes with a rippling flow of flute and clarinet.

### VII. ABSOLUTION: LIBERA ME (*Moderato*)

With this movement, Verdi constructs a coherent musical architecture for his entire work by bringing back the music of both the opening *Requiem aeternam* and the *Dies irae*, thus reiterating both the hopes for peace and rest and the fears of a dreadful judgment that echoed throughout the *Requiem's* first two movements. Liturgically, the *Libera me* (based on the movement Verdi originally composed for the Rossini *Requiem*) is recited over the coffin as it is carried from the church. The opening recitative is chanted by the solo soprano, thus personalizing the concept of the Last Judgment. The recapitulated *Requiem* gives to the chorus the material that at first belonged to the orchestra as the listener is reminded of the descending cello motive with which the entire work began. A more fervent prayer for freedom from eternal death is followed by a forceful fugue whose theme is devised by inverting a theme from the *Sanctus'* fugue. This becomes a rhythmic repetition of the phrase, *Libera me, Domine*. At the conclusion of the movement, the chant-like material from its opening reappears and fades into silence.

Regarding the mood of this final movement, analyst Francis Toye writes: "Force has failed; only the appeal to mercy remains, now so abject that it is spoken rather than sung." Verdi leaves his listeners not with the comfort of a confident affirmation of salvation and the triumph of Life and Heaven over Death and Hell, but with the uncertainty characteristic of the end of the nineteenth century when traditional faith seemed to be failing. His *Requiem* expresses both communal and individual terror of death and judgment; the living beg for deliverance, for the dead and for themselves.

Verdi, who never hid his own negative feelings about religious practice (he would drive his wife to church in their carriage, but would not enter himself) composed a *Requiem* that fit the formal outlines of the "Mass for the Dead," was a musical statement of immense power and drama designed to honor the memory of a great artist, and was also an outpouring of deep personal sorrow at a grievous loss. Verdi's wife Giuseppina stated:

"I say that a man like Verdi must write like Verdi, that is according to his own way of

feeling and interpreting the text. And if the various religions have . . . modifications according to the time and the country, then the religious spirit and the way in which it finds expression must bear the imprint of its time and, surely, the personality of its author."

Thus, in giving voice to his deep veneration of Manzoni, Verdi expressed a belief in the need for a relationship to a creator or an ideal, but seems to have located that ideal in humanity.

German conductor Hans von Bülow was in Milan at the time of the first performance of Verdi's *Requiem* in 1874, and having examined the score, he had a statement published in the following day's newspaper declaring that "Hans von Bülow was not present at the spectacle;" he later described the work as "Verdi's latest opera, in church vestments." Hearing of this remark, composer Johannes Brahms examined a copy of the score and responded, "Bülow has blundered, since this could be done only by a genius." Eighteen years later, Bülow confirmed his re-evaluation in an apologetic letter to Verdi, writing that the work had moved him to tears, even in a poor performance. After listening to the *Requiem*, Richard Wagner, the great German composer, often effusive in his comments regarding other composers, remarked: "It would be best not to say anything." Verdi's English biographer Francis Toye made a theatrical reference to the *Requiem* "as a kind of sacred opera on the subject of the Last Judgment, with Alessandro Manzoni's soul as the objective theme of the drama." As you listen to our performance of this renowned work, what is YOUR judgment? — Lorelette Knowles

## OUR SOLOISTS

**ELEANOR STALLCOP-HORROX**, a Seattle native, studied at Central Washington State College and the Curtis Institute of Music in Philadelphia. As a 1989 Bel Canto competition winner, she pursued advanced studies in Siena, Italy with Maestro Walter Baracchi of La Scala. She has been featured as a soloist with the Philadelphia Singers, Colorado Opera Festival, Colorado Springs Chorale, and locally with Seattle Opera, Orchestra Seattle and Portland's Bel Canto Northwest. Eleanor is a student of Ellen Faull and has been a Seattle Opera Regular Chorister since 1997. She was most recently heard this past October as Giorgietta in Puccini's *Il Tabarro* with Willamette Concert Opera. She has most recently been heard with OSSCS in Beethoven's 9<sup>th</sup> Symphony, ending last year's season.

One of the Pacific Northwest's premier mezzo-sopranos, **EMILY LUNDE** is a Seattle native who has sung extensively with many of the area's finest ensembles, including the Seattle Symphony, OSSCS, Northwest Sinfonietta, Seattle Choral Company, Choir of the Sound, Everett Symphony and Walla Walla Symphony. Ms. Lunde also performs regularly with the Pacific Northwest Ballet in their productions of *The Nutcracker* and *A Midsummer Night's Dream* and on Seattle Opera's preview concerts. Her repertoire runs the gamut from early music to Classical and contemporary works. She has a special affinity for music of the Baroque period, having performed both of the great Bach passions as well as many of Handel's oratorios, including *Messiah*, which she has recorded with OSSCS.

Tenor **STEPHEN WALL** has appeared frequently with Orchestra Seattle and the Seattle Chamber Singers since 1985. He has been featured in leading and supporting roles with Seattle Opera, Portland Opera, Utah Festival Opera, and Tacoma Opera, and has soloed with the symphonies of Seattle, Vancouver, Spokane, Everett, Bellevue, Yakima, Pendleton, Great Falls and Sapporo (Japan). Mr. Wall appears on the

OSSCS recording of Handel's *Messiah* and sang the role of Joe in Seattle Opera's heralded production of *La Fanciulla del West*.

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



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# LIBRETTO

## *Requiem*

### INTROIT

**Requiem – Solo Quartet and Choir**  
Requiem aeternam dona eis, Domine:  
et lux perpetua luceat eis.  
Te decet hymnus, Deus, in Sion,  
et tibi reddetur votum in Jerusalem.  
Exaudi orationem meam;  
ad te omnis caro veniet.

### Kyrie

Kyrie eleison.  
Christe eleison.  
Kyrie eleison.

### SEQUENCE

**Dies irae, dies illa – Choir**  
Solvat saeculum in favilla  
Teste David cum Sybilla.

Quantus tremor est futurus  
Quando iudex est venturus  
Cuncta stricte discussurus.

**Tuba mirum spargens sonum – Bass and Choir**  
per sepulchra regionum,  
coget omnes ante thronum.

Mors stupebit et natura,  
cum resurget creatura,  
judicanti responsura.

**Liber scriptus proferetur, – Mezzo-Soprano and Choir**  
in quo totum continetur,  
unde mundus iudicetur.

Judex ergo cum sedebit,  
quidquid latet apparebit,  
nil inultum remanebit.

**Quid sum miser tunc dicturus? – Soprano, Mezzo and Tenor**  
quem patronum rogaturus,  
cum vix justus sit securus?

**Rex tremendae maiestatis, – Solo Quartet and Choir**  
Qui salvandos salvas gratis,  
Salva me, fons pietatis.

**Recordare Jesu pie, – Soprano and Mezzo**  
quod sum causa tuae viae,  
ne me perdas illa die.

Quaerens me sedisti lassus,  
redemisti crucem passus;  
tantus labor non sit cassus.

Iuste iudex ultionis,  
donum fac remissionis  
ante diem rationis.

**Ingemisco tanquam reus, – Tenor**  
culpa rubet vultus meus;  
supplicanti parce, Deus.

Qui Mariam absolvisti,  
et latronem exaudisti,  
mihi quoque spem dedisti.

Grant them eternal rest, O Lord,  
and may perpetual light shine on them.  
You, O God, are praised in Zion,  
and to You shall the vow be performed in Jerusalem.  
Hear my prayer;  
to You shall all flesh come.

Lord, have mercy upon us.  
Christ, have mercy upon us.  
Lord, have mercy upon us.

Day of wrath, that day  
Will dissolve the earth in ashes,  
As David and the Sibyl bear witness.

What dread there will be  
When the Judge shall come  
To judge all things strictly.

A trumpet, spreading a wondrous sound  
Through the graves of all lands,  
Will drive mankind before the throne.

Death and Nature shall be astonished  
When all creation rises again  
To answer to the Judge.

A book, written in, will be brought forth  
In which is contained everything that is,  
Out of which the world shall be judged.

When therefore the Judge takes His seat,  
Whatever is hidden will reveal itself.  
Nothing will remain unavenged.

What then shall I say, wretch that I am?  
What advocate shall I entreat to speak for me,  
When even the righteous may hardly be secure?

King of awful majesty,  
Who freely saves the redeemed,  
Save me, O fount of goodness.

Remember, blessed Jesus,  
That I am the cause of Your pilgrimage;  
Do not forsake me on that day.

Seeking me, You sat down, weary,  
You redeemed me, suffering death on the cross.  
Let not such toil be in vain.

Just and avenging judge,  
Grant remission  
Before the day of reckoning.

I groan like a guilty man.  
Guilt reddens my face.  
Spare a suppliant, O God.

You who absolved Mary Magdalene  
And hearkened to the thief,  
To me also You have given hope.

Preces meae non sunt dignae,  
sed tu, bonus, fac benigne,  
ne perenni cremer igne.

Inter oves locum praesta,  
et ab hoedis me sequestra,  
statuens in parte dextra.

**Confutatis maledictis**, – Bass and Choir  
flammis acribus addictis,  
voca me cum benedictis.

Oro supplex et acclinis,  
cor contritum quasi cinis,  
gere curam mei finis.

**Lacrimosa dies illa**, – Solo Quartet and Choir  
qua resurget ex favilla  
judicandus homo reus.

Huic ergo parce, Deus,  
pie Jesu Domine,  
dona eis requiem! Amen!

#### OFFERTORY

**Domine Jesu** – Solo Quartet  
Domine Jesu Christe! Rex gloriae! Libera animas omnium  
fidelium defunctorum de poenis inferni et de profundo lacu  
Libera eas de ore leonis, ne absorbeat eas Tartarus, ne  
cadant in obscurum:

Sed signifer sanctus Michael repraesentet eas in lucem sanctam,  
**Quam olim Abrahae** promisisti, et semini ejus.

**Hostias et preces tibi, Domine, laudis offerimus.**  
Tu suscipe pro animabus illis, quarum hodie memoriam facimus:  
fac eas, Domine, de morte transire ad vitam,  
**Quam olim Abrahae** promisisti, et semini ejus.

#### SANCTUS

**Sanctus** – Choir I and II  
Sanctus, sanctus, sanctus, Dominus Deus Sabaoth!  
pleni sunt coeli et terra gloria tua.  
Osanna in excelsis.

Benedictus, qui venit in nomine Domini.  
Osanna in excelsis.

#### AGNUS DEI

**Agnus Dei** – Soprano, Mezzo and Choir  
Agnus Dei, qui tollis peccata mundi,  
dona eis requiem.  
Agnus Dei, qui tollis peccata mundi,  
dona eis requiem sempiternam.

#### LUX AETERNA

**Lux Aeterna** – Mezzo, Tenor and Bass  
Lux aeterna luceat eis, Domine, cum sanctis tuis in  
aeternum, quia pius es. Requiem aeternam dona eis,  
Domine, et lux perpetua luceat eis.

#### LIBERA ME

Libera me, Domine, de morte aeterna, in die illa tremenda,  
Quando coeli movendi sunt et terra. Dum veneris  
Judicare saeculum per ignem.  
Tremens factus sum ego et timeo, dum discussio  
Venerit atque ventura ira.

My prayers are not worthy,  
But You, grant Your merciful goodness  
That I burn not in everlasting fire.

Place me among Your sheep  
And separate me from the goats,  
Setting me on Your right hand.

When the accursed have been confounded  
And given over to the bitter flames,  
Call me with the blessed.

I pray in supplication on my knees,  
My heart contrite as the dust,  
Safeguard my fate.

Mournful that day  
When from the dust shall rise  
Guilty man to be judged.

Therefore spare him, O God.  
Merciful Lord Jesus,  
Grant them rest. Amen!

Lord Jesus Christ, King of glory, deliver the souls of all the  
faithful departed from the pains of hell and from the bottomless  
pit. Deliver them from the lion's mouth. Neither let them fall  
into darkness, nor let the black abyss swallow them up.

But let St. Michael, Your standard-bearer, lead them into the holy  
light which once You did promise to Abraham and his seed.

We offer unto You this sacrifice of prayer and praise.  
Receive it for those souls whom today we commemorate.  
Allow them, O Lord, to cross from death into the life  
which once You did promise to Abraham and his seed.

Holy, holy, holy, Lord God of Sabaoth!  
Heaven and earth are full of Your glory.  
Hosanna in the highest.

Blessed is He who comes in the name of the Lord.  
Hosanna in the highest.

Lamb of God, who takes away the sins of the world,  
grant them rest.

Lamb of God, who takes away the sins of the world,  
grant them everlasting rest.

May eternal light shine on them, O Lord, with Your saints  
forever, because You are merciful. Grant the dead eternal  
rest, O Lord, and may perpetual light shine on them.

Deliver me, O Lord, from everlasting death on that dreadful day  
when the heavens and the earth shall be moved:  
when Thou shalt come to judge the world by fire.  
I quake with fear and I tremble  
Awaiting the day of account and the wrath to come.



## ORCHESTRA SEATTLE

### VIOLIN

Susan Carpenter  
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Stephen Hegg  
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Natasha Lewis  
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Nicola Shangrow  
Janet Showalter  
Kenna Smith-Shangrow  
Nicole Tsong  
Mymie Van  
Kempen

### VIOLA

Deborah Daoust  
Audrey Don  
Sue Herring  
Dawn Juliano  
Katherine  
McWilliams\*  
Håkan Olsson  
Robert Shangrow  
Ginger Warfield

### CELLO

Jennifer Ellison  
Julie Reed  
Annie Roberts  
Katie Sauter  
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### STRING BASS

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Kevin McCarthy  
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Steve Noffsinger

### BASSOON

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Michel Jolivet  
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Brian Wirt

### HORN

Don Crevie  
Matt Cruise  
Laurie Heidt\*  
Jim Hendrickson

### TRUMPET

David Cole\*  
Rabi Lahiri  
Gary Roberts  
Janet Young

### OFF-STAGE

#### TRUMPETS

Andy Carson  
Ansgar Duemchen\*  
Dan Harrington  
Don Morosic

#### TROMBONE

Paul Bogataj  
Scott Higbee  
David Holmes

#### TUBA

David Brewer

#### PERCUSSION/TIMPA

#### NI

Kathie Flood  
Dan Oie\*

\* principal

\*\* concertmaster

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Kyla DeRemer  
Susan Dier  
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Cinda Freece  
Heather MacLaughlin  
Garbes  
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Kiki Hood  
Lorelette Knowles  
Jill Kraakmo  
Peggy Kurtz  
Inga Letz  
Jana Marlow  
Linda Mendez  
Nancy Shasteen  
Melissa Thirloway  
Liesel van Cleeff  
Patricia Vetterlein

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Sharon Agnew  
Carolyn Avery  
Jane Blackwell  
Carol Burleson  
Ann Erickson  
Deanna Fryhle  
Courtney Fuller  
Ellen Kaisse  
Theodora Letz  
Suzy Means  
Laurie Medill  
Julia Thiel  
Annie Thompson

### TENOR

Ron Carson  
Peter Garbes  
Alvin Kroon  
Jon Lange  
Dan Lee  
Timothy Lunde  
Tom Nesbitt  
Vic Royer  
Brian Russell  
Jerry Sams  
David Zapolsky

### BASS

Stephen Brady  
Greg Canova  
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