

Reflection and Wonder

Saturday, May 10, 2014 • 7:30 PM
First Free Methodist Church



Orchestra Seattle
Seattle Chamber Singers
Clinton Smith, conductor

CHARLES IVES (1874–1954)
The Unanswered Question (1930–1935 version)

GABRIEL FAURÉ (1845–1924)
orch. HENRI BÜSSER (1872–1973)
Après un rêve, Op. 7, No. 1

Stephen Provine, violin

SAMUEL BARBER (1910–1981)
Knoxville: Summer of 1915, Op. 24

Karin Wolverton, soprano

—Intermission—

EDWARD ELGAR (1857–1934)
The Music Makers, Op. 69

Introduction: *Moderato e nobilmente*
Chorus: "We are the music makers"
Chorus: "With wonderful, deathless ditties"
Chorus: "We, in the ages lying"
Chorus: "A breath of our inspiration"
Solo with Chorus: "They had no vision amazing"
Solo with Chorus: "And therefore, today is thrilling"
Chorus: "With our dreaming and singing"
Chorus: "For we are afar with the dawning"
Solo with Chorus: "Great hail, we cry to the comers"

Sarah Mattox, mezzo-soprano

Special thanks to First Free Methodist Church for all of their assistance in making OSSCS's 44th season possible, and for providing refreshments during intermission. Donations left at the refreshments tables help support FFMC and its programs.

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

Knoxville: Summer of 1915 used by arrangement with G. Schirmer Inc. The Unanswered Question used by arrangement with Peermusic.

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

Solo Artists

In addition to his new position as music director of Orchestra Seattle and the Seattle Chamber Singers, this season **Clinton Smith** also continues as artistic director and principal conductor of the St. Cloud Symphony, serves on the music staff of Santa Fe Opera and conducts *Il barbiere di Siviglia* at University of Michigan Opera Theater.

During the 2012–2013 season, Clinton 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 recent 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*.

Previous positions include music director and conductor of the Franco-American Vocal Academy in France, the Austrian-American Mozart Academy in Salzburg, 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, 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.

Program Notes

Charles Ives

The Unanswered Question

Charles Ives was born October 20, 1874, in Danbury, Connecticut, and died on May 19, 1954, in New York City. He completed The Unanswered Question in 1908, revising it between 1930 and 1935. Theodore Bloomfield conducted students from the Juilliard School in the first performance on May 11, 1946. The work requires 4 flutes, solo trumpet and strings.

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.

Violinist **Stephen Provine** has served as co-concertmaster of Orchestra Seattle since 2004. Born in the north of England, he began studying the violin at an early age, winning many local and regional competitions. He has performed throughout Europe and the United States, including concerts at the Royal Festival Hall in the presence of the late Diana, Princess of Wales, and in the Royal Albert Hall as part of the BBC Promenade concert series.

Soprano **Karin Wolverton** has been described by *Opera News* as "a young soprano to watch," having "a lovely warm tone, easy agility and winning musicality." She recently took on the challenging role of Anna Sörensen in the world premiere of Kevin Puts' *Silent Night* with Minnesota Opera and made her Carnegie Hall debut with the Minnesota Orchestra in Nielsen's Symphony No. 3. Last season she returned to Minnesota Opera for the premiere of *Doubt*. The 2013–2014 season includes her debut with Tulsa Opera as Micaëla in *Carmen* and appearances with the Pennsylvania Ballet for *Carmina Burana*, the Huntsville Symphony as Mimì in *La bohème*, and the St. Cloud Symphony singing *Knoxville: Summer of 1915*. Future engagements include a debut with the Austin Lyric Opera as Donna Elvira in *Don Giovanni*.

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 an entertaining selection of Cole Porter's lesser-known songs.

A decade before Stravinsky and Schoenberg began shocking Europe with their groundbreaking compositions, Charles Ives was turning out equally innovative music in America—most of which would remain unheard for several decades. Ives supported himself as an insurance agent, founding one of the most successful firms in the country and pioneering the field now known as financial planning. Late at night, on weekends and during summer vacations, he devoted his time to composition.

Ives completed the first version of his most famous

and most often-performed work, *The Unanswered Question*, in 1908, originally pairing it with another tone poem, *Central Park in the Dark*, calling them “Two Contemplations.” A heart attack in 1918 slowed his musical output—and by 1927 he had stopped composing altogether. Over the next several years, he revised and edited his earlier music, including *The Unanswered Question*, to which he applied some minor edits and affixed the following, rather enigmatic, program:

“The strings play *ppp* throughout with no change in tempo. They are to represent ‘The Silences of the Druids—Who Know, See, and Hear Nothing.’ The trumpet intones ‘The Perennial Question of Existence,’ and states it in the same tone of voice each time. . . the hunt for ‘The Invisible Answer,’ undertaken by the flutes and other human beings, becomes gradually more active. . . ‘The Fighting Answerers,’ as the time goes on, and after a ‘secret conference,’ seem to realize a futility, and begin to mock ‘The Question.’ After they disappear, ‘The Question’ is asked for the last time, and ‘The Silences’ are heard beyond in ‘Undisturbed Solitude.’”

Gabriel Fauré

***Après un rêve*, Op. 7, No. 1**

Fauré was born May 12, 1845, in Pamiers, France, and died in Paris on November 4, 1924. He composed “*Après un rêve*” for voice and piano in 1878; Henri Büsser’s 1924 orchestration of the accompaniment calls for flute, oboe, clarinet, bassoon, horn and strings. Gabriel Pierné conducted the first performance of this orchestral version with soloist Yvonne Gall and the *Orchestre Colonne* at the *Théâtre du Châtelet* on January 4, 1925.

Fauré, most widely known today for his ever-popular *Requiem* and haunting *Pavane*, was a master of the *mélodie*, or French art song. Set to lyrics by Romain Bussine, “*Après un rêve*” (“After a Dream”) dates from a period shortly after the composer’s broken engagement. “The song describes with aching poignancy,” writes Jessica Duchon, “the disillusionment upon discovering that a passionate dream was merely an illusion.”

“*Après un rêve*” remains Fauré’s most frequently performed song, not only in its original incarnation for voice and piano, but in various instrumental guises (including a 1910 arrangement for cello and piano by Pablo Casals), jazz interpretations (the opening track of Arturo Sandoval’s 2010 CD *A Time for Love*) and recordings by popular artists (Barbra Streisand’s 1976 LP *Classical Barbra*). Shortly before Fauré’s death, a former student, Paul-Henri Büsser, showed his old teacher orchestrations of four Fauré songs, including “*Après un rêve*,” which we hear this evening with violin taking the solo role. “Everything that you have taken the trouble to write is perfect,” Fauré told Büsser.

Samuel Barber

***Knoxville: Summer of 1915*, Op. 24**

Barber was born March 9, 1910, in West Chester, Pennsylvania, and died January 23, 1981, in New York. He completed the first version of this work on April 4, 1947; Eleanor Steber sang the premiere with the Boston Symphony Orchestra, conducted by Serge Koussevitzky, on April 9, 1948. A revised version, made the

following year, debuted on April 1, 1950, at Dumbarton Oaks in Washington, D.C., and is scored for solo soprano, flute (doubling piccolo), oboe (doubling English horn), clarinet, bassoon, 2 horns, trumpet, triangle, harp and strings.

In contrast to Charles Ives, Samuel Barber enjoyed early success as a composer and—although born two years after Ives had written *The Unanswered Question*—embraced a conservative Romantic style. While Ives finally enjoyed public acclamation in his old age, Barber fell into disfavor during his later years, after the unsuccessful premiere of his opera *Antony and Cleopatra*.

Although James Agee’s “Knoxville: Summer of 1915” first appeared in the August–September 1938 issue of *The Partisan Review*, Barber encountered it in January 1947. “I had always admired Mr. Agee’s writing,” Barber revealed, “and this prose-poem particularly struck me because the summer evening he describes in his native southern town reminded me so much of similar evenings when I was a child at home. I found out, after setting this, that Mr. Agee and I are the same age, and the year he described was 1915, when we were both five. You see, it expresses a child’s feelings of loneliness, wonder and lack of identity in that marginal world between twilight and sleep.” The nostalgia evoked in Agee’s text was made all the more poignant by the suffering of Barber’s father and aunt from soon-to-be-fatal illnesses.

The composer took advantage of a February 1947 commission from conductor Serge Koussevitzky, setting Agee’s prose for the large forces of the Boston Symphony—despite his inclination to create a more intimate accompaniment. Unable to attend the premiere, Barber first heard the work at a rehearsal for a radio broadcast (available on YouTube) featuring Eileen Farrell with Bernard Herrmann conducting the CBS Symphony. He then set about re-orchestrating the piece, making some minor edits in the process.

“I really think it sounded better in this intimate version,” Barber wrote after the 1950 debut of the seminal American work for soprano and orchestra. Aaron Copland even lamented not having had the chance to set Agee’s text himself: “It’s just as well it happened the way it did,” he admitted, “or we wouldn’t have Sam’s beautiful score.”

—Jeff Eldridge

Edward Elgar

***The Music Makers*, Op. 69**

Elgar was born June 2, 1857, near Worcester, England, where he died on February 23, 1934. He conducted the premiere of this work at the Birmingham Triennial Festival on October 1, 1912. In addition to a contralto soloist and chorus, the work calls for triple woodwinds (including piccolo, English horn, bass clarinet and contrabassoon), 4 horns, 3 trumpets, 3 trombones, tuba, timpani, percussion, organ, 2 harps and strings.

The music maker upon whose work you will reflect with wonder this evening was once the “composer in ordinary” to the county lunatic asylum; converted part of a backyard outbuilding into a chemistry lab and patented a device for synthesizing hydrogen sulfide; authored an encoded

note, known as the “Dorabella cipher,” whose meaning remains a mystery more than a century later; produced the famous march heard at nearly every graduation ceremony across America; was knighted in 1904 by King Edward VII; and was appointed Master of the King’s Musick in 1924. This versatile, self-taught English composer and conductor, Sir Edward Elgar, wrote in all the major musical forms apart from opera and, perhaps even more significantly for posterity, conducted and recorded most of his own instrumental music.

The fourth of seven children of a piano technician and music-shop owner, violinist and organist, young Edward taught himself to play the instruments available in the store and studied the sheet music as well. As a boy of about 10, he wrote music for a family play that later provided him with themes for several adult compositions. His lack of formal musical training contributed to his originality as a composer, but left him without mentors who could open for him the doors into the adamant musical structures of his England. Fortunately, a major-general’s daughter named Caroline Alice Roberts, a writer and musician who was one of Elgar’s piano pupils, married the “tradesman class” composer in 1889, much against her family’s wishes, and devoted herself to the advancement of her husband’s career through both her practical assistance and her inextinguishable belief in his talents (“The care of a genius is enough of a life work for any woman,” she wrote in her diary).

Among Elgar’s enduring successes, which came to him relatively late, are numbered his famous *Enigma Variations* of 1899 (which includes the often-performed “Nimrod” variation), about which Elgar wrote: “The Enigma I will not explain—its ‘dark saying’ must be left unguessed. . . further, through and over the whole set [of variations] another and larger theme ‘goes,’ but is not played” (this second theme has never been discovered); the oratorio *The Dream of Gerontius* of 1900, which is considered the finest such work by an Englishman; and the first *Pomp and Circumstance March* of 1901, from which the patriotic song “Land of Hope and Glory,” the unofficial British national anthem, is derived, and the music of the middle section of which continues to accompany the entry processions of nearly all American graduating students (about this melody, Elgar told his friend Dora [“Dorabella”] Penny: “I’ve got a tune that will knock ‘em—knock ‘em flat! . . . a tune like that comes once in a lifetime”). His first symphony (1908) was compared favorably to those of Beethoven, though his second has been thought by many to be his finest symphonic composition, and his cello concerto (1919) is considered his final great masterwork.

For some 33 years following Alice Elgar’s death from cancer in 1920, Elgar’s musical muse remained largely silent. The composer was made Knight Commander of the Victorian Order in 1928, and in 1932 he recorded his very personal 1910 violin concerto, containing, mysteriously, a “soul enshrined,” with the 16-year-old Yehudi Menuhin as soloist. Following his death, also from cancer, at age 76, Elgar was buried beside his wife.

“I am still at heart that dreamy child who used to be found in the reeds by the Severn side with a sheet of paper trying to fix the sounds and longing for something very great. I am still looking for this.” So wrote, in his last years, the Edward Elgar who, as a musician and person, was drawn to the wondrous realm of dreams throughout his life, and who was therefore naturally and powerfully attracted to the now-little-known “Ode” (which opens with the lines, “We are the music makers and we are the dreamers of dreams”) from the 1874 poetry collection *Music and Moonlight* by Arthur William Edgar O’Shaughnessy (1844–1881), a then-popular British poet of Irish heritage who was a library transcriber and later a herpetologist at the British Museum. The poem expressed Elgar’s own belief that creative artists, who are somehow “different” and who therefore live, often in loneliness, slightly apart from other people, are humanity’s inspiration and the “movers and shakers” of history and society.

Elgar began to sketch a setting of O’Shaughnessy’s poem, to be called *The Dreamers*, around 1902, but a commission from the Birmingham Triennial Festival impelled the completion in the late summer of 1912 of a work of deep reflection and reminiscence, now entitled *The Music Makers* and dedicated to Nicholas Kilburn, an amateur musician and one of Elgar’s dearest friends. Elgar conducted the work’s premiere at the Birmingham Festival on October 1 of that year with Muriel Foster as soloist, and it gained immediate public popularity, though critics disliked the text and objected to Elgar’s incorporation into the piece of motives from some of his significant earlier works (such “self-quotation” is certainly not unknown in the compositions of others!).

This intimate but passionate work meant a great deal to its composer, who was depressed and physically unwell as he wove, beautifully, intricately and highly appropriately, the threads of his musical past into a shimmeringly colorful fabric that, he declared, allowed his bared soul to shine through. Elgar himself observed: “The atmosphere of the music is mainly sad, but there are moments of enthusiasm and bursts of joy occasionally approaching frenzy: moods which the creative artist suffers in creating or in contemplation of the unending influence of his creation. Yes suffers:—this is the only word I dare use; for even the highest ecstasy of ‘making’ is mixed with the consciousness of the somber dignity of the eternity of the artist’s responsibility.”

Two undulating motives are introduced in the work’s orchestral prelude, the first nervously chromatic and restless, and the second, for the strings, more romantically lyrical. The main *Enigma* theme, representing the lonely composer himself through its use of the rhythm of the name “Edward Elgar,” appears before the contemplative chorus, the “music makers” themselves, enters with an “artist’s theme” that recurs throughout the work as a sort of refrain. At the word “dreams,” the “judgment” motive from *The Dream of Gerontius* haunts the orchestra, while *Sea Pictures* are briefly sketched at the words “sea breakers.” After additional *Enigma* quotations, the vigorous singers “fashion an

empire's glory" in the work's second section with the help of *Rule Britannia* and *La Marseillaise*, and then "trample a kingdom down" in descending whole tones.

The march-like third section, which builds Nineveh, then tumbles Babel's tower, and finally brings to glorious birth a new dream, concludes with a hushed choral chanting of the theme of the artists who, in Elgar's words, "renew the world as of yore." The orchestral prelude's serene second theme opens the fourth section, in which the chorus inspires the soldier, king and peasant to work together in one (on a unison note) to realize a dream upon a pedal point's foundation. The contralto soloist next meditates on the prelude's second theme until the appearance of *Enigma's* "Nimrod" variation, in which the chorus joins the high-soaring soloist in a tribute to Elgar's deceased friend A.J. Jaeger, whose unflinching belief in the composer's greatness brought undying light and "wrought flame on another man's heart," these words being accompanied by music from the finale of Elgar's Symphony No. 2.

In the work's frenetic sixth section, the soloist enlists the choral multitudes in the thrilling fulfillment of the music makers' dream; the rapturous proclamation of the "artist's

theme" swells into a fugato that soon dissipates into somber musings by soloist and chorus upon the more melancholy aspects of the dream. The orchestra reintroduces the prelude's uncertain initial theme as the seventh section begins, but soon the music makers' dreaming and singing sway and sweep skyward into a glorious future, and the *Enigma* theme returns together with references to Elgar's violin concerto. A quiet quotation of the "artist's theme" opens the next section, but at once the main motive of Elgar's Symphony No. 1 sends the music soaring into the infinite dawn. Following a choral warning that those of the past must die, the soloist, accompanied by the music of the second prelude theme, urges the music makers, who continue to dream and sing "a little apart," to share with humanity their new songs and dreams. The prelude's first theme returns to commemorate "the singer who sings no more," and the music that accompanies Gerontius' final words ("This is the last [newest] hour!") is heard before the chorus' final whispered reminder, in the music of the opening "artist's theme," that music-making dreamers indeed have the wonder-filled "last word" that renews the world.

—Lorelette Knowles

We offer our sincerest thanks to everyone who made the **New Growth from Deep Roots Gala & Auction** at The Canal on May 4 a great success! Thank you to everyone who attended, bid and donated to raise much-needed funds to support our 45th season of concerts in 2014–2015! Special thanks to: **Kevin Joyce** of EnJoy Productions, our MC and auctioneer extraordinaire, for keeping our guests laughing and bidding; **Jewel Hospitality** for the lovely setup of The Canal in Ballard and for donating a portion of their service fee; and everyone who donated an item to the auction:

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Mark Wyoski & Kathy Kreps
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Betsy Alexander
 Susan Beals
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 Stephen Hegg
 Jason Hershey
 Manchung Ho
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 Fritz Klein*
 Gregor Nitsche
 Stephen Provine**
 Davis Reed
 Elizabeth Robertson
 Theo Schaad
 Kenna Smith-Shangrow
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Lauren Daugherty
 Karen Frankenfeld
 Wendy Lee
 Robert Shangrow
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Cello

Kaia Chessen
 Max Lieblich
 Patricia Lyon
 Katie Sauter Messick*
 Annie Roberts
 Valerie Ross
 Carrie Sloane
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Michaela Credo
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Virginia Knight
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Melissa Underhill

Oboe

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Horn

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 Jim Hendrickson
 Carey LaMothe

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Rabi Lahiri
 Daniel Prince
 Janet Young*

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Cuauhtemoc Escobedo*
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Timpani

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* *principal*

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 Sue Cobb
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 Kiki Hood
 Jill Kraakmo
 Peggy Kurtz
 Lila Woodruff May
 Nancy Shasteen
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 Ralph Cobb
 Alvin Kroon
 Jon Lange
 Tom Nesbitt
 Victor Royer
 Jerry Sams
 Sterling Tinsley
 David Zapolsky

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Sharon Agnew
 Julia Akoury-Thiel
 Jane Blackwell
 Deanna Fryhle
 Rose Fujinaka
 Pamela Ivezič
 Ellen Kaisse
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 Lorelette Knowles
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 Laurie Medill
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Knoxville: Summer of 1915

It has become the time of evening
when people sit on their porches,
rocking gently and talking gently
and watching the street
and the standing up
into their sphere of possession of the trees
of birds' hung havens, hangers.
People go by; things go by.
A horse, drawing a buggy, breaking his
hollow iron music on the asphalt;
a loud auto; a quiet auto;
people in pairs, not in a hurry,
scuffling, switching their weight of
aestival body, talking casually,
the taste hovering over them of vanilla,
strawberry, pasteboard and starched milk,
the image upon them of lovers and
horsemen, squared with clowns
in hueless amber.
A streetcar raising its iron moan:
stopping, belling and starting; stertorous;
rousing and raising again
its iron increasing moan
and swimming its gold windows and straw
seats on past and past and past,
the bleak spark crackling and cursing
above it like a small malignant spirit
set to dog its tracks;

the iron whine rises on rising speed;
still risen, faints; halts;
the faint stinging bell;
rises again, still fainter, fainter, lifting,
lifts, faints forgone: forgotten.
Now is the night one blue dew.

Now is the night one blue dew,
my father has drained,
now he has coiled the hose.
Low on the length of lawns,
a frailing of fire who breathes. . .
Parents on porches: rock and rock.
From damp strings morning glories
hang their ancient faces.
The dry and exalted noise of the locusts
from all the air at once
enchants my eardrums.

On the rough wet grass of the backyard
my father and mother have spread quilts.
We all lie there, my mother, my father,
my uncle, my aunt,
and I too am lying there. . .
They are not talking much,
and the talk is quiet,
of nothing in particular, of nothing at all
in particular, of nothing at all.

The stars are wide and alive, they seem
each like a smile of great sweetness,
and they seem very near.
All my people are larger bodies than mine, . . .
with voices gentle and meaningless
like the voice of sleeping birds.
One is an artist, he is living at home.
One is a musician, she is living at home.
One is my mother who is good to me.
One is my father who is good to me.
By some chance, here they are, all on this earth;
and who shall ever tell the sorrow
of being on this earth,
lying, on quilts, on the grass, in a summer
evening, among the sounds of the night.
May God bless my people, my uncle, my
aunt, my mother, my good father,
oh, remember them kindly
in their time of trouble;
and in the hour of their taking away.

After a little I am taken in and put to bed.
Sleep, soft smiling, draws me unto her:
and those receive me, who quietly treat me,
as one familiar and well-beloved in that home:
but will not, no, will not, not now, not ever;
but will not ever tell me who I am.
—James Agee

The Music Makers

We are the music-makers,
And we are the dreamers of dreams,
Wandering by lone sea-breakers,
And sitting by desolate streams;
World-losers and world-forsakers,
On whom the pale moon gleams:
Yet we are the movers and shakers
Of the world for ever, it seems.

With wonderful deathless ditties
We build up the world's great cities,
And out of a fabulous story
We fashion an empire's glory:
One man with a dream, at pleasure,
Shall go forth and conquer a crown;
And three with a new song's measure
Can trample a kingdom down.

We, in the ages lying
In the buried past of the earth,
Built Nineveh with our sighing,
And Babel itself in our mirth;
And o'erthrew them with prophesying
To the old of the new world's worth;
For each age is a dream that is dying,
Or one that is coming to birth.

A breath of our inspiration
Is the life of each generation
A wondrous thing of our dreaming
Unearthly, impossible seeming. . .
The soldier, the king, and the peasant
Are working together in one,
Till our dream shall become their present,
And their work in the world be done.

They had no vision amazing
Of the goodly house they are raising;
They had no divine foreshowing
Of the land to which they are going:
But on one man's soul it hath broken,
A light that doth not depart;
And his look, or a word he hath spoken,
Wrought flame in another man's heart.

And therefore today is thrilling
With a past day's late fulfilling;
And the multitudes are enlisted
In the faith that their fathers resisted,
And, scorning the dream of to-morrow,
Are bringing to pass, as they may,
In the world, for its joy or its sorrow,
The dream that was scorned yesterday.

With our dreaming and singing,
Ceaseless and sorrowless we!
The glory about us clinging
Of the glorious futures we see,
Our souls with high music ringing;
O men! It must ever be
That we dwell in our dreaming and singing,
A little apart from ye.

For we are afar with the dawning
And the suns that are not yet high,
And out of the infinite morning
Intrepid you hear us cry. . .
How, spite of your human scorning,
Once more God's future draws nigh,
And already goes forth the warning
That ye of the past must die.

Great hail! we cry to the comers
From the dazzling unknown shore;
Bring us hither your sun and your summers;
And renew our world as of yore;
You shall teach us your song's new numbers,
And things that we dreamed not before:
Yea, in spite of a dreamer who slumbers,
And a singer who sings no more.
—Arthur O'Shaughnessy

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