

ROMANTICISM

SATURDAY, MARCH 11, 2006 – 8:00 PM
MEANY HALL

ORCHESTRA SEATTLE
George Shangrow, conductor

PROGRAM

CARL MARIA von WEBER (1786-1826)
“Von jugend auf in dem Kampfgefeld” from *Oberon*
Stephen Wall, tenor (Hüon)

CLAUDE DEBUSSY (1862-1918)
Prélude à l'après-midi d'un faune

WOLFGANG AMADEUS MOZART (1756-1791)
“Il mio tesoro” from *Don Giovanni*
GAETANO DONIZETTI (1797-1848)
“Una furtiva lagrima” from *L'elisir d'amore*
Stephen Wall, tenor (Don Ottavio & Nemorino)

ARTHUR BENJAMIN (1893-1960)
Romantic Fantasy
Nocturne-Scherzino-Sonata-Finale
Duo Patterson: Ron Patterson, violin; Roxanna Patterson, viola

– Intermission –

FELIX MENDELSSOHN (1809-1847)
Aria and Recitative from *Elijah*
Stephen Wall, tenor; Eugene Kidder, guest conductor

JULES MASSENET (1842-1912)
“En fermant les yeux” from *Manon*
AMILCARE PONCHIELLI (1834-1886)
“Cielo e mar!” from *La Gioconda*
Stephen Wall, tenor (Des Grieux & Enzo)

SIR EDWARD ELGAR (1857-1934)
VARIATIONS on an ORIGINAL THEME, “*Enigma Variations*”, Opus 36

Theme	Var. V (R.P.A.) Moderato	Var. X Intermezzo (Dorabella) Allegretto
Var. I (C.A.E.) L'istesso tempo	Var. VI (Ysobel) Andantino	Var. XI (G.R.S.) Allegro di molto
Var. II (H.D.S.—P.) Allegro	Var. VII (Troyte) Presto	Var. XII (B.G.N.) Andante
Var. III (R.B.T.) Allegretto	Var. VIII (W.N.) Allegretto	Var. XIII Romanza (***) Moderato
Var. IV (W.M.B.) Allegro di molto	Var. IX (Nimrod) Adagio	Var. XIV Finale (E.D.U.) Allegro-Presto

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

When George Shangrow invited me to share 20 minutes of my favorite tenor arias with Orchestra Seattle and its audience, I felt as if I had won one of those grocery store sweepstakes from the 1950s, where the winner would be turned loose with a shopping cart, running up and down the aisles, collecting as much merchandise as they could before the clock ticked off 20 minutes. After thinking the whole matter over in a more serious manner, I decided that I wanted to present the most diversified group of arias suited to the lyric tenor voice that could fall under the umbrella of "Romanticism."

I would like to express thanks to my wonderful teachers: Richard C. Knoll (with whom I still occasionally confer, 31 years after our last formal lesson) and Walter Cassel and George Peckham (both of whom occupy shining thrones in my personal Valhalla of fallen musical heroes). Thanks also to George Shangrow and this wonderful organization that drew me into another world I might otherwise have missed. How much poorer in spirit my musical life would be, had I not picked up the phone 21 years ago and agreed to be a last-minute sub in Bach's *St. Matthew Passion*!

A Brief History of the Tenor Voice in Classical Music

After Pope Clement XIV's 1770 edict forbidding the practice of castration for the sole purpose of developing male singers with high voices, tenors inherited the heroic and romantic leading roles in all of opera. The 19-year-old Mozart wrote many letters seeking the advice of the 55-year-old tenor Anton Raaff, who would create the title role in *Idomeneo*, Mozart's first widely successful *opera seria*. The young composer was obsessed with creating a perfect setting for the well-preserved and surprisingly nimble Raaff, who, from all accounts, remained at the height of his abilities. The version of the aria "Fuor del mar" that Raaff performed at the premiere certainly lends credence to that claim (a simpler version of the aria from a later revision is almost always performed today).

Gilbert-Louis Duprez created quite a sensation in Rossini's *William Tell* by singing a high C in full voice (or *voce di petto*—chest voice). Within five years Duprez had nearly exhausted his vocal resources, prompting Rossini to tell his servant, "When Duprez arrives for rehearsal today, ask him to leave his hat, coat and full-throated high C in the hall closet before coming to my parlor."

Verdi may have defined the role of the baritone voice in opera by developing the father-daughter relationship as a baritone-soprano duet, but he also created a rich legacy of operatic arias for the tenor voice, whose musical requirements are filled with elegant florid moments and forceful declamatory drama. Verdi was a practical man of the theater and knew how to write with restraint as well. It was to no avail. Enrico Tamberlik, the first tenor to sing Manrico in Verdi's *Il Trovatore* at La Scala, begged the composer to allow him to insert two high C's in the now-famous *cabaletta* "Di quella pira." Verdi sighed his assent and said, "All right, but they'd better be good ones!"

Wagner demanded a still greater capacity for volume, endurance, and variety of expression. Ludwig Schnorr Von Carolsfeld sang the title role for the world premiere of

Tristan und Isolde and died a few weeks later at the age of 29! Perhaps the most famous singer to succumb to Wagnemania was the Polish tenor Jean De Reske, who had thrilled audiences with his interpretation of Gounod's *Roméo et Juliette* and Meyerbeer's *Les Huguenots*. George Bernard Shaw wrote that undertaking the title role in Wagner's *Siegfried* shortened De Reske's useful life as a singer by five years: by age 54 he had retired from the world stage.

The tenor voice certainly reached the apex of its popularity in the Victorian era. Sentimental songs, full of tender and noble feelings of devotion, were churned out at a feverish rate. The industrial age brought with it the wider distribution of single-song folios available in shops in the metropolitan cities. These oversized sheets, with their colorful covers and fanciful titles, duelled on a weekly basis to outdo their predecessors.

Parlor-room renditions of romantic songs were all the rage, but this commercial boon would soon pale with the advent of the home phonograph player. While recordings of Arthur Pryor's concert band, violinist Fritz Kreisler and Italian coloratura soprano Amelita Galli-Curci all sold well enough, the public voted with their dollars for recordings of the tenor voice. Recording historian Gordon Ledbetter goes so far as to say that the acoustic 78RPM recording process and its superior response to the midrange vibration of the tenor voice is the primary reason that Caruso and McCormack became household names.

It certainly elevated the art of tenor singing to a high position, where it remained until the advent of the microphone and a new style of popular singing, referred to as "crooning" by its detractors. This new musical style was broadcast by radio to an ever-increasing audience, culminating in the popularity of Bing Crosby, Frank Sinatra, Elvis Presley and the Beatles. Today tenor singing has perhaps graduated to a more subliminal position. After all, Japan's Shizuka Arakawa won the gold medal in women's figure skating at the 2006 Turin Olympics while skating to the ever-popular tenor aria "Nessun dorma" from Puccini's *Turandot*!

CARL MARIA VON WEBER

"Von Jugend auf in dem Kampfgeld" from *Oberon*

Carl Maria Friedrich Ernst von Weber was born near Lübeck, Germany on November 18, 1786 and died in London on June 5, 1826. He completed Oberon on April 9, 1826 and conducted the premiere at Covent Garden three days later.

Weber may be doomed to be remembered more for his influence upon the imagination of Richard Wagner than for his own merits as a composer (*Der Freischütz* is his only opera performed with regularity today). Weber's final opera, *Oberon*, was composed for London's Covent Garden and premiered in English. Its plot can best be described as a sidebar to Shakespeare's *A Midsummer Night's Dream*, in which Oberon is forbidden to see Titania until he has used his magical powers to help unite Huon, a knight of Bordeaux, with Rezia, an Arabian Caliph's daughter. These latter characters originated in a 13th century epic poem by Christopher Martin Wieland. Weber felt that combining two of his favorite stories would be a surefire formula for success.

The conventions of English theater at the time required all dramatic action to be expressed in spoken dialogue, and only the arias (the emotional responses to the action) were set to music. This was unfortunate for Weber, since his greatest talent lay in creating atmospheric incidental music. (The greatest moment in *Der Freischütz*, for example, may be the orchestral depiction of Max's descent into the Wolf's Glen to rendezvous with Samuel and Kaspar and forge the silver bullets that will be guided by Satan's hand.) We will never know what fantastic orchestral effects Weber might have conjured up for the moment when Oberon waves his staff and the entire cast is transported by magic from France to Arabia, had the composer not been robbed of the opportunity to utilize his skill in writing dramatic musical pantomimes.

The greatest challenge for the singer in Huon's aria is producing enough power in its highly florid phrases to be heard over Weber's forceful orchestration, and then having to perform the following lyrical *pianissimo* phrases. Plácido Domingo fearlessly recorded the role in 1970, relatively early in his career, furthering his reputation as a versatile performer.

(Special thanks to Thomas Silverborg of the Bayerischen Staatsoper for assistance in translating the text of this aria).

—Stephen Wall

CLAUDE DEBUSSY

Prélude à l'après-midi d'un faune, L. 86

Achille-Claude Debussy was born August 22, 1862, in Saint-Germain-en-Laye, France, and died March 25, 1918, in Paris. He began composing his *Prelude to The Afternoon of a Faun* in 1892 and completed the work in the summer of 1894; it was premiered in Paris on December 22 of that year, conducted by Gustave Doret. The score calls for an orchestra of 3 flutes, 2 oboes, English horn, 2 clarinets, 2 bassoons, 4 horns, antique cymbals, 2 harps and strings.

Truly revolutionary music (Beethoven's *Symphony No. 9*, Wagner's *Tristan und Isolde*, Stravinsky's *The Rite of Spring*) is often met with shock—if not outright rioting (as was the case with Stravinsky's *Rite*). By contrast, Debussy's *Prelude to The Afternoon of a Faun* was embraced by its first audience, who even demanded that it be encoored. Nevertheless, this work changed the course of music forever: composer and conductor Pierre Boulez has even called it the first piece of "modern" music.

Debussy had set the words of the great French poet Stéphane Mallarmé (1842–1898) to music in 1884, and three years later joined the poet's circle of friends, who met each Tuesday evening at Mallarmé's Paris apartment. Initially, Debussy intended to create a three-movement suite (a prelude, interlude and "final paraphrase") inspired by Mallarmé's 1876 eclogue, *L'après-midi d'un faune*, in which a faun (a mythological half-man, half-goat) daydreams about nymphs—who may or may not be figments of his imagination; however, only the prelude was ever completed. Mallarmé's faun played the flute, and so Debussy chose that instrument to open the score—in fact, the solo flute plays a pivotal role throughout the work.

Mallarmé and his Symbolist colleagues had sought to evoke the experience of music with their literature, and in seeking to translate this experience back into music Debussy not only created a new musical language, but shattered all of the familiar boundaries of Western art music: rhythm, meter, harmonic progression—even the diatonic scale—were cast aside.

Today, Debussy's Impressionist musical language is so familiar that it is difficult to imagine just how unusual it was for audiences at the time, who were a bit bewildered, but nevertheless found themselves captivated. This was not the case with certain members of the musical establishment, who were quick to express their displeasure. Camille Saint-Saëns said that the *Prelude* had a "pretty sound, but it contains not the slightest musical idea in the real sense of the word." As time wore on, his outrage grew: "The doors of the Institute must at all costs be barred against a man capable of such atrocities."

—Jeff Eldridge

WOLFGANG AMADÉ MOZART

"Il mio tesoro" from *Don Giovanni*, K. 527

Joannes Chrisostomus Wolfgang Gottlieb Mozart was born in Salzburg on January 27, 1756, and died on December 5, 1791, in Vienna. Mozart composed *Don Giovanni* in 1787; it was premiered in Prague on October 29 of that year.

The character of Don Ottavio from Mozart's dark, comic masterpiece is a perfect foil for the rakish Don Giovanni, who has a reckless disregard for everyone else. Don Ottavio, by contrast, is a character completely wrapped up in serving the needs of others. His devotion to social decorum and moral codes make him unable to see the faults in others or to express his own needs. Quite often these traits are staged in an overly broad manner to make Don Ottavio seem like a foppish buffoon. I consider this to be a mistake. Even though the spectral statue known as "Il Commendatore" is the source of Don Giovanni's eventual undoing, Don Giovanni takes great pains to avoid confronting Don Ottavio in a duel at the end of Act I.

The aria "Il mio tesoro" was omitted from the Prague premiere of the opera because the tenor complained of its difficult coloratura singing and long phrases. (Mozart inserted the aria "Della sua pace" in its place in Act I.) "Il mio tesoro" was restored into the opera for subsequent performances, but in a new spot in Act II.

After his retirement from opera the Irish tenor John McCormack continued to feature "Il mio tesoro" on his recitals. His 1917 recording of the aria is a model of elegance. He sings the long *melisma* in the B-section easily in one breath, with a fluid legato and perfect "ah" vowel.

GAETANO DONIZETTI

"Una furtiva lagrima" from *L'elisir d'amore*

Donizetti was born November 29, 1797 in Bergamo, Italy, and died there on April 8, 1848. *L'elisir d'amore*, the 34th opera (of a remarkable 66 that he composed during his lifetime), was premiered at the Teatro Canobbiana in Milan on May 12, 1832.

Donizetti's whimsical comic opera *L'elisir d'amore* (*The Elixir of Love*) might be counted as a masterpiece of *bel canto* writing even without the tenor aria "Una furtiva lagrima," but the aria's strategic placement as a lyrical and poignant love song to open the opera's final scene guarantees it a place in the repertoire as long as there are tenors around to sing it. The plot of *L'elisir d'amore* is more credible and entertaining than most operas of this genre. The intertwining fates of Adina, an educated young woman, Nemorino, a country boy, Sgt. Belcore, a puffed-up, preening military man, and Dr. Dulcamara (Bittersweet), a traveling snake-oil salesman, provide an evening of farcical entertainment on par with Rossini's *Il Barbiere di Siviglia*.

On recording, I have to give Tito Schipa's 1932 rendition the slight edge over Giuseppe Di Stefano's 1943 version, recorded with piano in a Swiss refugee camp. Schipa is the master of the "crescendo-decrescendo" that characterized the nearly extinct art of the *tenore di grazia* (or lyric tenor). This lighter style had been eclipsed by the more robust renderings of Enrico Caruso. Public clamoring for the bombastic orchestrations of Puccini and Wagner led the *bel canto* style to a temporary decline until the end of WWII, when a new generation of singers rediscovered *bel canto's* trove of vocal treasure.

—Stephen Wall

ARTHUR BENJAMIN *Romantic Fantasy*

Arthur Leslie Benjamin was born September 18, 1893, in Sydney, Australia, and died April 10, 1960, in London. His *Romantic Fantasy* was written in 1937 and premiered on March 24, 1938, at Queen's Hall in London, with Eda Kersey and Bernard Shore as soloists, and the composer conducting the London Symphony Orchestra. In addition to solo violin and viola, the score calls for pairs of flutes (one doubling piccolo), oboes, clarinets and bassoons, 4 horns, 2 trumpets, timpani, percussion (glockenspiel, cymbals, triangle, snare drum and tambourine), piano and strings.

Born in Sydney, but raised in Brisbane, Arthur Benjamin traveled to England at age 18, where he attended the Royal College of Music, studying composition with Charles Villiers Stanford. Fighting for the British in WWI, his plane was shot down over Germany and he spent four months in a POW camp. After three years back in Australia, he returned to England, where he held a position as Professor of Piano at the Royal College of Music from 1921 until 1938. Benjamin spent the next several years in Vancouver, BC, where he served as the first conductor of the CBC Symphony Orchestra, leading numerous performances of contemporary British music; during 1944–45 he was a resident lecturer at Reed College in Portland. After the end of WWII, Benjamin returned to London, where he lived until his death in 1960.

Today, little of Benjamin's music is familiar to the concert-going public aside from two quite different works: His *Jamaican Rumba*, originally written for two pianos, is an infectious piece of "light" music that gained widespread popularity in a variety of instrumental arrangements; and his dramatic *Storm Clouds* Cantata, written for the brilliant

Royal Albert Hall sequence in Alfred Hitchcock's 1934 *The Man Who Knew Too Much* (and reprised to even greater effect in Hitchcock's own 1954 remake).

Although Benjamin wrote several operas and concertos, as well as an ambitious symphony, few of these works have been widely performed or recorded. An exception—due in no small part to a recording of the work by soloists Jascha Heifetz and William Primrose for RCA—is the *Romantic Fantasy* for violin, viola and orchestra, one of a relatively small number of works to follow in the footsteps of Mozart's *Sinfonia Concertante* for the same combination of solo instruments.

Like a standard concerto, Benjamin casts his *Fantasy* in three movements, but they are played without pause—and rather than a traditional slow second movement, the central section is a fleet-footed scherzo, with a somewhat more relaxed trio. The first movement opens with a horn solo (based on a theme by Arnold Bax, to whom Benjamin dedicated the *Fantasy*) and this motive recurs throughout the work, lending cohesion to its somewhat episodic construction. An extended cadenza for the two solo instruments leads directly to the scherzo. The final section, a "sonata-finale," is perhaps the most ambitious in form of the three; it concludes with a coda that briefly recalls each of the preceding movements.

—Jeff Eldridge

FELIX MENDELSSOHN

"If with all your hearts ye truly seek Me" from *Elijah*, Op. 70

Mendelssohn was born February 3, 1809, in Hamburg, Germany, and died November 4, 1847, in Leipzig. The oratorio *Elijah* was composed during the spring and summer of 1846 and premiered on August 26 of that year at Birmingham Town Hall, with the composer conducting.

Throughout his life, Mendelssohn talked about composing an opera, but never did so. Instead, he wrote two oratorios that drew musical inspiration from Bach and Handel: *St. Paul*, premiered in 1836, and *Elijah*, which ranked for many years just below Handel's *Messiah* as the world's most popular religious choral work. Mendelssohn based his oratorio on the story of *Elijah* found in I Kings 17–19, which describes the disastrous results of the breaking by the people of Israel of their covenant with Yahweh, their true God, through their worship of the false god, Baal. The role of *Elijah* is a showpiece for bass, but one of the oratorio's most famous arias belongs to the tenor, singing the words of the prophet Obadiah.

—Lorelette Knowles

JULES MASSENET

"En fermant les yeux" from *Manon*

Jules-Émile-Frédéric Massenet was born May 12, 1842 in Montaud, France; he died in Paris on August 13, 1912. His opera *Manon* was premiered at Paris' Opéra Comique on January 19, 1884.

The title heroine of *Manon*, adapted from a novel by Abbé Prévost, is a creature similar in nature to Marguerite in the Dumas fils novel *La Dame aux Camélias*, upon which Verdi based *La Traviata*. *Manon* is the story of a beautiful

woman, beloved of all, who falls from grace and dies tragically. The opera proved to be such a success that Massenet was crowned the most important French composer of operas during the closing decades of the 19th century. *Manon* remains in the standard repertoire to this day, on an equal footing with Puccini's *Manon Lescaut*, although Massenet's treatment of the story is more intimate than Puccini's sweeping dramatic scenes.

In this aria, often referred to as "The Dream," Des Grieux tells Manon of his vision of an idealistic life for the two of them. No recorded version of this aria rivals Nicolai Gedda's on his EMI disc "Celebrated French Arias."

AMILCARE PONCHIELLI

"Cielo! e mar!" from *La Gioconda*

Ponchielli was born August 31, 1834, in Paderno, Italy, and died January 16, 1886, in Milan. His opera La Gioconda premiered at La Scala on April 8, 1876.

Ponchielli, who taught composition to Giacomo Puccini, represents the last gasp of grand opera, with its formulaic melodies and grandiose visual effects. *La Gioconda*, Ponchielli's only opera still performed regularly, is based on Victor Hugo's *Angelo, Tyrant of Padua*. It deals with the fortunes of a Venetian street singer and her love for Enzo. Tragically, Enzo loves another woman, who is married to the Venetian Doge. In a moment of repose in this otherwise tempestuous story, Enzo is aboard his boat, gazing at the night sky as he awaits the arrival of his beloved Laura.

From a singer's standpoint, the famous quote from Rossini applies here: "To be successful in opera, there are only three requirements; voice, voice and more voice." Since *La Gioconda* represents the end of a very ripe musical style, indulgence would seem the order of the day. On recording, Beniamino Gigli's 1932 version reigns supreme, although after a few glasses of wine the 1968 recording by Franco Corelli, with its visceral finale, could rise to first place!

—Stephen Wall

EDWARD ELGAR

Variations on an Original Theme (*Enigma*), Op. 36

Edward William Elgar was born in Broadheath, England, on June 2, 1857, and died at Worcester on February 23, 1934. He composed his Enigma Variations in 1898 and 1899. The first performance was given in London on June 19, 1899, under the direction of Hans Richter; soon after, Elgar revised the finale. The score calls for pairs of flutes (one doubling piccolo), oboes, clarinets and bassoons, contrabassoon, 4 horns, 3 trumpets, 3 trombones, tuba, timpani, snare drum, bass drum, triangle, cymbals, (optional) organ and strings.

Less than five years after the debut of Debussy's *Afternoon of a Faun*, another momentous premiere took place. Elgar's *Enigma Variations*, each of which characterized a friend of the composer's, were not as groundbreaking in terms of the musical language employed, but the work nevertheless met with an ecstatic reception from public and critics alike, who heralded Elgar as the first great English composer since Henry Purcell. The "Enigma" of the title is threefold: At the work's premiere, Elgar's "friends pictured within" were

identified only by initials (the composer later provided an explanation for each, excerpts of which appear below); the inspiration for the theme was not identified (although Elgar later revealed privately that he himself was the subject); most intriguingly, Elgar hinted that there was a hidden theme, a well-known tune that was never heard. This prompted much speculation, but Elgar (and three others in whom he confided) all died without revealing the secret.

Caroline Alice Elgar, the composer's wife, is given the first variation, "a prolongation of the theme with what I wished to be romantic and delicate additions." Hew David Steuart-Powell was an amateur pianist with whom Elgar played chamber music. "His characteristic diatonic run over the keys before beginning to play is here humorously travestied." Richard Baxter Townshend was a popular author and amateur singer whose resonant bass voice is parodied by the bassoons, "flying off occasionally into 'soprano' timbre." William Meath Baker, "a country squire, gentleman, and scholar," is characterized as he barks out the day's agenda to his houseguests; woodwinds suggest "the teasing attitude of the guests" and the variation concludes "with an inadvertent bang of the door."

Richard Penrose Arnold, the son of poet Matthew Arnold, "was a great lover of music, which he played (on the pianoforte) in a self-taught manner...but suggesting in a mysterious way the real feeling." Ysobel was Miss Isabel Fitton, a violin student of Elgar's before she switched to the viola (which has a prominent solo part). Arthur Troyte Griffith, an architect, was also an amateur musician; Elgar portrays his "maladroit essays to play the pianoforte...the final despairing 'slam' records that the effort proved to be in vain." Miss Winifred Norbury was known for her love of music; her "characteristic laugh" is suggested musically.

Nimrod was Elgar's closest friend, the music critic August Jaeger (whose surname is German for "hunter"; Nimrod was a hunter in the Old Testament). This noble music was inspired by a discussion between Jaeger and Elgar about Beethoven's slow movements.

Dorabella (after the character in Mozart's *Così fan tutte*) was Elgar's nickname for Dora Penney, whose distinctive speech patterns the composer recreates musically. George Robertson Sinclair, an organist at Hereford Cathedral, was the proud owner of a great bulldog that one day fell into the River Wye and paddled upstream; "G.R.S. said, 'Set that to music.' I did; here it is."

Basil G. Nevinson, an amateur cellist who played trios with Elgar and Steuart-Powell, is given a variation with a prominent cello solo. *** is often said to represent Lady Mary Lygon: she had set sail for Australia (hence the quotation of Mendelssohn's *Calm Sea and Prosperous Voyage*) and permission to use her initials could not be obtained.

E.D.U.—or "Edoo"—was Alice Elgar's nickname for her husband. This self-portrait quotes the C.A.E. and Nimrod variations and "the whole work is summed up in the triumphant broad presentation of the theme in the major."

—Jeff Eldridge

OPERA ARIA TEXT TRANSLATIONS

<p>Von Jugend auf in dem Kampfgefeld, Die Lanze hoch, und vor den Schild. Stets da wo sich der Mann erprobt, Am wildsten Schlacht und Kampf lust tobt. Führend des Vaters Schwert, Stoltz dass sein Name mich ehrt, Im Herzen noch die Liebe schweig, Mein einzige Streben, Sieg! Jetz giesst sich aus ein sanfter glanz Auf meines Lebenswogen tanz. Der Schönheit Lächeln mildert zart Des Ruhmes wilde Männerart. Süss wie des Abends wehn. Stern in der Nacht so schön Nicht reizenders dir je verblieb Um mich zu fesseln. Liebe! Ob aber auch neues Gefühl mich durch bebt. Doch stets noch die frühere Glut mich belebt. Sein ohne Liebe - welch düsterer, trauer Flor, Doch Sein ohne Ehre, den Tod zog ich vor.</p>	<p>From boyhood trained out on the battlefield, The lance held high, and the shield held forth. There I sought to test myself In the wildest roar and desire for violent battle. Bearing my father's sword, Proud of my father's name, The only passion I carried silently in my heart, Fame! A milder light, a gentler beam, Is shining over life's stream. Beauty's smile tames the wildness of men. Nothing sweeter than to conquer me remains for you. Love! A new feeling erupts within me. The burning coals of my first emotion overwhelm me. Life without love were a dusky sadness for me, But life without honor - I would choose death!</p>
<p>Il mio tesoro intanto andate a consolar, E del bel ciglio il pianto cercate di asciugar. Ditele che i suoi torti a vendicar io vado; Che sol di stragi e morti nunzio vogl'io tornar.</p>	<p>Meantime go and console my dearest one And seek to dry the tears from her lovely eyes. Tell her that I have gone to avenge her wrongs, And will return only as the messenger of punishment and death.</p>
<p>Una furtiva lagrima negli occhi suoi spuntò quelle festose giovani invidiar sembrò. Che più cercando io vo? M'ama, lo vedo. Un solo istante i palpiti del suo bel cor sentir! I miei sospir confondere per poco i miei sospir! Cielo, si può morir; di più non chiedo.</p>	<p>A secret tear ran down her cheek (when she saw me) accept an invitation to celebrate with those (other) young girls. What do I seek? (Why do I care?). She loves me. Oh yes, she loves me. I can see it now. If for one moment I could be so close to the beating of her dear heart that I could not tell our heartbeats apart, then I could die and ask nothing more of life.</p>
<p>Instant charmant où la crainte fait trêve, où nous sommes deux seulement! Tiens, Manon, en marchant, je viens de faire un rêve. En fermant les yeux, je vois Là-bas... une humble retraite, Une maisonnette toute blanche au fond des bois! Sous ses tranquilles ombrages les clairs et joyeux ruisseaux, où se mirent les feuillages. Chantent avec les oiseaux! C'est le paradis! Oh non! Tout est là triste et morose, Car il y manque une chose, Il y faut encore Manon! Vien là sere notre vie, si tu les veux, O Manon.</p>	<p>All fear is suspended in this enchanting moment when we two are together and alone. Listen, Manon, as I was walking, I was having a daydream. Closing my eyes I saw a humble place where we might get away. A little white cottage house set in a wooded area. In the shaded tranquility there is a clear brook reflecting the foliage. Birds sing. It is paradise. Oh, no! Everything there is sad and lonely. One thing is needed. It still needs Manon. Come away. There is our life, if you want it, Manon.</p>
<p>Cielo! e mar! l'etereo velo splende come un santo altar. L'angiol mio verrà dal cielo? L'angiol mio verrà dal mare? Qui l'attendo; ardente spira oggi il vento dell'amor. Ah! quell'uom che vi sospira vi conquide, o sogni d'ôr! Per l'aura fonda non appar né suol né monte. L'orizzonte bacia l'onda! L'onda bacia l'orizzonte! Qui nell'ombra, ov'io mi giaccio coll'anelito del cor, vieni, o donna, vieni al bacio della vita e del l'amor. Ah! vien!...</p>	<p>The heavens and the ocean! An eternal veil is formed and sparkles like a holy altar. Will my angel come from the sky or from the sea? Here I wait for her; the wind is now filled with love. Ah! I sigh for you. To be with you would be my golden dream! Through the thick air neither shore nor mountains appear. The horizon kisses the waves. The waves kiss the horizon. Here in the darkness, I wait with racing heart. Come to me, and bring a kiss full of life and of love. Ah, come!</p>

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The "Coffee" Cantata

And much, much more

A Champagne and Fortune Cookies Reception follows

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Susan Herring
Emmy Hoech
Fritz Klein*
Pam Kummert
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Mark Lutz
Avron Maletzky
Gregor Nitsche
Susan Ovens
Leif-Ivar Pedersen
Stephen Provine**
Betsy Robertson
Theo Schaad
Janet Showalter
Kenna Smith-Shangrow
Nicole Tsong

VIOLA

Audrey Don
Dawn Juliano
Jim Lurie
Katherine McWilliams*
Håkan Olsson
Robert Shangrow

CELLO

Julie Reed
Annie Roberts
Valerie Ross
Katie Sauter Messick
Karen Thomson
Matthew Wyant*

BASS

Jo Hansen*
Heather Hoskins
Steve Messick

PICCOLO

Melissa Underhill

FLUTE

Shari Müller-Ho*
Melissa Underhill
Jenna Calixto

OBOE

Brent Hages*
Taina Karr

ENGLISH HORN

Taina Karr

CLARINET

Alan Lawrence
Steven Noffsinger

BASSOON

Jeff Eldridge
Judy Lawrence*

CONTRABASSOON

Ward Hunting

HORN

Renee Chmelar
Don Crevie
Laurie Heidt*
Jim Hendrickson

TRUMPET

David Cole
Rabi Lihari
Janet Young*

TROMBONE

Ryan Wagner
Moc Escobedo*
David Holmes

TUBA

David Brewer

PERCUSSION

Dan Oie*
Kathie Flood
Aaron Voros

PIANO

Tim Anderson

HARP

Naomi Kato

* principal

** concertmaster

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