

# Passion and Enchantment

Saturday, November 9, 2013 • 7:30 PM  
First Free Methodist Church



**Orchestra Seattle**  
**Seattle Chamber Singers**  
**Stephen Rogers Radcliffe**, conductor

FELIX MENDELSSOHN-BARTHOLDY (1809–1847)  
Overture and Incidental Music to *A Midsummer Night's Dream*, Op. 21/61

Overture: *Allegro di molto*  
Scherzo: *Allegro vivace*  
Song with Chorus: "You spotted snakes"  
Entr'acte: *Allegro appassionato—Allegro molto comodo*  
Nocturne: *Con moto tranquillo*  
Wedding March: *Allegro vivace*  
Dance of the Clowns: *Allegro di molto*  
Finale: *Allegro di molto*

**Barb Anderson, Kiki Hood, Peggy Kurtz**, sopranos

## —Intermission—

JOHANNES BRAHMS (1833–1897)  
*Liebeslieder Waltzes*, Op. 52

orch. Johannes Brahms\* and Richard W. Sargeant Jr.—WORLD PREMIERE OF SARGEANT ORCHESTRATION

*Rede, Mädchen, allzu liebes\**  
*Am Gesteine rauscht die Flut\**  
*O die Frauen*  
*Wie des Abends schöne Röte\**  
*Die grüne Hopfenranke\**  
*Ein kleiner, hübscher Vogel\**

*Wohl schön bewandt war es*  
*Wenn so lind dein Auge mir\**  
*Am Donaustrande\**  
*O wie sanft die Quelle*  
*Nein, es ist nicht auszukommen\**  
*Schlosser auf und mache Schlösser*

*Vögelein durchrauscht die Luft*  
*Sieh, wie ist die Welle klar*  
*Nachtigall, sie singt so schön*  
*Ein dunkeler Schacht ist Liebe*  
*Nicht wandle, mein Licht*  
*Es bebet das Gesträuche*

JOHANNES BRAHMS  
*Variations on a Theme by Haydn*, Op. 56a

Theme (Chorale St. Antoni): *Andante*  
Variation I: *Poco più animato*  
Variation II: *Più vivace*  
Variation III: *Con moto*  
Variation IV: *Andante con moto*  
Variation V: *Vivace*  
Variation VI: *Vivace*  
Variation VII: *Grazioso*  
Variation VIII: *Presto non troppo*  
Finale: *Andante*

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

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**Orchestra Seattle • Seattle Chamber Singers**  
Clinton Smith, music director • George Shangrow, founder  
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## Program Notes

### Felix Mendelssohn-Bartholdy

#### Overture to *A Midsummer Night's Dream*, Op. 21

#### *A Midsummer Night's Dream* Incidental Music, Op. 61

Jakob Ludwig Felix Mendelssohn was born February 3, 1809, in Hamburg, and died November 4, 1847, in Leipzig. He wrote this overture in 1826, completing it on August 6; Carl Loewe conducted the public premiere on February 20, 1827, in Stettin. Mendelssohn composed the remaining incidental music in 1843; it debuted in a private performance at Potsdam on October 14 of that year, followed by a public premiere four days later in Berlin. The overture employs pairs of woodwinds, horns and trumpets, plus ophicleide (or tuba), timpani and strings. The incidental music requires another trumpet, 3 trombones, cymbals, three vocal soloists, and four-part female chorus.

Young Felix Mendelssohn's prodigious talents—both as a composer and a pianist—exceeded those of other famous musical prodigies, even Mozart. But the well-to-do Mendelssohn family had no need to parade young Felix around the continent, so he rarely performed in public prior to his 18th birthday, while much of the music he composed remained unpublished and was performed only in private—including the brilliant string octet he wrote at age 16.

Mendelssohn's studies extended beyond music to literature, drawing, Greek, history and science. When new German translations of Shakespeare's plays became available, *A Midsummer Night's Dream* so captured Felix's 17-year-old imagination that he composed an overture (in less than a month's time) for him to perform on piano with his sister Fanny prior to a reading of the play. Under the guidance of his teacher, Adolph Bernhard Marx, Mendelssohn subsequently orchestrated the overture, resulting in what many consider his most perfect composition. Asked several years later by his publisher to summarize the work, he wrote:

"I believe it will suffice to remember how the rulers of the elves, Oberon and Titania, constantly appear throughout the play with all their train, now here and now there; then comes Prince Theseus of Athens and joins a hunting party in the forest. . . then the two pairs of tender lovers, who lose and find themselves; finally the troop of clumsy, coarse tradesmen, who ply their ponderous amusements; then again the elves, who entice all—and on this the piece is constructed. When at the end all is happily resolved. . . the elves return and bless the house, and disappear as morning arrives. So ends the play, and also my overture."

Half an all-too-brief lifetime later, the King of Prussia commissioned Mendelssohn to supply incidental music for a new staging of *A Midsummer Night's Dream*. He wisely left the overture untouched and kept the first act (which takes place in the "real" world) devoid of music, spiring listeners away to the domain of the fairies at the beginning of Act II with a miraculous, fleet-footed scherzo that incorporates the overture's "hee-haw" motive for donkey-headed Nick Bottom. When in Act II, Scene 2, Titania orders "Sing me now asleep," Mendelssohn responds by setting Shakespeare's words for solo female voices and female chorus.

A dramatic intermezzo concludes Act II, yielding to gently comic music that opens Act III, while a noble nocturne (led by solo horn) bridges Acts III and IV as pairs of lovers slumber in the woods. The most widely familiar movement—and perhaps Mendelssohn's single most famous composition—is the wedding march that celebrates the nuptials occurring between Acts IV and V. Bottom's donkey music returns once again for a brief clown dance, and Mendelssohn revisits additional material from the overture in the extended finale, which begin and ends with the same four miraculous chords.

—Jeff Eldridge

### Johannes Brahms

#### *Liebesslieder* Waltzes, Op. 52

Brahms was born in Hamburg on May 7, 1833, and died in Vienna on April 3, 1897. He began composing his first set of *Liebesslieder* Waltzes for piano four-hands and SATB vocal quartet in 1868, completing them in Baden-Baden during the summer of 1869. The following winter, Brahms orchestrated eight of the 18 waltzes at the request of Ernst Rudorff, who conducted the premiere of that new version—calling for pairs of woodwinds (with one flute doubling piccolo), 2 horns and strings—in Berlin on March 19, 1870. Last November, Richard W. Sargeant Jr. completed his orchestration of the remaining 10 waltzes, heard for the first time this evening, using the same instrumentation.

He was logical and studious and could be reserved, withdrawn, and even morose, but he also loved coarse humor; he was known for his caustic wit ("If there is anyone here whom I have not insulted, I beg his pardon!") yet possessed a tenderness that he expressed through his ardent and sensuous music. He was frequently faced with the choice between love and committed relationship on one hand, and freedom on the other, and while he longed for commitment, he invariably chose freedom. His name was Johannes Brahms and he was a contradictory character who—as a pianist, conductor and composer—was not only one of the major musical masters of the 19th century, but is now ranked among the greatest composers of all time.

With their lucidity of structure ("Without craftsmanship," he observed, "inspiration is a mere reed shaken in the wind") and their lush harmonies, sublime passion and emotional lyricism, Brahms' works combine the finest characteristics of both the Classical and the Romantic styles of musical composition. His four symphonies are considered some of the finest ever written, and his *lieder* (art songs) are loved the musical world over. He could be pleasingly unassuming when it came to his own compositional prowess: below the opening bars of Johann Strauss Jr.'s *Blue Danube* waltz, scribbled on Adele Strauss' fan, Brahms wrote: "Alas! Not by Johannes Brahms." He once commented, "It is not hard to compose, but it is wonderfully hard to let the superfluous notes fall under the table."

At age 10, Brahms played piano in Hamburg's rough waterfront district taverns and dance halls to augment his family's income. He had studied piano from the age of seven and theory and composition from age 13, arranging music

for his bass-playing father's light orchestra while absorbing the popular Gypsy style associated with Hungarian folk music. By age 20, his reputation as a pianist enabled him to become concert-tour accompanist to the famous Hungarian violinist Eduard Reményi. Brahms' early compositions caught the eye of Joseph Joachim, the leading violin virtuoso of his time, who facilitated a visit between Brahms and Robert Schumann. The elder composer praised the "young eagle" as a genius "called forth to give us the highest ideal expression of our time." Brahms soon numbered among his influential musical friends and advisors both Schumann and his wife, Clara, an excellent pianist to whom he remained very close after Schumann's mental collapse and subsequent death in 1856, and for whom he developed a deep romantic ardor that later settled into an enduring friendship.

Brahms returned to Hamburg in 1859, hoping to obtain an official conducting post and devote himself to composition, but the directors of the Philharmonic could not forget that Brahms came from the slums and declined to offer him an appointment. He thus became a resident of Vienna, remaining there for 35 years as a renowned and successful bachelor composer of music in almost every genre except opera. ("It would be as difficult for me to marry," he said, "as to write an opera. But after the first experience I should probably undertake a second!") He conducted a Viennese musical society and revived many neglected compositions by Bach, Handel and Mozart. He was widely acquainted with older music, edited music of the Baroque and Classical eras, and collected music manuscripts. Brahms succumbed to liver cancer at age 64, 10 months after the death of Clara Schumann, probably the one great love of his life.

Among the music that Brahms edited during his first decade in Vienna were various compositions of Franz Schubert, including 12 *Ländler* in 1864, which inspired Brahms to create his own set of 16 piano waltzes (published as Op. 39) the following year. After editing another set of 20 Schubert *Ländler* in May 1869, Brahms composed his first set of 18 *Liebeslieder-Walzer* ("Love-song Waltzes") as parlor pieces for piano four-hands and a quartet of voices, choosing his texts from Georg Friedrich Daumer's *Polydora: Ein weltpoetisches Liederbuch* (1855), a collection of German translations and imitations of Russian, Polish and Hungarian folk poems. Ten of the pieces were heard for the first time, in the German city of Karlsruhe, on October 6, 1869, with pianists Clara Schumann and Hermann Levi reading from the manuscript and accompanying four singers. The first complete performance took place in Vienna on January 5, 1870, with Brahms and Clara Schumann at the piano.

The 18 imaginative settings of love-poems that make up these sophisticated, elegant and endlessly diverse *Liebeslieder-Walzer* express and illustrate love's many moods and aspects, featuring exhilarating rhythmic freedom within the boundaries of the waltz's triple meter. This set of delightful miniatures reflect Vienna's popular cultural interests while simultaneously incorporating "Hungarian" influences and paying homage to both Schubert and Brahms' friend Johann Strauss Jr. Brahms may also have intended them as

a box of musical bon-bons created with the hope of winning the heart of the daughter of Robert and Clara Schumann, but they failed in that purpose. The composer, however, wrote to his publisher, Simrock: "I must confess that it was the first time I smiled at the sight of a printed work—of mine! I will risk being called an ass if our *Liebeslieder* don't give pleasure to a few people."

Brahms also indicated to Simrock the possibility of adapting some of the waltzes for "small choir and orchestra" to create some "pretty concert numbers." Ernst Rudorff conducted the premiere of eight orchestrated waltzes (using a vocal quartet, rather than the chorus Brahms had specified) along with an additional waltz that Brahms would include in his Op. 65 *Neue Liebeslieder*, published a few years later. Although Rudorff encouraged Brahms to orchestrate the other 10 *Liebeslieder* waltzes, the composer lost enthusiasm for the project.

"In his orchestration," notes Richard Sargeant, who created the orchestral versions of the remaining 10 waltzes heard this evening, "Brahms thinned out the textures and deleted many of the octave doublings. Even though I made some choices that Brahms would not have made, I tried to orchestrate in the same spirit."

—Lorelette Knowles

### Johannes Brahms

#### Variations on a Theme by Haydn, Op. 52

*Brahms composed these variations between May and early July of 1873, first performing them (with Clara Schumann) in a version for two pianos in Bonn on August 20 of that year. On November 2, 1873, the composer conducted the Vienna Philharmonic in the premiere of the orchestral version, which calls for pairs of woodwinds (plus piccolo and contrabassoon), 4 horns, 2 trumpets, timpani, triangle and strings.*

Brahms' appreciation of music by his forbears extended well beyond Schubert, whose *Ländler* inspired the *Liebeslieder* Waltzes. He took special interest in the variation form, as epitomized by Bach's *Goldberg* Variations and Beethoven's *Diabelli* Variations, composing his own remarkable Variations and Fugue on a Theme of Handel for piano in 1861.

Around 1870, Carl Ferdinand Pohl, librarian of the Society of Friends of Music in Vienna, showed Brahms a set of six unpublished *Feldpartiten* (divertimentos for wind instruments designed to be played outdoors) he believed to be the work of Franz Joseph Haydn. Modern scholarship has established that the music in question was the work of another composer—most likely Ignaz Pleyel, a Haydn pupil—but nevertheless Brahms became enchanted by a slow movement with the appellation "Chorale St. Antoni," indicating that it may have been based on a pre-existing folk tune.

Brahms jotted down the brief movement, filing it away in a folder he labeled "Copies of outstanding masterpieces of the 16th–18th centuries for study purposes." He revisited this music in 1873, when he set about composing another set of variations. Although first performed privately in a version for two pianos, it is possible that Brahms had in mind from the outset an orchestral setting of the work—in spite

of the fact that a freestanding set of variations for orchestra was virtually unprecedented at the time. This work more than any other helped build the confidence he needed in his own orchestrational prowess to break the logjam in his attempts to complete a first symphony, which appeared in 1876. (While Brahms had already produced masterpieces such as the *German Requiem* that involved orchestra, self-doubt had kept a symphony in gestational form since 1855.)

The “Haydn” Variations open with a straightforward presentation of the theme that largely maintains the original key (B♭ major) and orchestration (pairs of oboes, horns and bassoons, plus contrabassoon), subtly adding pizzi-

cato strings and a few notes from other wind instruments along the way. The opening strain features two five-measure phrases, an irregularity that surely attracted Brahms to the melody.

Eight variations follow, three of them in B♭ minor, and several dominated by the three-against-two rhythmic conflict in which Brahms delighted. For the finale, he created a passacaglia—a set of 17 brief variations that unfold over a repeated five-measure bass pattern, and a further tribute to his Baroque predecessors—leading to a joyous and grand conclusion.

—Jeff Eldridge

## Vocal Texts and Translations

You spotted snakes with double tongue,  
Thorny hedgehogs, be not seen;  
Newts and blind-worms, do no wrong,  
Come not near our fairy queen.

Philomel, with melody  
Sing in our sweet lullaby;  
Lulla, lulla, lullaby, lulla, lulla, lullaby:  
Never harm,  
Nor spell nor charm,  
Come our lovely lady nigh;  
So, good night, with lullaby.

Weaving spiders, come not here;  
Hence, you long-legg'd spinners, hence!  
Beetles black, approach not near;  
Worm nor snail, do no offence.

Rede, Mädchen,  
allzu liebes,  
das mir in die Brust,  
die kühle,  
hat geschleudert mit dem Blicke  
diese wilden Glutgefühle!

Willst du nicht  
dein Herz erweichen,  
willst du, eine überfromme,  
rasten ohne traute Wonne,  
oder willst du, daß ich komme?

Rasten ohne traute Wonne,  
nicht so bitter  
will ich büßen.  
Komme nur, du schwarzes Auge.  
Komme, wenn die Sterne grüßen.

Am Gesteine  
rauscht die Flut,  
heftig angetrieben;  
wer da nicht zu seufzen weiß,  
lernt es  
unterm Lieben.

Speak, maiden, whom I love  
all too much,  
who hurled into  
my once aloof heart,  
with only one glance,  
these wild, ardent feelings!

Will you not soften your heart?  
Do you wish to be chaste  
and remain without sweet bliss,  
or do you want me  
to come to you?

To remain without sweet bliss—  
I would never make  
such a bitter penance.  
So come, dark-eyes,  
come when the stars greet you.

Against the stones  
the stream rushes,  
powerfully driven: those who  
do not know to sigh there,  
will learn it  
when they fall in love.

Hence away! Now all is well  
One aloof stand sentinel.

—William Shakespeare  
*A Midsummer Night's Dream*  
Act II, Scene 2

Through the house give glimmering light,  
By the dead and drowsy fire:  
Every elf and fairy sprite  
Hop as light as bird from briar;  
And this ditty, after me  
Sing, and dance it trippingly.  
First, rehearse your song by rote  
To each word a warbling note.  
Hand in hand, with fairy grace  
Will we sing, and bless this place.

—Act V, Scene 1

O die Frauen, o die Frauen,  
wie sie Wonne tauen!  
Wäre lang ein Mönch geworden,  
wären nicht die Frauen!

Wie des Abends schöne Röte  
möcht ich arme Dirne glühn,  
Einem, Einem zu gefallen,  
sonder Ende Wonne sprühn.

Die grüne Hopfenranke,  
sie schlängelt auf der Erde hin.  
Die junge, schöne Dirne,  
so traurig ist ihr Sinn!

Du höre, grüne Ranke!  
Was hebst du dich  
nicht himmelwärts?

Du höre, schöne Dirne!  
Was ist so schwer dein Herz?

Wie höbe sich die Ranke,  
der keine Stütze Kraft verleiht?  
Wie wäre die Dirne fröhlich,  
wenn ihr das Liebste weit?

O women, O women,  
how they melt one with bliss!  
I would have become a monk  
long ago if it were not for women!

Like the evening's lovely red,  
would I, a poor maiden, like to  
glow, to please one, one boy—  
and to then radiate bliss forever.

The green hops vine,  
it winds along the ground.  
The young, fair maiden—  
so mournful are her thoughts!

You—listen, green vine!  
Why do you not raise yourself  
heavenwards?

You—listen, fair maiden!  
Why is your heart so heavy?

How can the vine raise itself  
when no support lends it strength?  
How can the maiden be merry  
when her sweetheart is far away?

Ein kleiner, hübscher Vogel  
nahm den Flug  
zum Garten hin,  
da gab es Obst genug.  
Wenn ich ein hübscher,  
kleiner Vogel wär,  
ich säumte nicht,  
ich täte so wie der.

Leimruten-Arglist  
lauert an dem Ort;  
der arme Vogel  
konnte nicht mehr fort.  
Wenn ich ein hübscher,  
kleiner Vogel wär,  
ich säumte doch,  
ich täte nicht wie der.

Der Vogel kam  
in eine schöne Hand,  
da tat es ihm,  
dem Glücklichen, nicht and.  
Wenn ich ein hübscher,  
kleiner Vogel wär,  
ich säumte nicht,  
ich täte doch wie der.

Wohl schön bewandt  
war es vor ehe  
mit meinem Leben,  
mit meiner Liebe;  
durch eine Wand,  
ja, durch zehn Wände  
erkannte mich  
des Freundes Sehe.  
Doch jetzo, wehe,  
wenn ich dem Kalten  
auch noch so dicht  
vorm Auge stehe,  
es merkt's sein Auge,  
sein Herze nicht.

Wenn so lind dein Auge mir  
und so lieblich schauet,  
jede letzte Trübe flieht  
welche mich umgrauet.

Dieser Liebe schöne Glut,  
laß sie nicht verstieben!  
Nimmer wird, wie ich, so treu  
dich ein anderer lieben.

Am Donaustrande,  
da steht ein Haus,  
da schaut ein rosiges  
Mädchen aus.

Das Mädchen,  
es ist wohl gut gehegt,  
zehn eiserne Riegel  
sind vor die Türe gelegt.

Zehn eiserne Riegel  
das ist ein Spaß;  
die spreng ich  
als wären sie nur von Glas.

A small, pretty bird  
took flight  
into the garden—  
there was fruit enough there.  
If I were a pretty,  
small bird,  
I would not hesitate—  
I would do just as he did.

Malicious lime-twigs  
lurked in that place;  
the poor bird  
could not escape.  
If I were a pretty,  
small bird,  
I would have hesitated,  
I would not have done that.

The bird came  
into a pretty girl's hand,  
and it caused him no pain,  
the lucky thing.  
If I were a pretty,  
small bird,  
I would not hesitate—  
I would do just as he did.

Quite fair and contented  
was I previously  
with my life  
and with my sweetheart;  
through a wall,  
yes, through ten walls,  
did my friend's gaze  
recognize me.  
But now, oh woe,  
if I am with that cold boy,  
no matter how close  
I stand before his eyes,  
neither his eyes  
nor his heart notices.

When your eyes look at me  
so gently and lovingly,  
you chase away every last anxiety  
that troubles my life.

The lovely glow of this love—  
do not let it disappear!  
No one else will ever love you  
as faithfully as I.

On the banks of the Danube,  
there stands a house,  
and looking out of it  
is a pink-cheeked maiden.

The maiden  
is very well-protected:  
ten iron bolts  
have been placed on the door.

But ten iron bolts  
are but a joke;  
I will snap them  
as if they were only glass.

O wie sanft die Quelle sich  
durch die Wiese windet!  
O wie schön, wenn Liebe sich  
zu der Liebe findet!

Nein, es ist nicht auszukommen  
mit den Leuten;  
Alles wissen sie so giftig  
auszudeuten.

Bin ich heiter, hegen soll ich  
lose Triebe;  
bin ich still, so heißt's, ich wäre  
irr aus Liebe.

Schlosser auf,  
und mache Schlösser,  
Schlösser ohne Zahl;  
denn die bösen Mäuler will ich  
schließen allzumal.

Vögelein durchrauscht die Luft,  
sucht nach einem Aste;  
und das Herz, ein Herz, ein  
Herz begehrt's,  
wo es selig raste.

Sieh, wie ist die Welle klar,  
blickt der Mond hernieder!  
Die du meine Liebe bist,  
liebe du mich wieder!

Nachtigall,  
sie singt so schön,  
wenn die Sterne funkeln.  
Liebe mich, geliebtes Herz,  
küsse mich im Dunkeln!

Ein dunkeler Schacht ist Liebe,  
ein gar zu gefährlicher Bronnen;  
da fiel ich hinein, ich Armer,  
kann weder hören noch sehn,  
nur denken an meine Wonnen,  
nur stöhnen in meinen Wehn.

Nicht wandle, mein Licht,  
dort außen im Flurbereich!  
Die Füße würden dir, die zarten,  
zu naß, zu weich.

All überströmt  
sind dort die Wege,  
die Stege dir;  
so überreichlich tränkte dorten  
das Auge mir.

Es bebte das Gesträuche,  
gestreift hat es im Fluge  
ein Vögelein.  
In gleicher Art erbebet  
die Seele mir, erschüttert  
von Liebe, Lust und Leide,  
gedenkt sie dein.

—Georg Friedrich Daumer

O how gently the stream  
winds through the meadow!  
O how lovely it is when Love  
finds Love!

No, there's just no getting along  
with people;  
they always make such poisonous  
interpretations of everything.

If I'm merry, they say I cherish  
loose urges;  
if I'm quiet, they say  
I am crazed with love.

Locksmith—get up  
and make your locks,  
locks without number;  
for I want to lock up  
all the evil mouths.

The little bird rushes through  
the air, searching for a branch;  
and my heart desires a heart,  
a heart on which  
it can blessedly rest.

See how clear the waves are  
when the moon gazes down!  
You who are my love,  
you love me back!

The nightingale,  
it sings so beautifully,  
when the stars are twinkling.  
Love me, my beloved heart,  
kiss me in the dark!

Love is a dark shaft,  
a very dangerous well;  
and I, poor man, fell in.  
I can neither hear nor see,  
I can only think about my bliss,  
I can only moan in my woe.

Do not wander, my light,  
out there in the field!  
Your feet, your tender feet,  
would get too wet, too soft.

All flooded  
are the paths there,  
and the bridges,  
so amply there  
did my eyes weep.

The bushes are trembling;  
they were brushed by a  
little bird in flight.  
In the same way,  
my soul trembles, overcome  
by love, pleasure and sorrow,  
as it thinks of you.

Translation © Emily Ezust

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## About the Conductor

Guest conductor **Stephen Rogers Radcliffe** has served as music director of the Seattle Youth Symphony Orchestra since 2006. He continues to fulfill the promise recognized when he made his Lincoln Center conducting debut with Metropolitan Opera sopranos Jan DeGaetani, Susan Graham and Dawn Upshaw. Since then, Mr. Radcliffe has conducted orchestras on four continents, produced compact disc recordings of operatic, orchestral and chamber music works, and has fostered the development of audiences through innovative educational and artistic programs. An assistant conductor of the Boston Lyric Opera, Radcliffe was founder and music director of the New York Chamber Ensemble—performing for over a decade at Lincoln Center, artistic director of the Cape May Music Festival, and prin-

cipal guest conductor of the Hungarian Virtuosi, which he led in international touring, television and radio broadcast performances and recording projects.

Mr. Radcliffe holds a degree in Music Education from the New England Conservatory and has led youth orchestra programs throughout the United States, Europe, Latin America and Asia. He holds a Masters Degree in conducting from the University of Michigan and has studied at the Aspen and Tanglewood Music Centers as well as at the Accademia Musicale Chigiana in Sienna.

Stephen Rogers Radcliffe is currently the Harry and Mildred Remis Endowed Fellow at Brandeis University. His principal teachers include Gustav Meier, Leonard Bernstein and Franco Ferrara.

## About OSSCS

**Orchestra Seattle and the Seattle Chamber Singers** form a partnership unique among Pacific Northwest musical organizations, combining a 60-member orchestra with a 45-voice chorus to perform oratorio masterworks alongside symphonic repertoire and world premieres.

George Shangrow (1951–2010) founded the Seattle Chamber Singers in 1969, when still a teenager. The group performed a diverse array of music, from works of the Medieval, Renaissance and Baroque periods to contemporary pieces, partnering with an ad hoc group of instrumentalists to present Bach cantatas and Handel oratorios—many of which received their first Seattle performances under George's direction. In 1979, George formed an orchestra originally called the Broadway Chamber Symphony (after the Broadway Performance Hall on Seattle's Capitol Hill, where it gave its first concerts) and later, beginning with the

1991–1992 season, Orchestra Seattle.

With George on the podium (or conducting from the harpsichord), OSSCS became renowned for performances of the Bach Passions and numerous Handel oratorios—particularly *Messiah*. During the “Bach Year” of 1985, the ensembles presented 35 concerts devoted to dozens upon dozens of Bach's works to celebrate the 300th anniversary of the composer's birth.

George Shangrow lost his life in a car crash on July 31, 2010, an event that shocked not only OSSCS musicians and our audiences, but the entire Pacific Northwest musical community. Over the ensuing three seasons, the volunteer performers of OSSCS partnered with a number of distinguished guest conductors to carry on the astounding musical legacy George created. Beginning this season, OSSCS welcomes Clinton Smith as our new music director.

## OSSCS 2013–2014 Season

### Tradition + Faith

Sunday, December 15, 2013 • 3:00 PM

**Clinton Smith**, conductor

**Handel** *Messiah*, HWV 56

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### Friendship + Imagination

Saturday, February 8, 2014 • 7:30 PM

**Stilian Kirov**, conductor • **Elisa Barston**, violin

**Liadov** *The Enchanted Lake*

**Mendelssohn** Violin Concerto in E Minor, Op. 64

**Mussorgsky/Ravel** *Pictures at an Exhibition*

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### Death + Remembrance

Saturday, March 15, 2014 • 7:30 PM

**Clinton Smith**, conductor • **Mark Salman**, piano

**Jones** *Elegy*

**Liszt** *Totentanz*

**Mozart** *Requiem* in D Minor, K. 626

### Reverence + Spirituality

Saturday, April 12, 2014 • 7:30 PM

**Clinton Smith**, conductor

**J.S. Bach** Mass in B Minor, BWV 232

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### Reflection + Wonder

Saturday, May 10, 2014 • 7:30 PM

**Clinton Smith**, conductor

**Karin Wolverson**, soprano

**Sarah Larsen**, mezzo-soprano

**Ives** *The Unanswered Question*

**Fauré** *Après un rêve*, Op. 7, No. 1

**Bach** *Singet dem Herrn ein neues Lied*, BWV 225

**Barber** *Knoxville: Summer of 1915*

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

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\* *principal*

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