

# Eternity

Sunday, March 8, 2015 • 3:00 PM  
First Free Methodist Church

**Orchestra Seattle**  
**Seattle Chamber Singers**  
Clinton Smith, conductor



MAURICE DURUFLÉ (1902–1986)  
*Requiem, Op. 9*

Introit (Requiem aeternam)  
Kyrie eleison  
Offertory (Domine Jesu Christe)  
Sanctus and Benedictus  
Pie Jesu  
Agnus Dei  
Communion (Lux aeterna)  
Libera me  
In paradisum

**Sarah Larsen**, mezzo-soprano  
**Ryan Bede**, baritone

—Intermission—

GUSTAV HOLST (1874–1934)  
*The Planets, Op. 32*

Mars, the Bringer of War  
Venus, the Bringer of Peace  
Mercury, the Winged Messenger  
Jupiter, the Bringer of Jollity  
Saturn, the Bringer of Old Age  
Uranus, the Magician  
Neptune, the Mystic

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

*OSSCS wishes to thank our friends at the Seattle Philharmonic Orchestra ([www.seattlephil.org](http://www.seattlephil.org)) for the use of their celesta and our friends at the Lake Union Civic Orchestra ([www.luco.org](http://www.luco.org)) for the use of their timpani at this performance.*

*Special thanks to First Free Methodist Church for all of their assistance in making OSSCS's 45th season possible, and for providing refreshments during intermission. Donations left at the refreshments tables help support FFMC and its programs.*

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

### Maurice Duruflé *Requiem, Op. 9*

*Duruflé was born in Louviers, France, on January 11, 1902, and died outside Paris on June 16, 1986. He began composing his Requiem in 1941, completing it in 1947. The premiere was heard across France via a November 2, 1947, radio broadcast. In addition to chorus and two soloists, the work requires 3 flutes (2 doubling piccolo), 3 oboes (2 doubling English horn), 2 clarinets (plus bass clarinet), 2 bassoons, 4 horns, 3 trumpets, 3 trombones, tuba, timpani, percussion, organ, celesta, harp and strings.*

Maurice Duruflé was a French organist, composer and conductor. Although his family was not particularly musical, he was able to attend the choir school at the cathedral in Rouen, where he studied piano, organ and music theory. He moved to Paris to attend the Conservatoire and was (at age 17) appointed Charles Tournemire's assistant organist at Sainte-Clotilde. Duruflé studied organ and composition with the leading organist-composers of the early 20th century: Tournemire, Charles-Marie Widor, Eugène Gigout and Louis Vierne. Paul Dukas was his composition and orchestration teacher at the Conservatoire, and he mastered Dukas' pointillistic and impressionistic orchestration techniques. As a result, Duruflé was a marvelous orchestral colorist, unlike most of the organists (and composers) of his generation.

Duruflé was a virtuoso organist, easily the match of any of his teachers, and a brilliant improviser. As a result, at the age of 27 Duruflé was appointed (by Vierne) as assistant organist at Notre-Dame and, simultaneously, as organist *titulaire* at Saint-Étienne-du-Mont, which featured one of the largest organs in one of the most important churches in Paris. He remained there for the rest of his career, sharing the work with his second wife, Marie-Madeleine Chevalier, who was an even more brilliant organist than he. M. and Mme. Duruflé toured extensively as individual soloists, as a duo, and as a conductor and accompanist—Maurice conducting his *Requiem* and Marie-Madeleine playing Maurice's reduction of the entire orchestral score!

Duruflé was an extraordinarily perfectionistic composer. Had he notated his weekly organ improvisations, he would be ranked as one of the most prolific composers of the 20th century. Yet his published output includes only 14 authorized works, six for organ solo, two for piano solo, two for orchestra, four small motets for unaccompanied chorus, a setting of the Lord's Prayer, and two large masses (the 1947 *Requiem* and the 1966 *Messe cum jubilo*). A few smaller works were published after his death. Many of these works were withdrawn, changed and republished throughout his life, and both masses were published in three different accompanimental versions: for solo organ, for organ and chamber orchestra, and for full orchestra.

Gravely injured in a 1975 car accident, Maurice Duruflé never recovered. Mme. Duruflé, also injured, did recover and assumed his concert and church service schedule. Maurice finally succumbed to his injuries in 1986.

Sunday masses in Paris prior to Vatican II were distinctly different from what churchgoers might experience in Seattle some 50 years later. Masses featured two organists, one at a smaller organ near the front of the church and the other at the much larger instrument near the back of the church. The first organist was responsible for leading the choir (and sometimes the congregation) in the ordinary of the mass (Kyrie, Gloria, Credo, Sanctus and Agnus) and possibly a congregational song. The organist at the rear played a prelude and postlude (often half-hour recitals in themselves) and improvised on the Gregorian chants that comprised the proper or changing musical portions of the mass (the introit, gradual, tract or alleluia, offertory and communion). On significant days, he might also play an improvisation on the Kyrie, Sanctus and Agnus. It is out of this practice of accompanied chant that Maurice Duruflé's *Requiem* comes.

The *Requiem, Op. 9*, was dedicated to the memory of Duruflé's father. The texts are the traditional texts of the requiem mass: Requiem aeternum (introit), Kyrie, Domine Jesu Christe (offertory), Sanctus, Pie Jesu (elevation), Agnus Dei and Lux aeterna (communion). Two chants for the absolution of the dead, Libera me (responsory) and In paradisum (blessing of the body), complete the nine movements.

Alert readers might notice that there is no setting of the Dies irae, a typical part of the requiem (and often the most memorable—as in Verdi's *Requiem*), but even more alert readers would notice that this is the exact set of texts that appear in Gabriel Fauré's *Requiem*. Duruflé did not omit the Dies irae to make his *Requiem* more "consoling," but rather used the standard texts and chants sung in French requiem masses. Normally, the whole sequence of texts between the Kyrie and the Domine Jesu Christe (the gradual, a repeated Requiem aeternum; the tract, Absolve; and the sequence, Dies irae) were recited quietly by the clergy while the organist improvised, often on the chant of the Absolve ("Forgive, O Lord, the souls of the dead").

Musically, the *Requiem* owes its origin to a commission from Duruflé's publisher for a set of pieces based on the Gregorian themes of the requiem mass, as memorial tribute to Tournemire's *L'Orgue Mystique*. Duruflé's work on this project, after his own father's death, expanded into a complete choral requiem. In accord with French improvisatory practice, each musical phrase from the requiem chant books found its proper home in Duruflé's score.

Duruflé was deeply formed by the reconstruction of Gregorian chant at the French Abbey of Solesmes. His *Requiem* is, however, far beyond a brilliant orchestration of an organ accompaniment to chant. Melodic material is given to both choir and orchestra, and chants are broken down into their smallest fragments and recombined into new structures, yet the listener always senses the bedrock of chant. A significant reason for this solidity is Duruflé's appreciation of Solesmes' theories of chant rhythm. Duruflé continually changes the time signature, even landing the weak syllables on downbeats. He stretches phrases and note values, making the heartbeat of chant to pulse evenly.

It may be easiest to hear Duruflé's technique in the very first movement, the Introit, and then experience it throughout the *Requiem*.

The composer begins the work with an organistic perpetual-motion motive in the violas, while tenors and basses sing the unadorned chant melody. Sopranos and altos join with the violins in an orchestration of an organ's *fond doux*. Sopranos sing the psalm, "Te decet hymnus," with woodwinds providing a different organ-like accompaniment. To this point, the music is little more than Dukas' *Sorcerer's Apprentice* meeting a sleepy organist. But when the antiphon (*Requiem aeternum*) returns, Duruflé demonstrates his compositional skill. Cellos play the chant, but upside down. Violas return with their motive, while violins play the chant melody in canon at a one-beat separation. The choir becomes tower bells, tolling the passing of the soul. At "Et lux perpetua," the choir picks up the chant melody, at half the tempo of the violins, but in a Ravelian four-part harmony. Harp joins in with the viola motive, but slowly, at the choir's tempo. The movement ends with all the complexity reducing to a peaceful F-major chord, which leads into the Kyrie, also deceptively simple, but concealing the complexity of an eight-part double fugue in its quiet.

The Sanctus demonstrates Duruflé's compositional prowess in a different way. The chant underlying this movement is one of the simplest in the entire repertoire. With a range of only four notes and little more than a repeated up-and-down cantillation of the text, there is little musical material upon which to build. Violas once again begin with rapid movement, but this time derived from the cantillation and its inversion in alternation. Sopranos and altos sing the simple three-note melody of the first part of the chant, in harmony. The melody is repeated three times, each time one note higher, bringing to mind the liturgical announcement of the resurrection of Jesus at Easter.

"Pleni sunt coeli" is presented similarly, ending with the Hosanna melody. The texture is simplified to a clarinet picking up the viola figuration, and altos reduced to a single repeated note. Harp enters, *pianissimo*, with the notes of the tower-bell chime of one of Duruflé's favorite churches, the perpendicular Gothic Cathedral of Soissons. This chime motive is picked up through the woodwinds and brasses, and played off against the three-note Sanctus fragment, with increasing rhythmic and contrapuntal intensity. Finally, at triple-forte and with every instrument in the orchestra playing and every voice singing, a tsunami of sound explodes at "In excelsis" ("in the highest"). Duruflé returns to the simple form of opening of the Sanctus for the Benedictus in a perfectly balanced ternary form.

As you listen this afternoon, enjoy the infrequently heard full orchestral version of Duruflé's *Requiem*. Listen for the orchestration of a master whose skills rival those of his mentors Dukas and Ravel. Experience the spirituality of a musician who firmly believed that death was the gate of heaven, and catch a glimpse of angels guiding souls into endless bliss.

—Walter Knowles

## Gustav Holst

### *The Planets, Op. 32*

Holst was born September 21, 1874, in Cheltenham, England, and died May 25, 1934, in London. He began composing this seven-movement orchestral suite in 1914, completing it in 1917. The work requires 4 flutes (2 doubling piccolo, one doubling bass flute), 3 oboes (one doubling bass oboe), English horn, 3 clarinets, bass clarinet, 3 bassoons, contrabassoon, 6 horns, 4 trumpets, 3 trombones, tenor tuba, tuba, 2 sets of timpani, percussion (bass drum, cymbals, glockenspiel, gong, orchestra bells, snare drum, tambourine, triangle, xylophone), organ, celesta, 2 harps, strings and—in the final movement—offstage female chorus.

"As a rule, I only study things which suggest music to me," wrote Gustav Holst in 1913. "That's why I worried at Sanskrit. Then recently the character of each planet suggested lots to me, and I have been studying astrology." Holst's interest in Hindu philosophy dated from 1895, and he taught himself Sanskrit in order to compose works such as the opera *Sita* (unperformed during his lifetime), the *Choral Hymns from the Rig Veda* and *The Cloud Messenger*. A 1908 trip to Algeria inspired the orchestral suite *Beni Mora*, about which his friend Ralph Vaughan Williams wrote: "If it had been played in Paris rather than London it would have given its composer a European reputation, and played in Italy would probably have caused a riot." During a March 1913 excursion with composer Arnold Bax, his brother Clifford and Balfour Gardiner (a champion of Holst's music), Clifford Bax shared with Holst his interest in astrology.

The previous September, Arnold Schoenberg's *Five Pieces for Orchestra* had premiered at one of Henry Wood's Promenade concerts, and in January 1914 Schoenberg traveled to London to conduct a second performance—attended by Holst, who obtained a copy of the score. Later that year, Holst set about writing a work (with nearly identical instrumentation) he would call *Seven Pieces for Large Orchestra*, attaching to each movement a title related to the astrological character of one of the eight planets (omitting Earth).

Preoccupied with his "day job" teaching music at St. Paul's Girls' School, Holst composed his uncommissioned orchestral suite largely during weekends and holidays over a three-year period, occasionally interrupted by work on other projects. After completing *A Dirge for Two Veterans* in the spring of 1914, Holst began sketching "Mars, the Bringer of War," completing it shortly before Britain's declaration of war on Germany in August of that year. He composed the remaining movements in order, save "Mercury, the Winged Messenger," which he wrote last, finishing it during early 1916. The orchestration took another year.

Due to frail health, Holst could not serve in the military, but (after modifying his Germanic surname "von Holst"), he took a YMCA post organizing music at internment camps. Shortly before Holst departed England, Gardiner lavished upon his friend the gift of a private performance of *The Planets* at Queen's Hall on September 29, 1918, led by Adrian Boult (after a mere one-hour rehearsal). Excerpts from the suite appeared on public concert programs over the next two years, to mixed reviews. When Holst's 1917 *The Hymn of*

*Jesus* debuted to widespread acclaim in March 1920, interest in a complete performance of *The Planets* surged, resulting in a November 15, 1920, London Symphony Orchestra concert directed by Albert Coates—after which most critics revised their assessment of the work. *The Planets* would become Holst's signature composition, overshadowing all of the music he produced during his remaining 14 years.

Rather than tone poems in the Richard Strauss mold that depict specific action, each movement is a character study of the astrological entity in question, based in part on descriptions from Alan Leo's book *What Is a Horoscope and How Is It Cast?* And while Schoenberg's *Five Pieces* likely provided an overall template, early reviewers and later writers detected influences from many other composers.

Boult later reported that Holst sought to convey "the stupidity of war" with the insistent  $\frac{5}{4}$  ostinato rhythms of "Mars"; according to Kenric Taylor, its "blatant dissonance and unconventional meter seems to be riddled with the influence of Stravinsky" (whose *The Rite of Spring* debuted in London in 1913). In "Venus," David Trippett detects hints of Vaughan Williams' *Sea Symphony*, Stravinsky's *Firebird*

and "a celesta passage from the second of Schoenberg's *Five Pieces*," while Holst derived the opening from one of his own (abandoned) vocal works, *A Vigil of Pentecost*.

In "Mercury," Holst uses bitonality, shifting accents and three-against-four rhythmic patterns to suggest the winged messenger scurrying about, techniques he had employed in his 1915 *Japanese Suite*. To one reviewer, the opening of "Jupiter" brought to mind Rimsky-Korsakov (who in turn influenced Stravinsky's *Firebird* and *Petrushka*), but the inspiration for the majestic central episode is clearly "Nimrod" from Edward Elgar's *Enigma Variations*.

For "Saturn," Holst drew on material from *Dirge and Hymeneal*, his 1915 composition for female chorus and piano. "Uranus," which opens with a broadly stated four-note motive that pervades the movement, recalls Paul Dukas' *The Sorcerer's Apprentice*. The use of wordless women's chorus in "Neptune" may derive from Claude Debussy's "Sirènes" (from *Nocturnes*) but the use of shifting orchestral colors in place of a clearly definable melody echoes the third of Schoenberg's *Five Pieces* ("Farben," or "Colors").

—Jeff Eldridge

## Text & Translation

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 care veniet.

Kyrie, eleison.  
Christe, eleison.  
Kyrie, eleison.

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 eius.  
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, sanctus,  
Dominus Deus Sabaoth!  
pleni sunt coeli et terra gloria tua.  
Osanna in excelsis.

Rest eternal give to them, Lord, and may  
light perpetual light them. A hymn  
adorns you, O God, in Zion, and to you  
shall be rendered a vow in Jerusalem.  
Hear my prayer;  
to you shall all flesh come.

Lord, have mercy.  
Christ, have mercy.  
Lord, have mercy.

Lord Jesus Christ, King of glory,  
deliver the souls of all the faithful dead  
from the pains of the underworld  
and from the deep pit.  
Deliver them from the lion's mouth,  
lest the underworld devour them,  
lest they plummet into darkness.  
But may the holy sign-bearer Michael  
show them forth in the holy light  
that you once promised to Abraham  
and his seed.  
Sacrifices and prayers of praise  
we offer you, Lord.  
Receive them for the souls of those  
whom this day we commemorate.  
Make them, Lord, to cross over  
from death to the life  
that you once promised to Abraham  
and his seed.

Holy, holy, holy  
Lord God of Hosts! Full of your glory  
are the heavens and the earth.  
Hosanna in the highest!

Benedictus qui venit in  
nomine Domini.  
Osanna in excelsis.

Pie Jesu Domine,  
dona eis requiem sempiternam.

Agnus Dei,  
qui tollis peccata mundi,  
dona eis requiem sempiternam.

Lux aeterna luceat eis, Domine,  
cum sanctis tuis in aeternum,  
quia pius es.  
Requiem aeternum dona eis, Domine,  
et lux perpetua luceat eis.

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,  
quando coeli movendi sunt et terra.  
Dies illa, dies irae,  
calamitatis et miseriae,  
dies magna et amara valde.  
Requiem aeternam dona eis, Domine,  
et lux perpetua luceat eis.

In paradysum deducant te angeli;  
in tuo adventu suscipiant te martyres  
et perducant te in civitatem sanctam Jerusalem.  
Chorus angelorum te suscipiat,  
et cum Lazaro quondam paupere  
aeternam habeas requiem.

## OSSCS 2014–2015 Season: Moments in Time

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### DELIVERANCE

Saturday, April 18, 2015 • 7:30 p.m.  
Roupen Shakarian, conductor

HANDEL *Israel in Egypt*, HWV 54

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### 1954 IN AMERICA

Sunday, May 17, 2015 • 3:00 p.m.  
Clinton Smith, conductor

COPLAND *The Tender Land Suite*

WHITACRE *Leonardo Dreams*

*of His Flying Machine*

DOHNÁNYI *American Rhapsody*, Op. 47

PHILIPPS *Breathe* [WORLD PREMIERE]

L. BERNSTEIN *On the Waterfront Suite*

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Tickets: [www.osscs.org](http://www.osscs.org) or 1-800-838-3006

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

Faithful Jesus, Lord,  
give them rest eternal.

Lamb of God,  
who removes the sins of the world, give them  
rest eternal.

May light eternal light them, Lord,  
with your saints in eternity,  
for you are faithful.  
Rest eternal give to them, Lord,  
and may light perpetual light them.

Deliver me, Lord, from death eternal  
on that dreadful day  
when the heavens and the earth are moved,  
when you shall come to judge  
the world by fire.  
I am made to tremble and I fear when  
dissipation approaches and the coming wrath,  
when the heavens and the earth are moved.  
Day of mourning, day of wrath,  
of calamity and of misery,  
the day great and most bitter.  
Rest eternal give to them, Lord,  
and let light perpetual light them.

Into Paradise may the angels lead you;  
at your arrival may the martyrs receive you  
and lead you into the holy city, Jerusalem.  
May the chorus of angels receive you,  
and with Lazarus, who once was poor,  
may you have rest eternal.

*Translation: Lorelette Knowles*

### Violin

Betsy Alexander  
Susan Beals  
Dean Drescher  
Karen Frankenfeld  
Stephen Hegg  
Jason Hershey  
Manchung Ho  
Maria Hunt  
Fritz Klein\*\*  
Pam Kummert  
Mark Lutz  
Gregor Nitsche  
Stephen Provine\*  
Davis Reed  
Theo Schaad  
Janet Showalter  
Kenna Smith-Shangrow  
June Spector  
Nicole Tsong

### Viola

Susan Herring  
Katherine McWilliams  
Stephanie Read  
Rebecca Rodman  
Robert Shangrow  
Sam Williams\*

### Cello

Kaia Chessen  
Peter Ellis  
Patricia Lyon  
Katie Sauter Messick  
Annie Roberts  
Valerie Ross  
Carrie Sloane  
Matthew Wyant\*

### Bass

Jo Hansen  
Ericka Kendall  
Kevin McCarthy  
Steven Messick\*

### Flute

Shari Muller-Ho\*  
Alysa Treber

### Piccolo

Virginia Knight

### Bass Flute

Melissa Underhill

### Oboe

Rebecca Rice\*  
Derek Stephenson

### English Horn

David Barnes

### Bass Oboe

John Dimond

### Clarinet

Steven Noffsinger\*  
Chris Peterson  
Kristin Schneider

### Bass Clarinet

Cynthia Ely

### Bassoon

Coltan Foster  
Judith Lawrence\*  
Evan Takle

### Contrabassoon

Jeff Eldridge

### Horn

Don Crevie  
Jaime Faucher  
Todd Frazier  
Laurie Heidt\*  
Jim Hendrickson  
Matthew Kruse  
Carey LaMothe

### Trumpet

Nathan Callaghan  
Rabi Lahiri\*  
Dan Schmidt  
Jared Tanner

### Trombone

Cuauhtemoc Escobedo\*  
Chad Kirby  
Ryan Shepherd

### Tenor Tuba

Jim Hattori

### Tuba

David Brewer

### Timpani

David Miller  
Dan Oie\*

### Percussion

Ginny Bear  
Kathie Flood  
Amy Vandergon

### Harp

Sophie Baird-Daniel  
Naomi Kato\*

### Keyboard

Walter Knowles

\*\* *concertmaster*

\* *principal*

### Soprano

Barb Anderson  
Ann Bridges  
Sue Cobb  
Crissa Cugini  
Olivia Davis  
Kyla DeRemer  
Cinda Freece  
Kiki Hood  
Jill Kraakmo  
Peggy Kurtz  
Lila Woodruff May  
Nancy Shasteen  
Bridget Stone

### Alto

Sharon Agnew  
Julia Akoury-Thiel  
Jane Blackwell  
Deanna Fryhle  
Rose Fujinaka  
Pamela Ivezič  
Ellen Kaisse  
Jan Kinney  
Lorelette Knowles  
Theodora Letz  
Laurie Medill  
Annie Thompson  
Brittany Walker

### Tenor

Alex Chun  
Ralph Cobb  
Jon Lange  
German Mendoza Jr.  
Tom Nesbitt  
Victor Royer  
Rhemé Sloan  
TJ Taylor

### Bass

Timothy Braun  
Andrew Danilchik  
Douglas Durasoff  
Stephen Keeler  
Dennis Moore  
Caleb Richmond  
Steven Tachell  
Skip Viau  
Richard Wyckoff

## About the Conductor

Now in his second season as music director of Orchestra Seattle and the Seattle Chamber Singers, **Clinton Smith** also continues as artistic director and principal conductor of the St. Cloud Symphony, and serves on the music staff of Santa Fe Opera covering and preparing performances of Beethoven's *Fidelio* and the North American premiere of Huang Ruo's *Dr. Sun Yat-sen*. During the 2014–2015 season, Clinton will guest-conduct Baldwin Wallace University's production of *La finta giardiniera* and return to Juilliard to cover performances of *Le nozze di Figaro*.

Clinton recently conducted the University of Michigan Opera Theater production of *Il barbiere di Siviglia*, was cover conductor for Juilliard Opera's *The Cunning Little Vixen* and Portland Opera's *Don Giovanni*. 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*.

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.

## 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 in 2010, an event that shocked not only OSSCS musicians and our audiences, but the entire Pacific Northwest musical community. Over the ensuing three seasons, the volunteer performers of OSSCS partnered with a number of distinguished guest conductors to carry on the astounding musical legacy George created. Beginning with the 2013–2014 season, OSSCS welcomed Clinton Smith as our new music director.

## About the Soloists

Mezzo-soprano **Sarah Larsen**, praised as "sizzling," "riveting" and possessing a "plummy, ripe mezzo," debuted with Santa Fe Opera as Mercédès in *Carmen* at their 2014 summer festival. Recent and upcoming engagements include Beethoven's Symphony No. 9 with OSSCS, La Muse/Nicklausse (cover) for *Les contes d'Hoffmann* with the Metropolitan Opera, and a return to Seattle Opera for her role debut as the composer in *Ariadne auf Naxos*. An alumna of the Seattle Opera Young Artist Program, Ms. Larsen returned to Seattle Opera for their 2013–2014 season as Madalena in *Rigoletto* and the Secretary in *The Consul*. In May 2013, she premiered a new song cycle, *Farewell, Auschwitz* by Jake Heggie and Gene Sheer, with Music of Remembrance, a recording of which is now available on the Naxos label.

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

## 2014–2015 Composer Competition

On May 17, OSSCS will present the world premiere of the winning entry in our inaugural composer competition: *Breathe*, a work for chorus and orchestra by Stacey Phillips, with lyrics drawn from the 1954 Supreme Court decision *Brown v. Board of Education*, the 14th Amendment and Paul Dunbar's poem "Sympathy." Written during the months following protests in response to the deaths of Michael Brown and Eric Garner, *Breathe* "raises the continuing question of how this country, founded on the principles of equality, continues to struggle with questions of social justice."

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

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

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

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

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