

1954 in America
Sunday, May 17, 2015 • 3:00 PM
First Free Methodist Church

Orchestra Seattle
Seattle Chamber Singers
Clinton Smith, conductor



AARON COPLAND (1900–1990)
The Tender Land: Suite from the Opera

Introduction and Love Music
Party Scene —
Finale: “The Promise of Living”

ERIC WHITACRE (*1970)
Leonardo Dreams of His Flying Machine

STACEY PHILIPPS (*1967)
Breathe — WORLD PREMIERE

—Intermission—

ERNŐ DOHNANYI (1877–1960)
American Rhapsody, Op. 47

ALEXANDER BORODIN (1833–1887)
“Stranger in Paradise” (“Gliding Dance of the Maidens” from *Prince Igor*)

CHARLES CHAPLIN (1889–1977) / ARR. PATRICK THORN
“Smile” (Love Theme from *Modern Times*)

PAT BALLARD (1899–1960) / ARR. PATRICK THORN
“Mr. Sandman”

LEONARD BERNSTEIN (1918–1990)
On the Waterfront: Symphonic Suite from the Film

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 for the use of their celesta 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.

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

Vocal Texts

“The Promise of Living” from *The Tender Land*

The promise of living with hope and thanksgiving
Is born of our loving our friends and our labor.
The promise of growing with faith and with knowing
Is born of our sharing our love with our neighbor.
The promise of living, the promise of growing
Is born of our singing in joy and thanksgiving.
For many a year I’ve known this field
And known all the work that makes her yield.
Are you ready to lend a hand?
I’m ready to work, I’m ready to lend a hand.
By working together, we’ll bring in the harvest,
The blessings of harvest.
We plant each row with seeds of grain,
And Providence sends us the sun and the rain.
We plow and plant each row with seeds of grain.
By lending a hand, by lending an arm,
Bring out, bring out from the farm,
Bring out the blessings of harvest.
O let us be joyful, o let us be grateful,
Come join us in thanking the Lord for His blessing.
Give thanks there was sunshine, give thanks there was rain,
Give thanks we are here to deliver the grain.
O let us be joyful, o let us be grateful,
To the Lord for His blessing.
The promise of ending in right understanding
Is peace in our own hearts and peace with our neighbor.
O let us sing our song and let our song be heard.
Let’s sing our song with our hearts,
And find a promise in that song.
The promise of living,
The promise of growing,
The promise of ending
Is labor and sharing and loving.

— Erik Johns

Leonardo Dreams of His Flying Machine

Leonardo dreams of his flying machine . . .
Tormented by visions of flight and falling,
More wondrous and terrible each than the last,
Master Leonardo imagines an engine
To carry a man up into the sun . . .
And as he’s dreaming the heavens call him,
Softly whispering their siren-song:
“Leonardo. Leonardo, vieni á volare.”
[“Leonardo. Leonardo, come fly.”]
*L’uomo colle sua congeginate e grandi ale,
facciendo forza contro alla resistente aria.*
[A man with wings large enough and duly connected
might learn to overcome the resistance of the air.]

Leonardo dreams of his flying machine . . .
As the candles burn low he paces and writes,
Releasing purchased pigeons one by one

Into the golden Tuscan sunrise . . .
And as he dreams, again the calling,
The very air itself gives voice:
“Leonardo. Leonardo, vieni á volare.”
[“Leonardo. Leonardo, come fly.”]
Vicina all’elemento del fuoco . . .
[Close to the sphere of elemental fire . . .]
Scratching quill on crumpled paper,
Rete, canna, filo, carta.
[Net, cane, thread, paper.]
Images of wing and frame and fabric fastened tightly.
. . . *sulla suprema sottile aria.*
[. . . in the highest and rarest atmosphere.]

Master Leonardo da Vinci dreams of his flying machine . . .
As the midnight watchtower tolls,
Over rooftop, street and dome,
The triumph of a human being ascending
In the dreaming of a mortal man.
Leonardo steels himself,
takes one last breath, and leaps . . .
“Leonardo, vieni á volare! Leonardo, sognare!”
[“Leonardo, come fly! Leonardo, dream!”]
— Charles Anthony Silvestri

Breathe

All persons born or naturalized in the United States . . . are
citizens of the United States No State shall make or
enforce any law which shall abridge the privileges . . . of
citizens of the United States; nor shall any State deprive any
person of life, liberty, or property . . . nor deny to any person
within its jurisdiction the equal protection of the law.
—from the Fourteenth Amendment to
the United States Constitution

I know why the caged bird sings, ah me,
When his wing is bruised and his bosom sore,—
When he beats his bars and he would be free;
It is not a carol of joy or glee,
But a prayer that he sends from his heart’s deep core,
But a plea, that upward to Heaven he flings—
I know why the caged bird sings!
—from “Sympathy” by Paul Dunbar

“[S]eparate but equal” has no place. . . . [T]he plaintiffs . . .
are . . . deprived of the equal protection of the laws guaran-
teed by the Fourteenth Amendment.
—from the United States Supreme Court ruling on
Brown v. Board of Education, decided May 17, 1954

[A]dmit the parties to these cases to public schools on
a racially nondiscriminatory basis with all deliberate speed.
—from the United States Supreme Court ruling on
Brown v. Board of Education of Topeka, decided May 31, 1955

Program Notes

Aaron Copland

The Tender Land: Suite from the Opera

Copland was born in Brooklyn on November 14, 1900, and died in North Tarrytown, New York, on December 2, 1990. His opera *The Tender Land* debuted at New York City Opera on April 1, 1954. Fritz Reiner conducted the Chicago Symphony in the first performance of this suite on April 10, 1958. The score calls for 2 flutes, piccolo, oboe, English horn, 2 clarinets (one doubling bass clarinet), 2 bassoons, 4 horns, 3 trumpets, 3 trombones, tuba, timpani, percussion, harp, piano, celesta and strings.

The April 5, 1949, issue of *Life* magazine included a report on a Cultural and Scientific Conference for World Peace held in New York, along with a two-page photo spread of famous attendees headlined "Dupes and Fellow Travelers Dress Up Communist Fronts." The gallery included American composers Aaron Copland and Leonard Bernstein, as well as filmmaker Charlie Chaplin. Copland's perceived leftist leanings eventually resulted in him being denounced on the House floor and caused the cancellation of a planned performance of his *Lincoln Portrait* at Dwight Eisenhower's first inauguration. Responding to a subpoena from the House Un-American Activities Committee, Copland testified on May 26, 1953, while avoiding telling the whole truth (or "naming names"). This experience would provide a subtext for his only full-length opera, *The Tender Land*, premiered the following year.

Copland had been commissioned in 1952 by Richard Rodgers and Oscar Hammerstein II to write an opera to celebrate the 30th anniversary of the League of Composers. He and librettist Erik Johns (Copland's romantic partner at the time, who worked under the pseudonym Horace Everett) drew inspiration from *Let Us Now Praise Famous Men*, a 1941 book with a text by James Agee and photographs by Walker Evans of Depression-era sharecroppers—in particular, portraits of a mother and a daughter.

"The opera takes place in the 1930s," Copland wrote, "spring harvest time. It's about a farm family—a mother (Ma Moss), a daughter (Laurie) about to graduate from high school, her sister (Beth), and a grandfather (Grandpa Moss). Two drifters (Martin and Top) come along asking for odd jobs. The grandfather is reluctant to give them any, and the mother is alarmed because she's heard reports of two men molesting young girls of the neighborhood. Nevertheless, they sleep in the shed for the night. The graduation party begins the second act. The heroine has naturally fallen in love with one of the drifters. And they prove it by singing a 12-minute love duet. But there is something of a complication. You see, she associates him with freedom, and he associates her with settling down. Martin asks Laurie to run away with him, but in the middle of the night he decides that this kind of roving life is not for Laurie, so he silently steals off with Top. When Laurie discovers she's been jilted, she decides to leave home anyway."

Reviews of the opera's initial performance praised the quintet and love duet, but found many faults with the pro-

duction as a whole. Audiences gasped at not-so-veiled references to the McCarthy hearings and the Red Scare: At one point, after Martin and Top have been cleared of the molestation accusations, Grandpa Moss responds, "They're guilty just the same."

Copland and Johns reworked *The Tender Land* for an August 1954 Tanglewood performance, and again for a 1955 presentation at Oberlin College. "Soon after the original premiere in 1954," Copland wrote, "I arranged an orchestral suite from *The Tender Land*. It does not represent a digest of the dramatic action of the opera, but it proceeds from the second act to the first in a three-movement sequence. . . . When I conducted it with the BSO in Boston (10–11 April 1959) and then New York (21 November), the reviews were far better than they had been for the opera."

The opening movement of the suite stitches together the introduction to Act III with the love duet from Act II. The second movement consists of the party scene from the opening of Act II, leading without pause to the final movement, drawn from the quintet ("The Promise of Living," performed this afternoon by full chorus) that closes Act I. For "The Promise of Living," Copland drew upon a revivalist song ("Zion's Walls") that he had included in his second set of *Old American Songs*, here given new lyrics by Johns.

Eric Whitacre

Leonardo Dreams of His Flying Machine

This work for chorus (and, briefly, percussion) premiered in San Antonio on March 14, 2001, with the composer conducting the Kansas City Chorale.

On July 15, 1954, Boeing's 367-80 (a prototype of what would become the 707, the first U.S. commercial passenger jet) took its first flight, soaring over Seattle. "She flew like a bird," reported lead test pilot "Tex" Johnston, "only faster." Nearly five centuries earlier, Leonardo da Vinci (a spiritual forefather of the Boeing engineers who designed the 707) had sketched various "flying machines" based on his studies of birds in flight, work that inspired American composer Eric Whitacre to collaborate with lyricist Charles Anthony Silvestri on a piece to fulfill a prestigious Raymond C. Brock Commission from the American Choral Directors Association. The composer writes:

"We started with a simple concept: what would it sound like if Leonardo da Vinci were dreaming? And more specifically, what kind of music would fill the mind of such a genius? The drama would tell the story of Leonardo being tormented by the calling of the air, tortured to such degree that his only recourse was to solve the riddle and figure out how to fly. We approached the piece as if we were writing an *opera brève*. Charles (Tony to his friends) would supply me with draft after draft of revised 'libretti,' and I in turn would show him the musical fragments I had written. Tony would then begin to mold the texts into beautiful phrases and gestures as if he were a Renaissance poet, and I constantly refined my music to match the ancient, elegant style of his words. I think in the end we achieved a fascinating balance, an exotic hybrid of old and new."

Stacey Philipps *Breathe*

This work, the winning entry in the 2014–2015 OSSCS Composer Competition, receives its world premiere this afternoon. In addition to chorus, Breathe calls for 2 flutes, oboe, 2 clarinets, bass clarinet, 2 bassoons, contrabassoon, 4 horns, 2 trumpets, 3 trombones, tuba, timpani, percussion, harp, celesta and strings.

Composer Stacey Philipps writes music of close, lush harmonies and contrapuntal textures, exploring the timbre of voices and instruments in minute detail and sweeping gestures. A lifelong choral singer, Philipps is an early- and new-music devotee, and she currently sings with the Oregon Repertory Singers. Her vocal interests extend to a love for composing choral music and art song, as well as collaborating with solo instrumentalists and chamber music ensembles. A sometime pianist and frequent dabbler in playing under-appreciated instruments—she has an accordion, mountain dulcimer and ukulele on hand, and is pining for a harpsichord, banjo and viola da gamba—Philipps received her Bachelor of Music in composition from Portland State University and also holds a Bachelor of Arts in philosophy and mathematics from St. John's College, Santa Fe. She writes the following about *Breathe*:

"The lyrics for this work are excerpted from legal documents and from a book of poetry, two diverse styles of communication both driving to the heart of the problems of suppression, inequality and injustice. While these texts were written decades ago—*Brown v. Board* in 1954 and Paul Dunbar's poem during the 1890s—they also feel surprisingly and sadly current as they speak to issues that persist.

"This music was written during the months following protests and civil disobedience in response to the deaths of Michael Brown of Ferguson, Missouri, and Eric Garner of New York, and raises the continuing question of how this country, founded on the principles of equality, continues to struggle with questions of social justice. These ideas are declaimed in the text and explored and developed musically through conflicting key centers, unresolved cadences, and dissonance in the fanfare and resolutions. The final words of the chorus are spoken without instrumental accompaniment and represent the words of the U.S. Supreme Court urging action after its first ruling, the voices of generations past and present, and the sense that speaking clearly, in the end, is what must drive awareness and change."

Ernő Dohnanyi *American Rhapsody, Op. 47*

Dohnanyi was born in Pozsony, Hungary (now Bratislava, Slovakia) on July 27, 1877, and died in New York on February 9, 1960. He composed American Rhapsody in 1953 and conducted the premiere at Ohio University on February 21, 1954, scoring the work for 2 flutes (one doubling piccolo), 2 oboes (one doubling English horn), 2 clarinets, 2 bassoons (one doubling contrabassoon), 4 horns, 3 trumpets, 3 trombones, tuba, timpani, cymbals, snare drum and strings.

Hungarian composer Ernő Dohnanyi—who often Germanized his name as Ernst von Dohnanyi—taught at

Berlin's Hochschule from 1905 to 1915 before relocating to Budapest, where he exerted a strong influence on that city's musical life over the next three decades as a conductor, virtuoso pianist, educator and (from 1934 to 1943) director of the Budapest Academy. In November 1944, he fled to Nazi-controlled Austria, a move that helped fuel rumors—now widely thought to be unfounded, although they would haunt Dohnanyi for the remainder of his life—that he had collaborated with the Nazis.

In Linz, after the Allies had defeated Germany, Dohnanyi befriended a young American soldier from Ohio, with whom he reunited in 1948 while conducting masterclasses at Ohio University, and through whom he met that school's president. Shortly thereafter, Dohnanyi received job offers from both Ohio University and Florida State—while he opted for the "eternal spring" of Tallahassee, he continued to travel to Ohio for annual residencies. Both schools invited him to write an orchestral work, but the (unpaid) FSU offer required Dohnanyi to incorporate Stephen Foster's "Swanee River," while the OU commission included a stipend, more creative freedom and an honorary degree.

To commemorate the sesquicentennial of Ohio University, Dohnanyi initially considered using "college tunes" (in the manner of Brahms' *Academic Festival Overture*) but eventually opted to base his composition on five melodies he found in the *Fireside Book of Folk Songs* ("On Top of Old Smoky," "A Wayfaring Stranger," "The Riddle," "Turkey in the Straw" and "Sweet Betsy from Pike") plus two "country dances" of unclear origin. "[I]t was obvious that something American would be appropriate," the composer wrote. "This led to the idea of using American folk tunes for the *Rhapsody*, much as Liszt did in his *Hungarian Rhapsodies*."

Alexander Borodin *"Gliding Dance of the Maidens" from Prince Igor*

For the stage musical *Kismet*, which debuted in Los Angeles on August 17, 1953, Robert Wright and George Forrest adapted music of Russian composer Alexander Borodin, following in the footsteps of their 1944 operetta *Song of Norway*, based on melodies of Edvard Grieg. (Their 1965 collaboration *Anya*, using Rachmaninov tunes, would close after 16 performances.) In advance of *Kismet*'s Broadway debut, the show's producers lobbied Columbia Records for Tony Bennett to record "Stranger in Paradise," based on one of the Polovtsian Dances from Borodin's opera *Prince Igor*. Bennett's October 13 recording hit the *Billboard* charts in November 1953, remaining there for 19 weeks. (In 1955, it reached No. 1 in both the U.S. and the U.K. sparked by the release of a film version of *Kismet*.)

Charles Chaplin *Love Theme from Modern Times*

Legendary filmmaker Charlie Chaplin (1889–1977) taught himself to play piano, violin and cello as a child, but never learned to read music. This, however, did not prevent him from scoring his own films, beginning with *City Lights* (1931). Composer David Raksin (1912–2004), who

would later score *Laura* and *The Bad and the Beautiful*, caught his first break in Hollywood serving as Chaplin's musical assistant on *Modern Times* (1936), the actor-director's final (nearly) silent film, and the last to feature his Little Tramp character. Although Raksin was integrally involved in the composition of the score, he merely received an arranger credit. ("There was no point," Raksin said, "in making anything out of it, 'cause that's how things were done in those days.") For the film's love theme, used quite sparingly in the picture for the relationship between the Tramp and an orphan (Paulette Goddard) he befriends, Chaplin suggested "a little Puccini would go very well here."

"The tune we came up with was not Puccini by anybody's means," Raksin declared, "but you can certainly see what he meant: it had that kind of melodic, all-out expressiveness." Some 18 years later, Englishmen John Turner and Geoffrey Parsons (who had added words to a theme from Chaplin's 1952 film *Limelight*) created lyrics for this Puccini-esque love theme to promote a 1954 reissue of *Modern Times*. On August 24 of that year, Nat "King" Cole recorded a Nelson Riddle arrangement of this song—now called "Smile"—that reached No. 2 on the *Billboard* charts.

Pat Ballard "Mr. Sandman"

Pat Ballard (1899–1960) wrote his first song ("Little Lily Drives Them Silly with Her Cuckoo") in 1919 and his first hit ("Any Ice Today, Lady?") in 1926. Despite modest success with a dossier of nearly 250 songs over three decades, Ballard did not create his two biggest hits until he returned to his hometown of Troy, Pennsylvania. There he wrote "(Oh Baby Mine) I Get So Lonely," which charted in mid-1954, quickly followed by "Mr. Sandman." Vaughn Monroe's rather somnolent reading of this song (recorded on May 14, 1954, and released as a B-side the following month) failed to take off, so Ballard petitioned other labels to record an up-tempo version. When Archie Bleyer, founder of Cadence Records, cut a single of the tune in August 1954 with the female close-harmony quartet The Chordettes, he decided the faster reading was too short—Ballard, reached via long distance, dictated a third verse over the phone. The Chordettes' single, released in October 1954, peaked at No. 1 on the *Billboard* charts, remaining at the top for seven weeks.

Leonard Bernstein *On the Waterfront: Symphonic Suite from the Film*

Bernstein was born in Lawrence, Massachusetts on August 25, 1918, and died in New York City on October 14, 1990. He composed the score for the film *On the Waterfront* in early 1954 and conducted the Boston Symphony in the premiere of this suite on August 11, 1955, at Tanglewood. The suite calls for 2 flutes, piccolo, 2 oboes, 2 clarinets, Eb clarinet, bass clarinet, alto saxophone, 2 bassoons, contrabassoon, 4 horns, 3 trumpets, 3 trombones, tuba, timpani, percussion, harp, piano and strings.

Producer Sam Spiegel sought out Leonard Bernstein to score *On the Waterfront* as much for his star quality and widespread name recognition as for his prodigious compo-

sitional abilities. Bernstein had never before written movie music—*Waterfront* would be his first and last film score—but it was not the first time he had been invited to Hollywood. Warner Bros. had approached him to star as George Gershwin in 1945's *Rhapsody in Blue* and in 1946 he was asked to "costar, conduct and compose the musical score" for a film to be based on the novel *A Beckoning Fair One*.

In the summer of 1953, the State Department refused to renew Bernstein's passport due to his suspected Communist sympathies, forcing him to pen what biographer Barry Seldes called "a humiliating confession of political sin," in order to travel to La Scala. It also served to get Bernstein off the Hollywood blacklist so he could score *On the Waterfront*.

While Bernstein initially rebuffed Spiegel's offer, he reconsidered after viewing a rough cut of the film: "I thought it a masterpiece of direction," he later wrote, "and Marlon Brando seemed to me to give the greatest performance I had ever seen him give, which is saying a good deal. I was swept away by my enthusiasm into accepting the commission to write the score, although I had thereto resisted all such offers on the grounds that it is a musically unsatisfactory experience for a composer to write a score whose chief merit ought to be its unobtrusiveness."

Based on a series of articles detailing mob corruption in New Jersey dockworker unions, *On the Waterfront* concerns Terry Malloy (Brando), who unwittingly sets up the murder of an informant, then becomes attracted to the dead man's sister, Edie (Eva Marie Saint), and eventually confronts—and testifies against—mob boss Johnny Friendly (Lee J. Cobb). The film received 12 Academy Award nominations, winning eight Oscars. (Bernstein's score lost out to Dimitri Tiomkin's music for *The High and the Mighty*.)

Film music historian Jon Burlingame calls "Leonard Bernstein's music for *On the Waterfront* . . . unlike any Hollywood film score of its time," reporting that Bernstein received \$15,000 for his work on the film—the going rate for an A-list Hollywood composer—and also managed to negotiate the rights to create "an orchestral suite . . . based in whole or in part upon" his score.

The suite opens with the film's main title cue: Terry's theme, a noble, bluesy melody introduced by a lone horn to suggest his isolation. ("I really had to fight," Bernstein later said, "for that solo horn; they wanted big, sweeping music over the opening credits.") The suite continues with percussive music (alternating bars of $\frac{2}{2}$ and $\frac{3}{4}$) for establishing shots of the New Jersey docks and an agitated sequence for the violent confrontation between mob enforcers and would-be union informants. Woodwinds then introduce the love theme for the relationship between Terry and Edie. In the closing minutes of the suite (and the film), Johnny Friendly has Terry beaten within inch of his life. The protagonist makes a slow, agonizing walk toward a warehouse door, leading his union brothers in quiet revolt against Friendly. The opening theme—heard briefly only once in the film since main title—now returns triumphantly, building to one of cinema's most brilliant climaxes.

—Jeff Eldridge

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 guest-conducts Baldwin Wallace University's production of *La finta giardiniera* and returns 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*, 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 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*.

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.



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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.

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.



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Thank you to the generous individuals and businesses who donated items to be auctioned off at the La Dolce Vita Gala and Auction on May 9, 2015, helping raise over \$50,000 to support OSSCS's 2015–2016 concert season!

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 OS Viola Section
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 Perche No
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