



2013–2014

**ORCHESTRA** SEATTLE  
SEATTLE **CHAMBER SINGERS**

Clinton Smith, music director  
George Shangrow, founder





## WELCOME TO OUR 44<sup>TH</sup> SEASON

Welcome to Orchestra Seattle | Seattle Chamber Singers' exciting debut with Clinton Smith as our newly appointed music director. Clinton's rapport with our singers and instrumentalists last season was instantaneous — revealing a deep understanding of OSSCS's history, exciting ideas for the future, and a truly exuberant love of music. We are thrilled to welcome him into our community.

I am thrilled to welcome you to OSSCS's 44<sup>th</sup> season and my first as music director. What a joy it is to make music with such dedicated and experienced musicians and to have your loyal support for so many years. We are proud to present an exciting season of seven concerts inspired by the human spirit. Timeless masterworks, new composers, and a spectacular roster of soloists will connect you to the music and the rich history of OSSCS.

I invite you to bring your own experience to each concert — to reflect on the themes and fascinating stories behind each work. Allow yourself to think, reminisce and feel. Together we will have a unique experience within the same emotional context through our own personal resonance with the music and our own lives.

Music dares to inspire, to bring people together, and teach us all something about ourselves and our place in the world. Whether you are new to Orchestra Seattle and the Seattle Chamber Singers or have been a part of our rich history, I look forward to our time together in the coming season and beyond.

Not only will you enjoy getting to know Clinton, we are delighted to bring two guest conductors to the podium. New to OSSCS but familiar to Seattle music lovers, we look forward to concerts with Stephen Rogers Radcliffe, music director of the Seattle Youth Symphony, and Stilian Kirov, associate conductor of the Seattle Symphony.

We have a wonderful season in store for you — as you will discover on the following pages. Choral masterpieces by Bach, Mozart and Handel — yes, we're bringing back *Messiah!* The world premiere of a work by Carol Sams for viola and orchestra. An array of 19<sup>th</sup> and 20<sup>th</sup> century works including composers such as Samuel Barber, Edward Elgar, Felix Mendelssohn, Richard Wagner, Franz Liszt, and Maurice Ravel. We promise there will be something for all musical tastes, as we bring these marvelous works to life in the way only live performances can do.

Thank you for your support of OSSCS over the years and for joining us for a wonderful 44<sup>th</sup> season of joyous music making.

A handwritten signature in black ink that reads "Clinton Smith". The signature is fluid and cursive, with the first and last names clearly legible.

Clinton Smith  
Music Director

A handwritten signature in black ink that reads "Paula C. Rimmer". The signature is cursive and elegant, with the first and last names clearly legible.

Paula Rimmer  
President Pro Tem

# LOVE



# ADORATION

Saturday, September 28 at 7:30 pm

First Free Methodist Church  
3200 Third Avenue West, Seattle

**Clinton Smith, conductor**

**Roxanna Patterson, viola**

WAGNER: Prelude and Liebestod  
from *Tristan und Isolde*

DURUFLÉ: *Ubi caritas*, Op. 10, No. 1

J.S. BACH: *O Jesu Christ mein's lebens Licht*,  
BWV 118

R. STRAUSS: Serenade in E-flat, Op. 7

MONTEVERDI: Toccata from *L'Orfeo*

SAMS: Rhapsody for Viola and Orchestra  
(WORLD PREMIERE)

MEALOR: *She Walks in Beauty*

RAVEL: Suite No. 2 from *Daphnis et Chloé*

Clinton Smith's inaugural concert as OSSCS music director explores "love and adoration" in music spanning the centuries. The opening and closing pages of Wagner's opera *Tristan und Isolde* are, Clinton notes, "full of longing, rapture, anxious sighs, hopes and fears, laments and wishes, all things we experience when we fall in love." Maurice Duruflé's setting of *Ubi caritas* begins with the timeless words "where charity and love are, God is there."

Clinton has chosen to begin and end the season with a Bach motet "to honor the history of OSSCS's championing of Bach's music." This funeral motet "fits beautifully with our concert theme: in death, we offer up our greatest admiration and adoring thoughts of our loved ones." The wind serenade by 17-year-old Richard Strauss pays homage to his father, a virtuoso horn player, while demonstrating the young composer's love for the music of Mozart.

In keeping with another OSSCS tradition, we premiere a new work by Carol Sams, a longtime friend of OSSCS and of George Shangrow. The family of Jim Lurie, an OSSCS violinist and violist, commissioned it as a birthday gift to Jim; violist Roxanna Patterson, another dear friend of OSSCS (and of George) takes the solo role. Welsh composer Paul Mealor's setting of Lord Byron's famous "She Walks in Beauty" speaks of a woman's stunning beauty.

Ravel's virtuoso showpiece for orchestra and chorus comes from the finale of his ballet *Daphnis et Chloé*, which "depicts the two young lovers reuniting after Pan rescues Chloé from a band of pirates."



# PASSION

Saturday, November 9 at 7:30 pm

First Free Methodist Church  
3200 Third Avenue West, Seattle

**Stephen Rogers Radcliffe, conductor**

MENDELSSOHN:  
*A Midsummer Night's Dream*

BRAHMS: *Liebeslieder Waltzes*

BRAHMS: Variations on a Theme by Haydn



# ENCHANTMENT

Guest conductor Stephen Rogers Radcliffe, music director of the Seattle Youth Symphony Orchestra since 2006, has conducted orchestras on four continents, produced recordings of operatic, orchestral and chamber music works, and fostered the development of audiences through innovative educational and artistic programs.

Radcliffe leads OSSCS in Felix Mendelssohn's incidental music for *A Midsummer Night's Dream*, beginning with the overture — composed at age 17 — that George Grove deemed “the greatest marvel of early maturity that the world has ever seen in music.” Mendelssohn's celebrated scherzo and familiar wedding march alternate with rarely heard selections for solo vocalists and women's voices.

Brahms composed his famed *Liebeslieder Waltzes* for chorus and piano four-hands, but later orchestrated the accompaniment to several of them himself. He initially composed his set of variations on a theme then attributed to Haydn for two pianos. Only after playing through the two-piano version with Clara Schumann did Brahms orchestrate the work, which, musicologist John Horton has noted, “incorporate almost every conceivable device of contrapuntal ingenuity... one can only marvel how Brahms emulates and even surpasses Bach.”



# TRADITION

Sunday, December 15 at 3:00 pm

First Free Methodist Church  
3200 Third Avenue West, Seattle

**Clinton Smith, conductor**

**Angela Mortellaro, soprano**

**Sarah Larsen, mezzo-soprano**

**Brad Benoit, tenor**

**Charles Robert Stephens, baritone**

HANDEL: *Messiah*



# FAITH

No other piece has become more closely associated with OSSCS than Georg Frideric Handel's most celebrated oratorio, *Messiah*. For four decades, audiences have delighted in our complete and uncut performances. After a three-year absence, Handel's masterpiece returns with our new music director on the podium.

"Handel's *Messiah*," says Clinton Smith "was for so many loyal OSSCS audience members the highlight of each concert season, so I am happy to bring back this tradition."



# FRIENDSHIP

Saturday, February 8 at 7:30 pm

First Free Methodist Church  
3200 Third Avenue West, Seattle

**Stilian Kirov, conductor**

LIADOV: *The Enchanted Lake*, Op. 62

MENDELSSOHN: Violin Concerto in E Minor,  
Op. 64

MUSSORGSKY/orch. RAVEL:  
*Pictures at an Exhibition*



# IMAGINATION

Guest conductor Stilian Kirov currently serves as associate conductor of the Seattle Symphony and, following a successful debut in 2012, also appears regularly as a guest conductor at Pacific Northwest Ballet.

Felix Mendelssohn wrote his beloved violin concerto for Ferdinand David, his childhood friend, who provided the composer with technical advice throughout the work's six-year gestation.

When Russian painter Viktor Hartmann died suddenly at the age of 39, an exhibition was organized for which Modest Mussorgsky loaned several paintings from his own collection to honor the artist, his close friend. The event inspired Mussorgsky to compose — in a mere six weeks — a suite for solo piano that depicted in music several of Hartmann's drawings and watercolors.

Over the ensuing 150 years many composers have transcribed Mussorgsky's piano music for various ensembles, but none more famously than Maurice Ravel, whose brilliant orchestral palette proved the perfect match for Hartmann's artistry and Mussorgsky's tone painting.



# DEATH

Saturday, March 15 at 7:30 pm

First Free Methodist Church  
3200 Third Avenue West, Seattle

**Clinton Smith, conductor**

**Mark Salman, piano**

**Lindsay Ohse, soprano**

**Melissa Plagemann, mezzo-soprano**

**Wesley Rogers, tenor**

**Stephen Fish, bass-baritone**

JONES: *Elegy*

LISZT: *Totentanz*

MOZART: *Requiem* in D Minor, K. 626



# REMEMBRANCE

Samuel Jones composed his *Elegy* for string orchestra over the course of four days in the immediate aftermath of the Kennedy assassination, encapsulating the grief and shock that swept the nation in reaction to a president's death 50 years ago.

Liszt's *Totentanz* ("Dance of the Dead") consists of a set of variations on the *Dies irae* melody that has haunted so many composers, including Berlioz and Rachmaninov. For what may be Liszt's most dramatic work for piano and orchestra, we welcome back Mark Salman, a frequent collaborator with Orchestra Seattle over the past two decades and a renowned interpreter of Liszt's music.

The circumstances surrounding Mozart's *Requiem* remain shrouded in mystery: Count Franz von Walsegg anonymously commissioned the work in remembrance of his late wife, but in actuality may have been hoping to pass the work off as his own. As the composer struggled to complete the work on his deathbed, according to his wife Constanze, he felt as if he were writing his own funeral mass. Although Mozart's untimely death at age 35 prevented him from finishing the *Requiem*, it has nevertheless become the composer's best-loved choral work.



# REVERENCE

Saturday, April 12 at 7:30 pm

First Free Methodist Church  
3200 Third Avenue West, Seattle

**Clinton Smith, conductor**

**Catherine Haight, soprano**

**Melissa Plagemann, mezzo-soprano**

**Wesley Rogers, tenor**

**Stephen Fish, bass-baritone**

J.S. BACH: Mass in B Minor, BWV 232



# SPIRITUALITY

"I chose Bach's Mass in B Minor because the work represents Bach at his best, and as a devout Christian, his most reverent praise of God can be heard through the music," explains Clinton Smith.

Bach completed his Mass in B Minor shortly before his death, drawing upon liturgical music he had composed over the preceding 35 years and assembling these diverse sources into a seamless whole. The work was not performed during Bach's lifetime, and its true purpose remains something of a mystery: it is not particularly well suited for performance in either Lutheran or Catholic religious services.

Perhaps, as with the *Goldberg Variations* and the *Art of the Fugue*, Bach intended this late-in-life composition to be a magnum opus, encompassing all he had learned as a composer of religious music. As Bach biographer Karl Geiringer has noted, this monumental mass "belongs to the immortal documents of man's quest for the eternal truths."





# REFLECTION

Saturday, May 10 at 7:30 pm

First Free Methodist Church  
3200 Third Avenue West, Seattle

**Clinton Smith, conductor**

**Karin Wolverton, soprano**

**Sarah Larsen, mezzo-soprano**

IVES: *The Unanswered Question*

FAURÉ: *Après un rêve*, Op. 7, No. 1

J.S. BACH: *Singet dem Herrn*, BWV 225

BARBER: *Knoxville: Summer of 1915*

ELGAR: *The Music Makers*, Op. 69



# WONDER

Clinton Smith notes that Ives' *The Unanswered Question* provides "quite an experience for the audience. The strings' slowly changing chords represent the ethos, or the continuum of the universe, while solo trumpet asks the question seven times. With ever-increasing frenetic energy, four flutes represent human beings reacting to the question of existence that cannot be answered." Fauré's *Après un rêve*, "a gorgeous meditative piece originally for voice, depicts a dreamer's longing for someone encountered in the dream." Bach's motet for double chorus is a treasured favorite of the Chamber Singers.

Barber's *Knoxville: Summer of 1915* sets to music excerpts from an ode to childhood by James Agee, remembering the summer before his father's death. Barber dedicated the work to his own father, casting a solo soprano "as a young child who sometimes acts as an adult" to "paint the nostalgia of childhood."

Elgar's *The Music Makers* quotes from a number of the composer's previous works, most notably the "Nimrod" movement of the *Enigma Variations*. In their first entrance, the chorus sings, "We are the music makers, and we are the dreamers of the dreams." Indeed, notes Clinton, "the performers of OSSCS are the music makers and this rarely performed masterwork provides the perfect anthem with which to conclude our initial season together."





## THANK YOU FOR YOUR SUPPORT

For 44 years, Orchestra Seattle and the Seattle Chamber Singers have been presenting performances of great choral masterworks, little-known gems of the orchestral repertoire, world premieres by contemporary composers and much more, all at affordable ticket prices (including free youth tickets).

Our 501(c)(3) nonprofit gets only a fraction of its operating revenue from ticket proceeds. In order to continue our mission of bringing great music to Seattle-area audiences, we depend on financial support from individuals, foundations and corporations.

Please consider making a contribution online at [www.osscs.org/support](http://www.osscs.org/support) or send your contribution with the ticket order form on the facing page.

Every gift, no matter what size, enables us to perform more music and reach larger audiences. Donors are acknowledged in our concert programs (*unless they prefer to remain anonymous*) and are eligible for many special benefits.

# 2013-2014 SEASON TICKET ORDER FORM

To order your 2013-2014 season tickets, call Brown Paper Tickets at 1-800-838-3006, visit [www.ossccs.org](http://www.ossccs.org) and follow the season subscription link, or complete this form, clip and mail to OSSCS, PO Box 15825, Seattle, WA 98115-0825.

Each paid season subscription includes one guest pass to introduce someone new to OSSCS at any season concert. To reserve your guest pass, contact us at 206-682-5208 or e-mail [jeremy@ossccs.org](mailto:jeremy@ossccs.org) at least 48 hours before your concert of choice.

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## SINGLE TICKET ORDERING

All single ticket sales (\$25 general, \$20 Senior, \$10 Student, Youth 7-17 Free) are handled through Brown Paper Tickets. Visit [www.ossccs.org/concerts](http://www.ossccs.org/concerts) and follow the link to order your tickets online, or call 1-800-838-3006.

