ORCHESTRA SEATTLE • SEATTLE CHAMBER SINGERS
GEORGE SHANGROW, MUSIC DIRECTOR
2000-2001 SEASON

World Premiere
Sunday, May 20, 2001 • 3:00 PM
Illsley Ball Nordstrom Recital Hall
Benaroya Hall

Gary Oules, clarinet
Judith Lawrence, bassoon
Brian Box, bartitone
Orchestra Seattle
Seattle Chamber Singers
Justin Cole, conductor
George Shangrow, conductor

ROBERT KURKA
1921-1957
The Good Soldier Schweik Suite, Op. 22

Intermission

RICHARD STRAUSS
1864-1949
Duett-Concertino

The Mass of Life and Death

HUNTERLEY BLEATER
*1947
WORLD PREMIERE PERFORMANCE

Please disconnect signal watches, pagers and cellular telephones. Thank you.
Use of cameras and recording equipment is permitted in the concert hall.
### OSSCS SPECIAL EVENT

**Summer Baroque**  
Saturday, August 25, 2001 - 8:00 PM  
Illsley Ball Nordstrom Recital Hall  
Benaroya Hall  

Svend Rasmussen, violin  
Justin Cole, conductor  

**FARINA: Capriccio Stravagante**  
CORELLI: Concerto Grosso, Op. 6 No. TBA  
VIVALDI: Concerto for Violin Op. 8, No. 7, TBA  
J. S. BACH: Brandenburg Concerto No. 5 in D, BWV 1050  
J. S. BACH: “Erfurt eich, Ihr Herzen,” BWV 66

Join Orchestra Seattle assistant conductor Justin Cole for an evening of Baroque masterpieces this summer. The concert will include two works of Johann Sebastian Bach: the 5th Brandenburg Concerto (scored for flute, violin, harpsichord and strings) and the cantata "Erfurt eich, Ihr Herzen," a collaboration between "Hope" and "Fear."

Viola: Dajana Azkorovic  
Licia Carlson  
Lauren Daugherty  
Stephanie Hegg  
Fritz Klei**  
Eileen Luk  
Avra Maletzky  
Gregor Nitsche  
Leif-Ivar Pedersen*  
Janet Showalter  
Grace Yoo

**concertmaster**  
Harp: Naomi Kato

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### ORCHESTRA SEATTLE

**Viola**  
Dajana Azkorovic  
Beate Kolke  
Jill Kraakno  
Nancy Lewis  
Anna McGarey  
Carol Sams  
Nancy Shanet  
Samuel van Cleft  
Alto  
Sharon Agnew  
Julia Ackery-Thiel  
Caroline Cross Avery

**Bass**  
Jo Hansen  
Steven Messick  
Chris Simon

**Clarinet**  
Steve Neffinger  
Gary Oules

**Trombone**  
Moe Escobedo  
Timpani  
Daniel Ote

**English horn**  
Shannon Hill  
Cristina Rickett  
Debra Schilling  
Anne Thompson

**SEATTLE CHAMBER SINGERS**

**Soprano**  
Barb Anderson  
Sue Cobb  
Crissi Caglin  
Kyla DeRomer  
Susan Dier  
Dana Durso  
Terri Flincham  
Cinda Frenze  
Amy Gerhard  
Kiki Hood  
Lorelto Knowles

**Tenor**  
Alex Chu  
Ralph Cobb  
Avin Krown  
Jon Lange  
Dan Lee  
Timothy Lunde  
Thomas Nestib  
Vic Royer  
Jerry Sams  
David Zapolsky

**SOLO ARTISTS**

A native of Washington, baritone Brian Box received his Master’s degree in vocal performance from Western Washington University in 1993. Mr. Box performs frequently with many Northwest ensembles, including OSSCS, Seattle Choral Company, Seattle Pro Musica, Bellevue Chamber Choir, and Choir of the Sound. He has performed with Rudolf Nureyev, singing Mahler’s Songs of a Wayfarer for Mr. Nureyev’s dance. Mr. Box has collaborated with OSSCS in such works as Bach’s St. Matthew Passion, St. John Passion, and Christmas Oratorio, and appears on their recording of Handel’s Messiah. The regional winner of San Francisco Opera’s 1988 Merola Opera Program, he made his Seattle Opera debut as the Corporal in Donizetti’s Daughter of the Regiment. For Tacoma Opera, Mr. Box created the role of Franz in the world premiere of Carol Sams’ The Pied Piper, conducted by Charles Oat. He has also performed extensively with Seattle Opera’s Education Program and Northwest Opera in the Schools. Next season, Mr. Box will join OSSCS for a performance of Francis Poulenc’s Le Bal masqué.

Conductor Justin Cole has conducted with Michael Morgan and Larry Rachelfield and is a former member of the conducting faculty at Rocky Ridge Music Center in Enes Park, Colorado. He has assisted Mr. Morgan at the Oakland East Bay Symphony and is former assistant conductor of the Orchestra of the Pines. Mr. Cole earned a Bachelor of Music degree in trombone performance from the University of Arizona, where he was awarded the prestigious Presser Scholarship by the School of Music. While in Arizona he received a grant from the University to conduct a concert of 20th Century works for chamber orchestra. In 1996 the noted American composer Grace Banks asked that he conduct the world premiere of her work, To Ancient Evening and Distant Music. Mr. Cole has studied trombone with Tom Ervin, Gerard Pagano, George Kres, and William Stanley, and performed with a variety of ensembles, including the Washington Symphony Orchestra, Tucson Jazz Orchestra, Floy Wood Brass Quintet, Northwest Mahler Festival, and Concerto Speciali. Mr. Lawrence has held the post of Assistant Conductor with Orchestra Seattle since the beginning of the 1999-2000 season.

Born in Cincinnati, bassoonist Judith Lawrence received her Bachelor’s degree from the Cincinnati College-Conservatory of Music and her Master’s degree from Boston University. She has also studied in Paris and Brussels and privately with Sherman Watt, Martin Jarem, and Arthur Grossman, among others. Since moving to the Seattle area in 1988, Ms. Lawrence has performed with numerous ensembles, including the Bremerton Symphony, Tacoma Opera Orchestra, Cascade Symphony, Everett Symphony, Rainier Chamber Winds, and Agape Pass Baroque Ensemble. She has served as principal bassoonist of Orchestra Seattle since 1990. She has recently begun teaching Kindermusik, a young children’s music and movement program, in her studio in Kingston.

Clarinetist Garry Oules earned his music performance degree from Central Washington University, as a student of Bert Christianson. Upon graduation, he played in the United States Air Force Band in Washington, DC, where he studied with the renowned Harold Wright. Mr. Oules has taught in public schools in Montana and Washington and has been a private music instructor in South King County for fifteen years. He was principal clarinetist of the Seattle Philharmonic for twenty years and has served as principal clarinetist of Orchestra Seattle since its formation in 1979. Mr. Oules has appeared as a soloist with the Seattle Philharmonic, Westenstitch Symphony, Olympia Symphony and Orchestra Seattle.
HUNLEY BEYER
The Mass of Life and Death

Hunley Beyer was born in 1947 in East Orange, New Jersey. His Mass of Life and Death was composed last year and performed last month in a version for quartet trio; this is the first performance of the orchestral version. In addition to baritone solo and chorus, the work calls for an orchestra consisting of flute, clarinet, 2 bassoons, 3 horns, trumpet, trombone, timpani and snare drum.

Largely self-taught as a composer, Robert Kuraia attended Columbia University and studied composition with Gunther Schuller and Deems Taylor. His untimely death from leukemia at the age of 35 cut short a promising career. Kuraia’s opera The Good Soldier Schwann (premiered after his death) is scheduled for performance in April at the Theatrical Summer Miracles of an Instrumental Suite inspired by the same subject. The composer provided the following note in the preface to this composition:

The Suite was inspired by The Good Soldier Schwann, the brilliantly satirical novel by Gustave Flaubert and journalist Jerome Hladik. Written shortly after the First World War, it is essentially the story of the civilian, the common man, forced to become a soldier who must fight for a cause for which he has no sympathy. Although he is classified by his German masters ("the authorities") as "Teutonized" (that is, someone who doesn’t quite appreciate their reasons for waging war in the first place), the protagonist exposes the arrogance, pity and hypocrisy of these "authorities" by seemingly idiotic behavior. In spite of the indignities to which Schwann is subjected, his optimism manages to emerge indomitable and triumphant. He is, therefore, not only a single individual, but also the symbol of the common people and that resistance to a war which from they can derive no benefit, only suffering.

Each of the six short pieces which comprise the Suite represents a general idea or theme which recours throughout the book, rather than any specific episodes. Thus, the Overture is a character sketch of Schwann, the good-humored common man, the great pretender of homeless dogs. The Lament represents the element of sadness and seriousness which underlies many of the episodes, such as the outbreak of war. The Marche, of course, represents the soldiers’ chauvinism and the absurdity of their behavior. And the Violin shows quite a bit of it. The War Dance represents the “authorities,” both civilians and military, and their fascination with the dance of the Finales is Schwann’s optimism, triumphant and indomitable in the end.

RICHARD STRAUSS
Duet-Concertino for Clarinet and Bassoon with String Orchestra and Harp

Strosmann was born in Munich on June 11, 1864, and died at Garmisch-Partenkirchen in 1944. He composed in Switzerland in late 1947 and premiered on April 4, 1948 on Swiss-Swiss Radio in Lugano, under the direction of Oscar Nuzzo.

The last of Richard Strauss’s life brought forth a treasure trove of music for wind instruments. The Concertino for Clarinet and Bassoon, and this Duet-Concertino for clarinet and bassoon. "They are just splinters from my old man’s workshop," the composer said, "written perhaps only with the desire to make the listener a bit happy."

The spirit of Mozart is never far below the surface in these late works, and this is especially true of the Duet-Concertino; Strauss once said that "Mozart wrote better for the clarinet than anyone else and he always managed to think of something really lovely for it."

Mozart was not the only inspiration for the work. Strauss told the conductor Clemens Krauss that there had been no programmatic connection with Haus Christian Anderson’s arduous voyage to Iceland, but the second sonata and horn concertos, both elements of the Duet-Concertino for clarinet and bassoon. "They are just splinters from my old man’s workshop," the composer said, written perhaps only with the desire to make the listener a bit happy."

In the orchestration of the work, Strauss makes sparing use of the harp, while remaining a composer of considerable orchestral knowledge and a sure guide for a concerto grosso effect. (The opening bars add an extra viola, recalling the string sextet from Capriccio.) The work’s three movements are played without pause; usually the first finale of a concerto is the briefest of the three, but here it is equal to the duration of the previous two combined.

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**OSSCS 2001-2002 SEASON**

**Brahms Festival**
Sunday, October 21, 2001 - 3:00 PM
S. Mark Taylor Foundation Auditorium
Barney Hall
Mark Salmon, piano
BRAHMS: Piano Piano No. 2 in B-flat Major, Op. 83

**Brahms: Ein Deutsches Requiem, Op. 45**

The 2001-2002 season opens with a masterpiece of the pan of Johannes Brahms. Mark Salmon, who thrilled OSSCS audiences two years ago with a glorious performance of Beethoven’s Emperor Concerto, returns in Brahms’ epic four-movement Piano No. 2.

In place of the traditional Latin text for his German Requem, Brahms carefully selected biblical passages that capture the universal human experience, a work that creates no more than a solid memorial to the soul as it is consigned to those lost.

**Commedia dell’arte**
Sunday, November 18, 2001 - 3:00 PM
Illick Hall Nordstrom Recital Hall
Barney Hall
Brian Box, baritone
Joel Salmon, piano
STRAINS:KYS: Pulcinella (complete ballet)

**Verdi: La Requiem**
The American Symphony Orchestra under conductor Leonard Slatkin

**MOZART: Symphony No. 41 in C Major ("Jupiter"), K. 551**
For his ballet Pulcinella (featuring characters borrowed from the Neapolitan commedia dell’arte), Sergei Diaghilev hired none other than Pablo Picasso to create the sets and the great Igor Stravinsky to adapt music attributed at the time to Giovanni Battista Perlema. Stravinsky’s modern orchestrations applied to Classical harmonies yield a delightful result, one that inspired the composer to develop his "Neo-classical" style a short time later in The Rite of Spring and a chamber music transcription (dubbed Sueta Italiano) performed regularly, is this a rarity to hear the complete ballet.

Meanwhile, two soloists take the stage: Brian Box sings Francis Poulenc’s Le Bal masqué for baritone and chamber ensemble, while plant Joel Salmon pays tribute to Seattle composer John Vreel (who passed away last month). The concert concludes with Mozart’s final - and perhaps greatest - symphony, the Jupiter.

**Messiah**
Saturday, December 22, 2001 - 7:00 PM
Meany Hall
HANDEL (arr. MOZART): Messiah

A holiday tradition, Georg Friedrich Handel’s beloved Messiah returns this year with a twist: in an adaptation for Classical orchestra by none other than Mozart. You won’t want to miss this new look at a familiar classic

**Artists and repertoire are subject to change.**
9. Sanctus

Quietly flows the quiet Don,
Yellow moon slips into a home.

He slips in with cap askew,
He sees a shadow, yellow moon.

This woman is ill,
This woman is alone.

Husband in the grave, son in prison,
Say a prayer for me.

— from Requiem by Anna Akhmatova

Holy, holy, holy Lord God of hosts.
Heaven and earth are full of thy glory.
Hosanna in the highest.
Blessed is he who comes in the name of the Lord.
Hosanna in the highest.

10. Folks Need A Lot of Loving

Folks need a lot of loving in the morning
The day is all ahead with cares tossed.
The cares we know and those that give no warning;
For love is God’s own antidote for fret.

Folks need a heap of loving at the noontime
The battle halt, the moment snatched from strife.
Halfway between the waking and the croontime
When bickering and wormintime are rife.

Folks hunger for so loving at the nighttime
When wearyly they take them home to rest,
At shumber song and turning-out-the-light time,
Of all the times for loving, that’s the best.

Folks want a lot of loving every minute,
The sympathy of others in their smile!
Till life’s end, from the moment they begin it,
Folks need a lot of loving all the while.

—“Folks Need A Lot Of Loving” by Strickland Gillian

11. Agnus Dei

Lamb of God, who took away the sins of the world, have mercy on us.
Lamb of God, who took away the sins of the world, have mercy on us.
Lamb of God, who took away the sins of the world, grant us peace.

“Do not weep for Me, Mother,
I am in the grave.”
To his Father He said, “Why hast Thou forsaken me?”
And to his Mother: “Oh, do not weep for me...”

— from Requiem by Anna Akhmatova

12. Hope

“Hope” is the thing with feathers—
That perches in the soul—
And sings the tune without the words—
And never stops—at all—
And sweetest—in the Gale—is heard—
And sore must be the storm—
That could abash the little Bird
That kept so many warm—

I’ve heard it in the chilliest land—
And on the strangest Sea—
Yet, never, in Extremity,
I asked a crumb—of Me.

—#254 in Complete Poems by Emily Dickinson

13. Epilogue

I learned how faces fall,
How terror darts from under the eyelids,
How suffering traces lines
Of still conscious on cheeks,
How locks of ash-numb and black
Turn silver suddenly,
I learned how smiles fade on submissions lips
And fear trembles in a dry laugh
And I pray not for myself alone,
But for all those who stood there with me
In cruel cold, and in July’s heat,
At that blind, red wall.

—“Epilogue” from Requiem by Anna Akhmatova

14. Camp Hymn

God, who touchest earth with beauty,
Make me lovely too.
With Thy Spirit re-create me,
Make my heart anew.
Like Thy streams and running waters,
Make me crystal pure.
Like Thy rocks of towering grandeur,
Make me strong and sure.
Like Thy dancing waves in sunlight,
Make me glad and free.
Like the straightness of the pine trees
Let me upright be.
Like the arching of the heavens,
Lift my thoughts above.
Turn my dreams to noble action—
Ministries of love.

God, who touchest earth with beauty,
Make me lovely too;
Keep me ever, by Thy Spirit,
Pure and strong and true.

—“The Camp Hymn” by Mary S. Edgar

15. Amen

Amen.

16. Amen

6. I Felt a Cleaving in My Mind

I felt a Cleaving in my Mind—
As if my Brain had split—
I tried to match it — Scam by Scam—
But could not make them fit.

The thought behind, I strive to join
Unto the thought before—
But Sequence ravelled out of Sound
Like Ball— upon a Floor.

—#927 in Complete Poems by Emily Dickinson

7. Credo

I believe in one God, the Father almighty, maker of heaven and earth, and of all things visible and invisible.
And in one Lord Jesus Christ, the only begotten Son of God, born of the Father before all ages; God of God, light of light, true God of true God, begotten not made; consubstantial with the Father; by whom all things were made.

Who for us, and for our salvation, came down from heaven.

And was incarnate by the Holy Ghost of the Virgin Mary;

And was made man.

He was crucified for us, suffered under Pontius Pilate, and was buried.
And the third day he rose again according to the Scriptures; and ascended into heaven.
He sitteth at the right hand of the Father; and he shall come again with glory to judge the living and the dead; and his Kingdom shall have no end.

And in the Holy Ghost, the Lord and giver of life, who proceedeth from the Father and the Son, who together with the Father and the Son is adored and glorified; who spoke by the Prophets; and one holy catholic and apostolic Church.
I confess one baptism for the remission of sins.
And I await the resurrection of the dead, and the life of the world to come. Amen.

8. St. Patrick’s Breastplate Prayer

I bind myself to the virtue of St. Patrick.
I bind myself to the virtue of St. Patrick.

O of the sears golden rays
Of the whiteness of the moon,
Of the flashing of the light
Of the whirling of the wind
Of the stability of earth
Of the depth of the salt sea and the old eternal rocks.

Christ be with me
Christ within me
Christ behind me
Christ before me
Christ beside me
Christ to win me
Christ to comfort and restore me
Christ beneath me
Christ above me
Christ in quiet
Christ in danger
Christ in hearts of all that love me
Christ in mouth of friend and stranger.

I bind myself to God’s power persuading me
To God’s eye looking before me
To God’s ear hearing me
To God’s word speaking for me
To God’s hand holding me
To God’s way calling me.

—St. Patrick’s Breastplate Prayer, adapted by H. Beyer
9. Sanctus

Quietly flows the quiet Don,
Yellow moon slips into a home.
He slips in with cap askew,
He sees a shadow, yellow moon.
This woman is ill,
This woman is alone.
Husband in the grave, son in prison,
say a prayer for me.

— from Requiem by Anna Akhmatova

10. Folks Need a Lot of Loving

Folks need a lot of loving in the morning
The day is all ahead with cares least.
The cares we know and those that give no warning;
For love is God's own atonement for sin.

Folks need a heap of loving at the noon tide
The battle hall, the moment matched from strife;
Halfway between the waking and the soirée
When bickering and wrangling are a ring.

Folks hunger for so loving at the nighttime
When wearyly they take home to rest,
At slumber song and turning-out-the-light time,
Of all the times for loving, that's the best.

Folks want a lot of loving every minute,
The sympathy of others is their smile!
Till life's end, from the moment they begin it,
Folks need a lot of loving all the while.

—"Folks Need A Lot Of Loving" by Strickland Gillian

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Lamb of God, who took away the sins of the world, have mercy on us.
Lamb of God, who took away the sins of the world, grant us peace.

“Do not weep for Me, Mother,
I am in the grave.”

To His Father He said, "Oh, hast Thou forsaken me?
And to His Mother: "Oh, do not weep for me..."

— from Requiem by Anna Akhmatova

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That perches in the soul—
And sings the tune without the words—
And never stops—at all—
And sweetest—in the Gale—is heard—
And sore must be the storm—
That could abash the little Bird
That kept so many warm—

I've heard it in the chilliest land—
And on the strangest Sea—
Yet, never, in Extremity,
It asked a crumb—of Me.

—254 in Complete Poems by Emily Dickinson

13. Epilogue

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How terror darts from under the eyelids,
How suffering traces lines
Of still-burning eyes on checks,
How locks of ash-blonde or black
Turn silver suddenly,
I learned how smiles fade on submissive lips
And fear trembles in a dry laugh
And I pray not for myself alone,
But for all those who stood there with me
In cruel cold, and in July’s heat,
At that blind, red wall.

—"Epilogue" from Requiem by Anna Akhmatova

14. Camp Hymn

God, who touchest earth with beauty,
Make me lovely too.
With Thy Spirit re-create me,
Make my heart anew.

Like Thy springs and running waters,
Make me crystal clear;
Like Thy rocks of towering grandeur,
Make me strong and sure.

Like Thy dancing waves in sunshine,
Make me glad and free;
Like the straightness of the pine trees
Let me upright be.

Like the arching of the heavens,
Lift my thoughts above.
Turn my dreams to noble action—

Ministers of love,
Of beauty, of the earth with beauty,
Make me lovely too;
Keep me ever, by Thy Spirit,
Pure and strong and true.

—"The Camp Hymn" by Mary S. Edgar

15. Amen

Amen.

16. Amen

Amen.

17. Kyrie


2. Only the Dead Smiled

In those years only the dead smiled,
Glad to be at rest;
And Leningrad city swayed like
A useless appendage from its prisons.
And what, somehow from torment,
Regiments of convicts marched,
And the short songs of farewell
Were sung by locomotive whistles,
The stars of death stood above us
And innocent Rus withered
Under bloody boots
And under the tires of Black Marias.

—"Prologue" from Requiem by Anna Akhmatova

3. Little Lamb

Little Lamb, who made thee?
Dost thou know who made thee?
Gave thee life, and bid thee feed
By the stream and o'er the mead;
Gave thee clothing of delight,
Softest clothing, woolly, bright;
Gave thee such a tender voice,
Making all the vales rejoice?
Little Lamb, who made thee?
Dost thou know who made thee?
Little Lamb, I'll tell thee,
Little Lamb, I'll tell thee:
He is called by thy name,
For he calls himself a Lamb.
He is meek, and he is mild;
He became a little child.

A child, and thou a lamb,
We are called by his name.
Little Lamb, God bless thee!
Little Lamb, God bless thee!

—"The Lamb" by William Blake

4. Gloria

Glory to God in the highest.
And on earth peace to people of good will.
We praise thee, we bless thee, we adore thee, we glorify thee.
We give thee thanks for great glory.
O Lord God, heavenly King,
God the Father almighty.
O Lord Jesus Christ, the only begotten Son.
O Lord God, Lamb of God, Son of the Father.
Who took away the sins of the world, receive our prayer.
Who sitteth at the right hand of the Father, have mercy upon us.
For thou art holy. Thou art the King of glory.
O Jealous God, art art most high, together with the Holy Ghost, in the glory of God the Father.

5. They Led You Away

They led you away at dawn,
I followed you, like a mooner,
In the dark room the children were crying.
By the icon shelf the candle was dying.
On your lips was the icon’s chill.
The deadly smear on your brow... Unforgettable!
I shall be like the wives of Sisera,
Howling under the Kremlin towers.

— from Requiem by Anna Akhmatova

6. I Felt a Cleaving in My Mind

I felt a Cleaving in My mind—
As if my Brain had split—
I tried to match it—Seam by Seam—
But could not make them fit.
The thought behind, I strove to join
Unto the thought before—
But Sequence revolved out of Sound
Like Ball— upon a Floor.

—#327 in Complete Poems by Emily Dickinson

7. Credo

I believe in one God, the Father almighty, maker of heaven and earth, and of all things visible and invisible.
And in one Lord Jesus Christ, the only begotten Son of God, born of the Father before all ages;
God of God, light of light, true God of true God, begotten not made; consubstantial with the Father; by whom all things were made.
Who for us, and for our salvation, came down from heaven.
And was incarnate by the Holy Ghost, of the Virgin Mary;
And was made man.
He was crucified for us, suffered under Pontius Pilate, and was buried.
And the third day he rose again according to the Scriptures;
And ascended into heaven.
He sitteth at the right hand of the Father; and he shall come again with glory to judge the living and the dead; and his Kingdom shall have no end.
And in the Holy Ghost, the Lord and giver of life, who proceedeth from the Father and the Son, who together with the Father and the Son is adored and glorified; who spoke by the Prophets; and one holy catholic and apostolic Church.
I confess one baptism for the remission of sins.
And I await the resurrection of the dead, and the life of the world to come.
Amen.

8. St. Patrick's Breastplate Prayer

I bind myself to the virtue of Christ.
I bind myself to the virtue of Christ.
Of the sun's golden rays
Of the whiteness of the moon
Of the flashing of the light'saming
Of the whirling of the wind
Of the stability of earth
Of the depth of the salt sea and the old eternal rocks.

Christ be with me
Christ within me
Christ behind me
Christ before me
Christ beside me
Christ to win me
Christ to comfort and restore me
Christ beneath me
Christ above me
Christ in quiet
Christ in danger

Christ in hearts of all that love me
Christ in mouth of friend and stranger.

I bind myself to God's power persuading me
To God's eye looking before me
To God's ear hearing me
To God's word speaking for me
To God's hand holding me
To God's way calling me.

— St. Patrick's Breastplate Prayer, adapted by H. Beyer
HUNLEY BEYER
The Magic of Life and Death

Hunley Beyers was born in 1947 in East Orange, New Jersey. His Mass of Life and Death was composed last year and performed last month in a version for choir and orchestra; this is the first performance of the orchestral version. In addition to baritone soloist and chorus, the work calls for an orchestra consisting of flute, clarinet, and oboe, as well as trumpets, trombones, timpani, and snare drum.

Largely self-taught as a composer, Robert Kürka attended Columbia University and studied music with Vincent Persichetti and Jaroslav Ježek. His untimely death from leukemia at the age of 35 cut short a promising career. Kürka's opera The Good Soldier Schwedt (premiered after his death) was completed by his teacher, Martin Miller.

The Suite was inspired by The Good Soldier Schwedt, the brilliantly wittily amusing novel of Henry James, and is to be performed with a score for four string basses (or bass drum), two trumpets, trombones, timpani and snare drum.

Robert Kürka was born December 21, 1921 in Cicero, Illinois, and died December 12, 1957 in New York City. This work, written in 1956, is scored for four, three, oboe solo, three clarinets, three trumpets, trombone, timpani, and one and a half snare drums.

The Suite is written for the Good Soldier Schwedt, the bravest soldier of the Napoleonic era, and is dedicated to the memory of the great American novelist. The Suite is composed of an instrumental suite inspired by the same subject. The composer provided the following note to the preface to this composition. The Suite was inspired by The Good Soldier Schwedt, the brilliantly wittily amusing novel of Henry James, and is to be performed with a score for four string basses (or bass drum), two trumpets, trombones, timpani and snare drum.
OSSCS SPECIAL EVENT

Summer Baroque
Saturday, August 25, 2001 • 8:00 PM
Illis Hall Nordstrom Recital Hall
Benaroya Hall
Svend Ramvoll, violin
Justin Cole, conductor
FARINA: Capriccio Stravagante
CORELLI: Concerto Grosso, Op. 5 No. 10
VIVALDI: Concerto for violin Op. 8, No. 10
J. S. BACH: Brandenburg Concerto No. 5 in D
BWV 1050
J. S. BACH: "Ervest ech, ihr Herzen," BWV 66

Join Orchestra Seattle assistant conductor Justin Cole for an evening of Baroque masterpieces this summer.

The concert will include two works of Johann Sebastian Bach: the 5th Brandenburg Concerto (scored for flute, violin, harpsichord and strings) and the cantata "Erfurter ech, ihr Herzen," a dialogue between "Hope" and "Fear."

Virtuoso Svend Ramvoll, who is on the faculty of Pacific Lutheran University, will join the orchestra for one of Vivaldi's great (but lesser-known) violin concertos. The concert also includes music of Farina and Corelli.

Reserved seats ($25/$15, seniors $20/$12, students $12/$7) are available at www.oscss.org or by calling 206-682-5208.

2001-2002 SEASON TICKETS

Join us in seven great concerts, featuring choral and orchestral masterpieces alongside some neglected jewels of the concert repertoire. Subscribers receive many special benefits, including first choice of the best seats, savings on additional tickets and special events (including the Summer Baroque concert August 25) and savings of 20% or more from single ticket prices.

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To subscribe: call 206-682-5208, go to www.oscss.org or visit us in the lobby.

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ORCHESTRA SEATTLE

**Viola**

Dajana Akazovic
Licia Carlson
Lauren Daughtrey
Stephanie Hegg
Fritz Klei**
Eileen Luk
Avant Malacba
Gregor Nitschke
Leif-Ivar Pedersen*
Janet Showalter
Grace Yoo

**concermtmaster**

Harp

Naomi Kato

**principal**

English horn

Shannon Hill

**SEATTLE CHAMBER SINGERS**

Soprano

Barbara Anderson
Sue Cobb
Crissa Cagini
Kyla Deemer
Susan Dier
Dana Duranoff
Terri Fincham
Cinda Fross
Amy Gerard
Kiki Hood
Lorellee Knowles

Tenor

Benjamin Buckley
Greg Canova
Steve Carl
Andrew Danilich
Douglas Durasoff
Marc Fitchett
Peter Henry
Dennis Moore
John Stenneth
Richard Wykooff

Soprano

Jill Krakmko
Nancy Lewis
Anna McCandell
Paula Rimmer
Carol Sams
Nancy Shatton
Rhonda van Cleff

Alto

Altha

Sharon Agnew
Julia Akoury-Thiel
Caroline Cross Avery

Clarinet

Steve Neffinger
Gary Oule

Bass Clarinet

Bradley Stevens

Bassoon

Jon Halley

Trumpet

David Cole

George Steward

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SOLO ARTISTS

A native of Washington, baritone Brian Box received his Master's degree in vocal performance from Western Washington University in 1985. Mr. Box performs frequently with many Northwest ensembles, including OSSCS, Seattle Chamber Company, Sibley Pro Musica, Bellevue Chamber Choir, and Choir of the Sound. He has performed with Rudolf Nureyev, singing Mahler's Songs of Wayfarer to Mr. Nureyev's dances. Mr. Box has collaborated with OSSCS in such works as Bach's St. Matthew Passion, St. John Passion, and Christmas Oratorio, and appears on their recording of Handel's Messiah. The regional winner of San Francisco Opera's 1988 Merola Opera Program, he made his Seattle Opera debut as the Corporal in Donizetti's Daughter of the Regiment. For Tacoma Opera, Mr. Box created the role of Franz in the world premiere of Carol Sams' The Pied Piper. He also performed extensively with Seattle Opera's Education Program and Northwest Opera Schools. In 1998, Mr. Box will join OSSCS for a performance of Francis Poulenc's Le Bal masque.

Conductor Justin Cole has studied conducting with Michael Morgan and Larry Rychlak and is a former member of the conducting faculty at Rocky Ridge Music Center in Ennis Park, Colorado. He has assisted Mr. Morgan at the Oakland East Bay Symphony and is former assistant conductor of the Orchestra of the Pines. Mr. Cole earned a Bachelor of Music degree in trombone performance from the University of Arizona, where he was awarded the prestigious Presser Scholarship by the School of Music. While in Arizona he received a grant from the University to conduct a concert of 20th Century works for chamber orchestra. In 1996 he was selected as a featured composer at Da Camera Houston. In 1997 he assisted Professor George Brooks and conducted the world premiere of his work, To Ancient Evening and Distant Music. Mr. Cole has studied trombone with Tom Ervin, Gerard Pagano, George Krem, and William Staley, and performed with a variety of ensembles, including the Rapidiola Symphony Orchestra, Tucson Jazz Orchestra, Piney Woods Brass Quintet, Northwest Mahler Festival, and Cosmo Special. Mr. Oule has held the post of Assistant Conductor with Orchestra Seattle since the beginning of the 1999-2000 season.

Born in Cincinnati, bassoonist Judith Lawrence received her Bachelor's degree from the Cincinnati College-Conservatory of Music and her Master's degree from Boston University. She has also studied in Paris and Brussels and privately with Sherman Wust, Martin James, and Arthur Grossman, among others. Since moving to the Seattle area in 1988, Ms. Lawrence has appeared in numerous works, including the Bremerton Symphony, Tumwater Symphony, Cascade Symphony, Everett Symphony, Rainier Chamber Winds, and Agate Pass Baroque Ensemble. She has served as principal bassoonist of Orchestra Seattle since 1990. She has recently begun teaching Kindermusik, a young children's music and movement program, in her studio in Kingston.

Clarinetist Gary Oule was born in Washington, D.C., and studied with the renowned Harold Wright. Mr. Oule has taught in public schools in Montana and Washington and has been a private music instructor in South King County for fifteen years. He was principal clarinetist of the Seattle Philharmonic for twenty years and has served as principal clarinetist of Orchestra Seattle since its formation in 1979. Mr. Oule has performed as a soloist with the Seattle Philharmonic, Wesnatchee Symphony, Olympia Symphony and Orchestra Seattle.