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7. ORCHESTRA SEATTLE and THE SEATTLE CHAMBER SINGERS  
George Shangrow, conductor  

Beanor Stallcop-Horrox, soprano;  
Emile Lunde, mezzo-soprano  
Stephen Wall, tenor; Brian Box, bass  

8. REQUIEM by Giuseppe VERDI  
PALM SUNDAY, APRIL 9, 2006 - 7:00 PM  
MEANY HALL  

9. MESSA DA REQUIEM  
Introit: Requiem Aeternam et Kyrie  
Sequence: Dies Irae  

10. DIES IRAE  
Tuba mirum  
Liber scriptus  
Quad somnum  
Rex tremendae  
Recordare  
Inmemoriam  
Confutatis  
Lacrymosa  

11. -Intermission-  

12. Offertorium: Domine Jesu Christe  
Sanctus and Benedictus  
Agens Dei  
Communion: Lux Aeterna  
Absolution: Libera Me  

Please disconnect signal watches, pages and cellular telephones. Thank you. Use of cameras and recording equipment is not permitted in the concert hall.
to study privately, and he began to work with Vincenzo Lavigna, a composer and teacher who was well connected in Milan’s musical world. Verdi studied counterpoint and “true composition,” and also attended the theater and became rehearsal accompanist, chorus master, and occasional conductor at the Milan Philharmonic Society.

In 1833, Verdi’s old music master Provesi died, and three years later Verdi was appointed to Provesi’s secular post of municipal music master. He therefore returned to Busto Arsizio, marveled his childhood sweetheart, and began giving private music lessons and composing for and directing the local Philharmonic Society, Baratoneo Merelli, impresario at Milan’s illustrious opera house, La Scala, finally agreed to present Verdi’s first opera, Oberto, in 1839, and its satisfactory degree of success caused Merelli to contract with Verdi for several more operas. The moral tragedy interfered with these plans, however; the composer’s daughter died in 1838 at the age of 17 months; he then lost his 15-month-old son just prior to Oberto’s premiere; and within eight months of this blow, his wife suddenly succumbed to encephalitis.” A third coffin went out of my house,” Verdi lamented. “I was alone! Alone!” But still struggling to deal with these devastating events, Verdi attempted to fulfill his contract and managed to complete a comic opera, but, not surprisingly, it was a miserable failure and Verdi vowed never to compose again.

Merelli, however, demonstrated a great deal of faith in and patience with Verdi, and after two years he finally persuaded the composer to examine the libretto for Nabucco. Verdi later recounted, with some dramatic embellishment, the tale of his arriving home, tossing the libretto on the table, and, beginning the passage beginning “Va pensiero,” the text of the celebrated chorus in which the enslaved Israelites express their hunger for their homeland, to which the libretto had fallen open. Thus came the inspiration for the opera, Nabucco, produced in 1842, which was Verdi’s first substantial success. Astonishingly, he wrote some eighteen generally well-received operas over the next fifteen years, and established an outstanding reputation worldwide.

Around 1850, Verdi began an affair with a long-time acquaintance and supporter, soprano Giuseppina Strepponi, whose splendid career was beginning to wane. Their living arrangement as unabashed unmarried partners caused considerable scandal and they finally married in

**SEATTLE CHAMBER SINGERS**

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- Kyra DeTemer
- Susan Dier
- Dana Darusof
- Linda Dickison
- Heather MacLaughlin
- Garbes
- Lisa Hoffman
- Kle Hood
- Lorellie Knowles
- Jill Kraakmo
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- Inga Letz
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- Jane Blackwell
- Carol Burleson
- John Erickson
- Deanna Fyhre
- Catherine Fuller
- Ellen Kalse
- Theadora Letz
- Suz Mears
- Laurie Meddil
- Julia Thiel
- Annie Thompson

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- Peter Garbes
- Alvin Kroon
- Sohn Snodgrass
- Dan Lee
- Timothy Lunde
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- Atie Frood
- Dan Ole*
- principal
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**GIOSEPPE VERDI — Messa da Requiem**

Giuseppe Fortunino Francesco Verdi was born in Le Roncole, Italy, on October 9 or 10, 1813, and died in Milan on January 27, 1901. The Messa da Requiem was composed in 1873-74. Scored for four-part chorus, four vocal soloists, and an orchestra consisting of strings, 3 flutes, one doublng piccolo, 2 oboes, 2 clarinets, 2 bassoons, 4 horns, 4 trumpets (and 4 additional trumpets offstage), 3 trombones, tuba, timpani, bass drum, the work was first performed on May 22, 1874, at the Church of San Marco in Milan, with the composer conducting a 100-piece orchestra, a 120-voice choir, and four soloists, among whom were the soprano and mezzo-soprano who had sung the roles of Aida and Amneris in Verdi’s 1871 opera, Aida.

In addition to the Requiem, Verdi’s musical output consisted of a few settings of other sacred texts, a few songs, a string quartet, and the approximately 30 operas he produced from 1829 to 1893 that established his reputation as one of the greatest and most influential of all opera composers. The son of an innkeeper and a spinner, Verdi was born in a small village not far from Panna, the precocious boy displayed great musical talent early, assisting as an organist at the local church before, at the age of nine, he took the position of a full-time clerk. The year 1823 found Verdi studying in the town of Busseto, and as a 12-year-old he became a pupil of Ferdinando Provesi, the town’s chief musician. Soon he was Provesi’s protégé and assistant, playing the organ, composing, arranging and copying music, and conducting rehearsals. He later recalled:

“From the ages of 13 to 18 I wrote a motley assortment of pieces: marches for band by the hundred, perhaps as many as little sinfonie that were used in church, in the theater and at concerts, five or six concertos and sets of variations for pianoforte, which I played myself at concerts, many serenades, cantatas (arias, duets, very many trios) and various pieces of church music, of which I remember only a Stabat Mater.”

At age 16, Verdi journeyed to Milan to apply for admittance to the Conservatory, but to his chagrin, his application was rejected, ostensibly because his keyboard technique was unorthodox and he was somewhat older than the usual entering pupil. He was instead advised
My prayers are not worthy,  
But You, grant Your merciful goodness  
That I burn not in everlasting fire.  
Place me among Your sheep  
And separate me from the goats,  
Selling me on Your right hand.  
When the assured have been confounded  
Verg a greater fire than the bitter flames,  
Call me with the blessed.  
I pray in supplication on my knees,  
My heart contrite as the dust,  
Safe-eguard me.  
Mournful that day  
When from the dust shall rise  
Guiltily man to be judged.  
Therefore spare him, O God.  
Merciful Lord Jesus,  
Grant them rest. Amen! Amen!

Lord Jesus Christ, King of glory, deliver the souls of all  
The faithful departed from the pains of hell and from the bottomless pit.  
Deliver them from the lion’s mouth. Neither let them fall  
Into darkness, nor let the black abyss swallow them up.  
But let St. Michael, Your standard-bearer, lead them into the holy  
Right which once You did promise to Abraham and His seed.  
We offer unto You this sacrifice of prayer and praise.  
Receive it for those souls whom today we commemorate.  
Plead with them, O Lord, to cross from death into the life  
Which once You did promise to Abraham and His seed.

Holy, holy, holy Lord God of Sabaoth!  
Heaven and earth are full of Your glory.  
Hosanna in excelsis.  
Blessed is He who comes in the name of the Lord.  
Hosanna in the highest.

Lamb of God, who takes away the sins of the world,  
grant them rest.  
Lamb of God, who takes away the sins of the world,  
grant them everlasting rest.

May eternal light shine on them, O Lord, with Your saints  
forever, because You are merciful.  
Grant the dead eternal rest, O Lord, and may perpetual light shine on them.

Deliver me, O Lord, from everlasting death on that dreadful day  
when the heavens and the earth shall be moved:  
when Thou shalt come to judge the world by fire.  
I quake with fear and trembling.  
Awaiting the day of account and the wrath to come.

1859. At this time the acrobatic message, "Viva VERDI!" (signifying "Vittorio Emanuele, Re d’Italia" or "Vittorio Emanuele, King of Italy") began to appear, expressing the Italian nationalism's longing for a unified and independent Italy under King Vittorio Emanuele II. When this dream was realized, the acclaimed composer was elected to represent! Bußeto, where he and his wife lived, in the Assembly of Parma provinces. He was later elected to the national parliament, and ultimately became a senator.

After the production of his highly successful opera, Aida, in 1871, 16 years passed before another Verdi opera premiered. The composer was financially secure by this time, and had begun to devote more and more of his energy to the development of his church operas. (Verdi is the only known composer to have been a successful former and to be involved in charitable activities. He was also becoming increasingly disillusioned with the composition direction in which Italian music was moving, and the amount of influence that German music was beginning to exert upon it. He tried, however, to produce his most famous works during these "floppy" years.

The death in 1868 of the acclaimed Italian opera composer, Gioachino Rossini, led to the death of Verdi's renowned Requiem. Verdi had proposed that a commemorative composite mass be written by "the most distinguished Italian composers" in Rossini's honor, with the piece to be performed on the anniversary of Rossini's death with its score to be preserved as a tribute. Though the work was completed, fights over costs and personnel kept it from being performed, and the score of Verdi's part in the work, the Libera me, was returned to him in April of 1873.

The following month saw the death of the Italian poet, novelist, and political leader, Alessandro Manzoni, the author of the widely popular historical novel I Promessi Sposi (The Betrothed, 1825–27). Manzoni was viewed by his contemporaries as a great poet (and artist), and Verdi, who was particularly worshiped and devastated by his death. To honor his hero, Verdi decided to write a Requiem Mass (single-handedly, this time), to be performed on the first anniversary of the poet's death. Verdi's publisher, Giulio Ricordi, convinced Manzoni's mayor to underwrite the cost of the first performance, in return for which Verdi would conduct the performance and pay for the publication of the music. Composition of the Requiem commenced in the summer of 1873, while Verdi was vacationing in Paris. Though not conventionally religious (his wife commented, "I won't say he's atheist, but certainly not much of a believer, and with such an obstinacy and a calm that makes you want to trash him"), Verdi's music seemed to enjoy his compositional labors, and by April 1874 he had completed what he referred to, probably somewhat facetiously, as "That devil of a Mass."

On May 22, 1874, the first anniversary of Manzoni's death, Verdi conducted the first performance of the Requiem at the Church of San Marco in Milan, whose acoustics Verdi deemed most pleasing. The participation of women singers in the church performance required a special dispensation from the Archbishop; they were concealed behind a grill and had to wear black dresses and cover their heads with "an ample mourning veil."

The relatively small church could not hold all who wished to attend, and those present seemed deeply moved, but they could not express their appreciation — because applause was prohibited. So three days later another performance was given at La Scala Opera House. The capacity crowd responded to the work with a wild ovation and demanded encore's of several sections. Following the performance, "A silver crown on an elegant cushion was presented to Verdi." The work soon became an international "hit" and seven performances were given in Paris and four each in London and Vienna. The London performances at the Royal Albert Hall in May of 1875 featured a chorus of 1200 and an orchestra of 150.

In 1879 Verdi was persuaded to write another opera, Otello, which he finally finished in 1886. His last opera, performed in 1893, was Falstaff, the first comedy he had composed since the failed opera of 1840 after which he had to swear to write no more. Giuseppe, the composer's loving companion for fifty years, died in 1897, and for the next four years, Verdi spent much of his time at the Grand Hotel in Milan. He died in January 1901 of a massive stroke, and his funeral was, as he wished, a quiet occasion "without music or singing." A month later, tens of thousands of people lined the streets during his official state funeral procession and joined in singing "Va pensiero," the greatly-beloved opera chorus that expresses the desire of captives for liberation and restoration, the longing that lies at the heart of the Requiem.
Requiem

INTROIT
Requiem – Solo Quartet and Choir

SEQUENCE

Quid sum miser tunc dicturus? – Soprano, Mezzo and Tenor quem patronum regulatur, cum vis justus sit seculus? Rex tremendae majestatis, – Solo Quartet and Choir Qui salvabon salvos gratias, Solva me, bona plentibus. Recordare Jesu pe, – Soprano and Mezzo quod sum causa tuae vice, ne me perdas ilia die. Quaesueram me sedisti iussus, Redemisti crucem passus; tantus labor non sit cassis. Juste judex utonitis, dominum fac remissionem ante diem rationis. Ingenioso tanquam raus, – Tenor culpae rubet vultus meus; suppliciis paro, Deus. Qui Mercedis absolvisti, et latronem exaulisti, mili quoque spem dedisti.

I. INTROIT: REQUIEM AETERNAM, and KYRIE ELEISON (Andante)
Verdi’s highly dramatic Requiem begins with a murmuring and ends with an almost inaudible sigh. The work’s opening motif seems softly downward through the cello section as the choir whispers the Introit text, Requiem aeternam. The unaccompanied Psalm verse 86b is then presented by the various voices in turn, after which the initial theme reappears. The balanced texture slowly reemerges, and a prolonged C major chord appears and leads directly into the Kyrie, a delightful plea for mercy sung imaginatively by the five soloists. The opening tema is played in shorter notes.

II. SEQUENCE: DIES IRAE (Allegro agitato)
Above the entry arches of medieval churches, frightening images, intended to warn congregations of the torments of the damned, were often painted. The text of the Sequence Dies Irae, the vision of the Last Judgment attributed to Thomas of Celano (d. ca. 1255), a friend of St. Francis of Assisi, consists of 17 thymed tercets followed by three couplets, the last unrhymed. Many of the poem’s allusions are to passages from the Bible or from ancient Hebrew texts. The Sibyl in the first stanza is a reference to “abyssine oracles,” obscure prophecies of a second-century B.C.E. which retrospectively “predicted” the history of the world up to that point and foretold the fall of the Roman empire. In medieval times considered a metaphor for the world’s end.

Verdi sets this text, which constitutes the core of his work, as one long movement consisting of nine connected sections that vary strikingly in tempo, tonality, texture, and emotional force. Verdi initially stuns his hearers with four apocalyptic orchestral explosions followed by furious torrents of strings, brass, tympani, bass drum, and echoing trumpets accompanying choral outbursts. Verdi stresses the phrase, Salva me, which, with the constantly recurring Dies Irae motif, focuses the poem on the individual’s terror on the Day of Judgment. After a final recurrence of the Dies Irae, fears of personal damnation gradually fade. The last portion of the Sequence, Lacrymosa dies illa, contains material that Verdi reworked from a duet that he had composed into his opera Don Carlos. The long appeal to God for mercy embodied in this movement finally closes with the traditional prayer that the dead may be granted peace and rest: Domine eis requiem.

III. OFFERTORIUM: DOMINE JESU CHRISTE (Andante mosso)
This movement, a comparatively subdued plea for deliverance and mercy, is a five-section (ABCA) quartet for the soloists featuring imaginative textures and three different tempi. The orchestra provides quiet support for the graceful melodies. The beautiful Donna Nella and the gentle Haslflach introduced by the tenor contrast with the more animated Quam olim Abraham. Stings accompany a restatement of the opening theme by a solo clarinet as the movement ends.

IV. SANCTUS and BENEDEKTUS (Allegro)
The ebullient Sanctus is a great double fugue (a fugue with two different themes) for double chorus introduced by a trumpet fanfare and accompanied by scintillating orchestral figuration. The Hosanna in excelsis is based on a variant of the main Sanctus theme. The Benedictus that follows is based on a second variant of this theme, this time in minor. The music of this section is at first energetic, and later in the Pleni sunt coeli becomes more lyrical and “romantic.” The scales and syncopations in the brass that accompany the final Hosanna are reminiscent of the music of a band.

V. AGNUS DEI (Andante)
The Agnus Dei is simple and expressive, scored lightly and remains quiet and thoughtful. Its otherworldly opening theme is sung unaccompanied with overtones by the soprano and mezzo-soprano soloists. The choir repeats that music, again in octaves, and is reinforced by a few instruments. There follows a variant of the theme, in minor, with a flute and clarinet countermelody. The third phrase of the text, again for the soloists and in major, is followed by the chorale refrain; the soloists join the choir, which provides a closing chorale cadence: Dona.

VI. COMMUNION: LUX AETERNAM (Molto moderato)
In this movement, a relatively lightly-orchestrated trio for mezzo-soprano, tenor, and bass, the brighter melody of the Lux aeternam is juxtaposed against the calmer setting of the Requiem aeternam sung by the bass. Glistening strings illustrate the ideas of eternal light and rest. The soloists sometimes sing
a cappella, sometimes against a pulsating backdrop. The movement concludes with a rippling flow of flute and clarinet.

VII. ABSOLUTION: LIBERA ME (Moderato)

With this movement, Verdi constructs a coherent musical architecture for his entire work by bringing back the music of both the opening Requiem aeternam and the Dies irae, thus reiterating both the hopes for peace and rest and the fears of a dreadful judgment that echoed throughout the Requiem's first two movements. Liturgically, the Libera me (based on the movement Verdi originally composed for the Rossini Requiem) is recited over the coif as it is carried from the church. The opening recitative is chanted by the solo soprano, thus personalizing the concept of the Last Judgment. The recapitulated Requiem gives to the chorus the material that at first belonged to the orchestra as the listener is reminded of the descending cello motive with which the entire work began. A more fervent prayer for freedom from eternal death is followed by a forceful fugue whose theme is devised by inverting a theme from the Sanctus' fugue. This becomes a rhythmic repetition of the phrase, Libera me, Domine. At the conclusion of the movement, the chant-like material from its opening reappears and fades into silence.

Regarding the mood of this final movement, analyst Francis Toye writes: "Force has failed; only the appeal to mercy remains, now so abject that it is spoken rather than sung." Verdi leaves his listeners not with the comfort of a confident affirmation of salvation and the triumph of Life and Heaven over Death and Hell, but with the uncertainty characteristic of the end of the nineteenth century when traditional faith seemed to be failing. His Requiem expresses both communal and individual terror of death and judgment; the living beg for deliverance, for the dead and for themselves.

Verdi, who never hid his own negative feelings about religious practice (he would drive his wife to church in their carriage, but would not enter himself) composed a Requiem that fits the formal outlines of the "Mass for the Dead," was a musical statement of immense power and drama designed to honor the memory of a great artist, and was also an outpouring of deep personal sorrow at a grievous loss. Verdi's wife Giuseppina stated:

"I say that a man like Verdi must write like Verdi, that is according to his own way of feeling and interpreting the text. And if the various religions have . . . modifications according to the time and the country, then the religious spirit and the way in which it finds expression must bear the imprint of its time and, surely, the personality of its author."

Thus, in giving voice to his deep veneration of Manzoni, Verdi expressed a belief in the need for a relationship to a creator or an ideal, but seems to have located that ideal in humanity.

German conductor Hans von Bülow was in Milan at the time of the first performance of Verdi's Requiem in 1874, and having examined the score, he had a statement published in the following day's newspaper declaring that "Hans von Bülow was not present at the spectacle;" he later described the work as "Verdi's latest opera, in church vestments." Hearing of this remark, composer Johannes Brahms examined a copy of the score and responded, "Bülow has blundered, since this could be done only by a genius." Eighteen years later, Bülow confirmed his re-evaluation in an apologetic letter to Verdi, writing that the work had moved him to tears, even in a poor performance. After listening to the Requiem, Richard Wagner, the great German composer, often effusive in his comments regarding other composers, remarked: "It would be best not to say anything." Verdi's English biographer Francis Toye made a theatrical reference to the Requiem "as a kind of sacred opera on the subject of the Last Judgment, with Alessandro Manzoni's soul as the objective theme of the drama." As you listen to our performance of this renowned work, what is YOUR judgment?

— Lorelle Knowles

OUR SOLOISTS

ELEANOR STALLCOP-HORROX, a Seattle native, studied at Central Washington State College and the Curtis Institute of Music in Philadelphia. As a 1989 Bel Canto competition winner, she pursued advanced studies in Siena, Italy with Maestro Walter Baracchi of La Scala. She has been featured as a soloist with the Philadelphia Singers, Colorado Opera Festival, Colorado Springs Chorale, and locally with Seattle Opera, Orchestra Seattle and Portland's Bel Canto Northwest. Eleanor is a student of Ellen Faull and has been a Seattle Opera Regular Chorister since 1997. She was most recently heard this past October as Giorgietta in Puccini's Il Tabarro with Willamette Concert Opera. She has most recently been heard with OSSCS in Beethoven's 9th Symphony, ending last year's season.
One of the Pacific Northwest’s premier mezzo-sopranos, EMILY LUNDE is a Seattle native who has sung extensively with many of the area’s finest ensembles, including the Seattle Symphony, OSSCS, Northwest Sinfonietta, Seattle Choral Company, Choir of the Sound, Everett Symphony and Walla Walla Symphony. Ms. Lunde also performs regularly with the Pacific Northwest Ballet in their productions of The Nutcracker and A Midsummer Night’s Dream and on Seattle Opera’s preview concerts. Her repertoire runs the gamut from early music to Classical and contemporary works. She has a special affinity for music of the Baroque period, having performed both of the great Bach passions as well as many of Handel’s oratorios, including Messiah, which she has recorded with OSSCS.

Tenor STEPHEN WALL has appeared frequently with Orchestra Seattle and the Seattle Chamber Singers since 1985. He has been featured in leading and supporting roles with Seattle Opera, Portland Opera, Utah Festival Opera, and Tacoma Opera, and has soloed with the symphonies of Seattle, Vancouver, Spokane, Everett, Bellevue, Yakima, Pendleton, Great Falls and Sapporo (Japan). Mr. Wall appears on the OSSCS recording of Handel’s Messiah and sang the role of Joe in Seattle Opera’s heralded production of La Fanciulla del West.

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 Choral Company, Seattle Pro Musica, Bellevue Chamber Chorus, and Choir of the Sound, and has performed with Rudolf Nureyev, singing Mahler’s Songs of a Wayfarer to Mr. Nureyev’s dance. He has collaborated with OSSCS in such works as Bach’s St. Matthew Passion, St. John Passion, and Christmas Oratorio, the world premieres of Huntley Beyer’s St. Mark Passion and The Mass of Life and Death, and is featured on the OSSCS 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 Carol Sams’ The Pied Piper of Hamelin. He has also performed extensively with Seattle Opera’s education program and Northwest Operas in the Schools.

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Requiem

INTROIT

Requiem – Solo Quartet and Choir
Requiem aeternam dona eis, Domine:
et lux perpetua luxet eis, Te deus hymnus, Deus, in Sion, et
et Ebi reddetur volum in Jerusalem.
Tua dulci omissa memori,
ae moriis caro veniet.
Kyrie
Kyrie eleison.
Christe eleison.
Kyrie eleison.

SEQUENCE

Dies irae, dies illa – Choir
Solvet saeculum in favilla
Teste David cum Sybilla.
Quantus tremor est futurus
Quando judex est venturus
Concita stricte discussurus.
Tuba mirum spargat sonum – Bass and Choir
per sepulchra regionum,
cogat omnes ante thronum.
Mors stuperet et natura,
cum resurgat creatura,
Judicabit nos justis.
Liber scriptur aus departet,
– Mezzo-Soprano and Choir
in quo totum continetur,
unde mundus iudicetur.
Judex ergo cum sedebit,
quidquid latet apparet,
nullum remanet.
Quid sum miser tunc dicturus? – Soprano, Mezzo and Tenor
qui patiens regalat,
cum vis justis sit aequos?
Rex tremendae maiestatis, – Solo Quartet and Choir
Qui salvavint salvos gratia,
Salva me, fons pietatis.
Recordare Jesu pie, – Soprano and Mezzo
quod sum causa tuae vice,
ne me perdas ilia die.
Quarens me sedet iucundus,
quadem crudem passas;
tanitius non sit cassinus.
Juste judex utiionem,
dorum fac remissionem
ante diem rationis.
Ingenioso tanquam reins, – Tenor
culpus rubet vultus mors;
suppliantis panis, Deus.
Qui Meriam absolvisti,
et latronem exaudisti,
milli quaque spem dedisti.

I. INTROIT: REQUIEM AETERNAM, and KYRIE ELEISON (Andante)

Verdi's highly dramatic Requiem begins with a murmurn and ends with an almost inaudible sigh.
The work's opening motives soffy downward through the cello section as the choir whispers the Introit text. Requiem aeternam. The unaccompanied psalm verse Te decet hymnus is presented by the various voices in turn, after which the initial theme reappears. The balanced three-part setting, thus created closes quietly and leads directly into the Kyrie, a desperate plea for mercy sung intuitively by the chorus and four soloists. Most of the Kyrie's material comes from the initial tenor melody and from its accompanying instrumental countermelody, the opening cello theme played in shorter notes.

II. SEQUENCE: DIES IRAE (Allegro agitato)

Above the entry arches of medieval churches, frightening images, intended to warn congregations of the torments of the damned, were often pointed. The text of the Sequence Dies Irae, the vision of the Last Judgment attributed to Thomas of Celano (d. ca. 1255), a friend of St. Francis of Assisi, consists of 17 thymed tercets followed by three couplets, the last unrhymed. Many of the poem's allusions are to passages from the Bible or from ancient Hebrew texts. The Sibyl in the first stanza is a reference to "sibyline oracles," obscure prophecies of the second-century B.C.E. which retrospectively "predicted" the history of the world up to that point and then forecast the fall of the Roman Empire. In medieval times, this consideration a metaphor for the world's end.

Verdi sets this text, which constitutes the core of his work, as one long movement consisting of nine connected sections that vary strikingly in tempo, texture, and emotional force. Verdi initially stuns his hearers with four apocalyptic orchestral explosions followed by furious torrents of strings, brass, tympani, bass drum and echoes. Trumpets accompany choral outbursts. Verdi stresses the phrase, Salva me, which, with the constantly recurring Dies iree motif, focuses the poem on the individual's terror on the Day of Judgment. After a final recurrence of the Dies irae, fears of personal damnation gradually fade. The last portion of the Sequence, Lacrymosa dies illa, contains material that Verdi reworked from a duet that he had discarded from his opera Don Carlos. The long appeal to God for mercy embodied in this movement finally closes with the traditional prayer that the dead may be granted peace and rest: Dona eis requiem.

III. OFFERTORIUM: DOMINE JESU CHRISTE (Andante mosso)

This movement, a comparatively subdued plea for deliverance and mercy, is a five-section (ABCA) quartet for the soloists featuring imaginative textures and three different tempi. The orchestra provides quiet support for the graceful melodies. The beautiful Divine Jesu Domine and the gentle Hosias introduced by the tenor contrast with the more animated Quam olim Abrahad. Strings accompany a restatement of the opening theme by a solo clarinet as the movement ends.

IV. SANCUS and BENEDICTUS (Allegro)

The ebullient Sanctus is a great double fugue (a fugue with two different themes) for double choral introduced by a trumpet fanfare and accompanied by scintillating orchestral figuration. The Hosanna in excelsis is based on a variant of the main Sanctus theme. The Benedictus that follows is based on a second variant of this theme, this time in minor. The music of this chorale is at first energetic, and later at the Pieni sunt coeli becomes more lyrical and "romantic." The scales and syncopations in the brass that accompany the final Hosanna are reminiscent of the music of a band.

V. AGNUS DEI (Andante)

The Agnus Dei is simple and expressive, scored lightly and remains quiet and thoughtful. Its otherworldly opening theme is sung unaccompanied in octaves by the soprano and mezzo-soprano soloists. The choir repeats that music, again in octaves, and is reinforced by a few instruments. There follows a variant of the theme, in minor, with a flue and clarinet countermelody. The third phrase of the text, again for the soloists and in major, is followed by the chorale refrain: the soloists join the choir, which provides a closing chorale cadence: Dona.

VI. COMMUNION: LUX ETERNAE (Molto moderato)

In this movement, a relatively lightly-orchestrated trio for mezzo-soprano, tenor, and bass, the brighter melody of the Lux aeterna is modulated, and the mezzo-soprano is contrasted with the darker setting of the Requiem aeternam sung by the bass. Glistening strings illustrate the ideals of eternal light and rest. The soloists sometimes sing...
Proces meae non sunt dignae, sed tu, bonus, fac benigné, ne persineris cremer igne.
Intere losum praestae, et ab hoda me sequere, stabueus in parte dextra.
Costutatlas maladictus, — Bass sed Chorale
Vocus inter voces, an voces, an voca me cum beneficio.
Oro suppellex et acclinis, cor constitwum quasi chins, gres curum me finis.
Laerimos dias illa, — Solo Quartet and Choir
Qua resurgat ex favilla
Judicandum homo reus.
Hic ergo parus, Deus, pue Jesu Domine, dona eis requiem! Amen!

OFFERTORY

Domine Jesu — Solo Quartet
Domine Jesu Christe Rex gloriae! Libera animas omnium
Sicut uniam dormientum de poenis inferni et de profundis lacu
Libera eas de ore leonis, ne aborteas eas Tartaros, ne cedant in obscurnum:
Sed in animam sanctam eius, sanctum, sanctus Dominitus Deus Sabaoth!
Quem sanctus, sanctus, sanctus.
Osanna in excelsis:
Benedictus, qui venit in nomine Domini.
Osanna in excelsis.

AGNUS DEI

Agnus Dei — Soprano, Mezzo and Choir
Agnus Dei, qui tollis peccata mundi, dona eis requiem et æternam.
Agnus Dei, qui tollis peccata mundi, dona eis requiem et æternam.

LUX AETERNA

Lux aeterna — Mezzo, Tenor and Bass
Lux aeterna lux et lux, Domine, cum sancte tuis in aeternum, quia plus es. Requiem aeternam dona eis, Domine, et lux perpetua lucet eis.

LIBERA ME

Libera me, Domine, de morte aeternae, in die tremenda, Quando corder morieris sunt et terra. Dom venetis Judicature sacerdote prem. Tremendo factum sum ego et tempore, dum discutio Venusti atque ventura tua.

My prayers are not worthy,
But You, grant Your merciful goodness
That I burn not in everlasting fire.
Place me among Your sheep,
And separate me from the goats,
Selling me on Your right hand.
When the accused have been confounded,
And given over to the bitter flames,
Call me with the blessed.
I pray in supplication on my knees,
My heart contrists as the dust,
Inseparable and unloved.
Mournful that day
When from the dust shall rise
Grimy man to be judged.
Therefore spare him, O God.
Merciful Lord Jesus,
Grant them rest. Amen!

Lord Jesus Christ, King of glory, deliver the souls of all the faithful departed from the pains of hell and from the bottomless pit. Deliver them from the lion's mouth. Neither let them fall into darkness, nor let the black abyss swallow them up.

But let Michael, Your standard-bearer, lead them into the holy light which once You did promise to Abraham and his seed.
We offer unto You this sacrifice of prayer and praise. Receive it for those souls whom today we commemorate.
Ascending to You, O Lord, to cross from death into the life which once You did promise to Abraham and his seed.
Holy, holy, holy, Lord God of Sabaoth!
Heaven and earth are full of Your glory.
Osanna in the highest.
Blessed is He who comes in the name of the Lord.
Osanna in the highest.

Lamb of God, who takes away the sins of the world, grant them rest. Lambe of God, who takes away the sin of the world, grant them everlasting rest.

May eternal light shine on them, O Lord, with Your saints forever, because You are merciful. Grant the dead eternal rest, O Lord, and may perpetual light shine on them.

Deliver me, O Lord, from everlasting death on that dreadful day when the heavens and the earth shall be moved: when Thou shalt come to judge the world by fire. I quake with fear and tremble.
Awaiting the day of account and the wrath to come.

1859. At this time the acroatic message, "Viva VERDII" (signifying "Vittorio Emanuele, Re D'Italia" or "Vittorio, King of Italy") began to appear, expressing the Italian nationalism's longing for a united and independent Italy under King Vittorio Emanuele II. When this dream was realized, the acclaimed composer was elected to represent Sussex, where he and his wife lived, in the Assembly of Parma provinces. He was later elected to the national parliament and ultimately became a senator.

After the production of his highly successful opera, Alda, in 1871, 16 years passed before another Verdi opera premiered. The composer was financially secure by this time, and had begun to devote more and more of his energy to the development of his landholdings (Verdi is the only known composer to have been a successful farmer) and to involvement in charitable activities. He was also becoming increasingly disenchantment with the cosmopolitan direction in which Italian music was moving, and the amount of influence that German music was beginning to exert upon it. He did, however, produce one of his most famous works during these "fallow" years.

The death in 1866 of the acclaimed Italian opera composer, Gioachino Rossini, led to the birth of Verdi's renowned Requiem. Verdi had proposed that a commemorative mass would be written by "the most distinguished Italian composers" in Rossini's honor, with the piece to be performed once on the anniversary of Rossini's death with its score to be preserved as a tribute. Though the work was completed, fights over costs and personnel kept it from being performed, and the score of Verdi's part in the work, the Libera me, was returned to him in April of 1873.

The following month saw the death of the Italian poet, novelist, and political leader, Alessandro Manzoni, the author of the wildly popular historical novel I Promessi Sposi (The Betrothed, 1825-27). Manzoni was viewed by his countrymen as a great poet (and artist), and Verdi, who practically worshipped him, was devastated by his death. To honor his hero, Verdi decided to write a Requiem Mass (single-handed, this time), to be performed on the first anniversary of the poet's death. Verdi's publisher, Giulio Ricordi, convinced Milan's mayor to underwrite the cost of the first performance, in return for which Verdi would conduct the performance and pay for the publication of the music. Composition of the

Requiem commenced in the summer of 1873, while Verdi was vacationing in Paris. Though not conventionally religious (his wife commented, "I won't say he's atheistic, but certainly not much of a believer, and with such an obstinacy and a calm that makes you want to throw him"), Verdi seemed to enjoy his compositional labors, and by April 1874 he had completed what he referred to, probably somewhat facetiously, as "that work of a Mass."

On May 22, 1874, the first anniversary of Manzoni's death, Verdi conducted the first performance of the Requiem at the Church of San Marco in Milan, whose acoustics Verdi deemed most pleasing. The participation of women singers in the church performance required a special dispensation from the Archbishop; they were concealed behind a grating and had to wear long black dresses and cover their heads with "an ample mourning veil."

The relatively small church could not hold all who wished to attend, and those present seemed deeply moved, but they could not express their appreciation because applause was prohibited. So three days later another performance was given at La Scala Opera House. And yet the capacity crowd responded to the work with a wild ovation and demanded encore of several sections. Following the performance, "a silver crown on an elegant cushion was presented to Verdi." The work soon became an International "hit" and seven performances were given in Paris and four each in London and Vienna. The London performances at the Royal Albert Hall in May of 1875 featured a chorus of 1200 and an orchestra of 150.

In 1879 Verdi was persuaded to write another opera, Otello, which he finally finished in 1886. His last opera, performed in 1893, was Falstaff, the first comedy he had composed since the failed opera of 1840 after which he had to swear to write no more. Giuseppe, the composer's loving companion for fifty years, died in 1887, and for the next four years, Verdi spent much of his time at the Grand Hotel in Milan. He died in January 1901 of a massive stroke, and his funeral was, as he wished, a quiet occasion "without music or singing." A month later, tens of thousands of people lined the streets during his official state funeral procession and joined in singing "Va pensiero," the greatly-beloved opera chorus that expresses the desire of captives for liberation and restoration, the longing that lies at the heart of the Requiem.
Giuseppe Fortunino Francesco Verdi was born in Le Roncole, Italy, on October 9 or 10, 1813, and died in Milan on January 27, 1901. The Messa da Requiem was composed in 1873-74. Scored for four-part chorus, four vocal soloists, and an orchestra consisting of strings, 3 flutes, one doubling piccolo, 2 oboes, 2 clarinets, 4 bassoons, 4 horns, 4 trumpets (and 4 additional trumpets offstage), 3 trombones, tuba, timpani, bass drum, the work was first performed on May 22, 1874, at the Church of San Marco in Milan, with the composer conducting a 100-piece orchestra, a 120-voice choir, and four soloists, among whom were the soprano and mezzo-soprano who had sung the roles of Aida and Amneris in Verdi's 1871 opera, Aida.

In addition to the Requiem, Verdi's musical output consisted of a few settings of other sacred texts, a few songs, a string quartet, and the approximately 30 operas he produced from 1829 to 1893 that established his reputation as one of the greatest and most influential of all opera composers. The son of an innkeeper and a spinner, Verdi was born in a small village not far from Pavia. The precocious boy displayed great musical talent early, assisting as an organist at the local church before, at the age of nine, he took the position as a full-time basis. The year 1823 found Verdi studying in the town of Busseto, and as a 12-year-old he became a pupil of Ferdinando Proveri, the town's chief music master. Soon he was Proveri's protégé and assistant, playing the organ, composing, arranging and copying music, and conducting rehearsals. He later recalled:

"From the ages of 13 to 18 I wrote a motley assortment of pieces: marches for band by the hundreds, perhaps as many little sinfonie that were used in church, in the theatre and at concerts, five or six concertos and sets of variations for pianoforte, which I played myself at concerts, many serenades, cantatas (arias, duets, very many trios) and various pieces of church music, of which I remember only a Statler motte."

At age 16, Verdi journeyed to Milan to apply for admittance to the Conservatory, but to his chagrin, his application was rejected, ostensibly because his keyboard technique was unorthodox and he was somewhat older than the usual entering pupil. He was instead advised to study privately, and he began to work with Vincenzo Lavigna, a composer and teacher who was well connected in Milan's musical world. Verdi studied counterpoint and "free composition," and also attended the theater and became rehearsal accompanist, chorus master, and occasional conductor at the Milan Philharmonic Society.

In 1833, Verdi's old music master Provesi died, and three years later Verdi was appointed to Provesi's successor post of municipal music master. He therefore returned to Busseto, married his childhood sweetheart, and began giving private music lessons and composing for and directing the local Philharmonic Society. Bartolomeo Merelli, impression at Milan's illustrious opera house, La Scala, finally agreed to present Verdi's first opera, Oberto, in 1839, and its satisfactory degree of success caused Merelli to contract with Verdi for several more operas. Tragedy interfered with these plans, however; the composer's daughter had died in 1838 at age 17 months; he then lost his 15-month-old son just prior to Oberto's premiere; and within eight months of this blow, his wife suddenly succumbed to encephalitis. "A third coffin went out of my house," Verdi lamented, "it was alone! Alone!" While struggling to deal with these devastating events, Verdi attempted to fulfill his contract and manage to complete a comic opera, but, not surprisingly, was a miserable failure and Verdi vowed never to compose again.

Merelli, however, demonstrated a great deal of faith in and patience with Verdi, and after two years the finale persuaded the composer to examine the libretto for Nabucco. Verdi later recounted, with some dramatic embellishment, the tale of his arriving home, tossing the libretto on the table, and beginning, "And the passage beginning "Va pensiero," the text of the celebrated chorus in which the enslaved Israels express their hunger for their homeland, to which the libretto had fallen open. Thus came the inspiration for the opera, Nabucco, produced in 1842, which was Verdi's first substantial success. Astonishingly, he wrote some eighteen generally well-received operas over the next fifteen years, and established an outstanding reputation worldwide.

Around 1850, Verdi began an affair with a long-time acquaintance and supporter, soprano Giuseppina Strepponi, whose splendid career was beginning to wane. Their living arrangement as unabashed unmarried partners caused considerable scandal and they finally married in

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Messia da Requiem
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Sequence: Dies Irae
dies Irae
Tuba mirum
Liber scriptus
Quod sum cum societate
Rex tremendae
Recordare
In memoriam
Confutatis
Lacrymosa

- Intermission -

Offertorium: Domine Jesu Christi
Sanctus and Benedictus

Agnus Dei
Communion: Lux Aeterna
Absolution: Libera Me

REQUIEM by Giuseppe VERDI
PALM SUNDAY, APRIL 9, 2006 – 7:00 PM
MEANY HALL

ORCHESTRA SEATTLE and the SEATTLE CHAMBER SINGERS
George Shangrow, conductor

Jeanne Stallcop-Horox, soprano; Emily Lunde, mezzo-soprano
Stephen Wall, tenor; Brian Box, bass

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