Daybreak of Freedom
Sunday, November 9, 2014 • 3:00 PM
First Free Methodist Church

Orchestra Seattle
Seattle Chamber Singers
Clinton Smith, conductor

JOSEPH SCHWANTNER (*1943)
New Morning for the World ("Daybreak of Freedom")

Vivian Phillips, narrator

—Intermission—

LUDWIG VAN BEETHOVEN (1770–1827)
Symphony No. 9 in D Minor, Op. 125

Allegro ma non troppo, un poco maestoso

Molto vivace—Presto

Adagio molto e cantabile—Andante moderato—Tempo I—Andante moderato—Lo stesso tempo

Presto—Allegro ma non troppo—Tempo I—Vivace—Tempo I—Allegro assai—Tempo I—

Allegro assai—Presto (Recitative)—Allegro assai—

Allegro assai vivace: alla marcia—

Andante maestoso—Adagio ma non troppo, ma divoto—

Allegro energico, sempre ben marcato—Allegro ma non tanto—

Poco adagio—Poco allegro, stringendo il tempo, sempre più allegro—Prestissimo

Kimberly Giordano, soprano
Sarah Larsen, mezzo-soprano
Eric Neuville, tenor
Charles Robert Stephens, baritone

This performance to commemorate the 25th anniversary of the fall of the Berlin Wall is presented in partnership with the Consulate General of the Federal Republic of Germany and the Honorary Consul of the Federal Republic of Germany.

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

OSSCS wishes to thank our friends at the Seattle Philharmonic Orchestra for the use of their celesta at this performance.

Special thanks to First Free Methodist Church for all of their assistance in making OSSCS’s 45th season possible, and for providing refreshments during intermission. Donations left at the refreshments tables help support FFMC and its programs.
OSSCS 2014–2015 Season: 
Moments in Time

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Saturday, December 6, 2014 • 2:00 p.m.

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HANDEL Messiah, HWV 56

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DVOŘÁK Three Slavonic Dances

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plus a performance by the winner of the 2014–2015 OSSCS Concerto Competition

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DURUFLÉ Requiem, Op. 9

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Saturday, April 18, 2015 • 7:30 p.m.

HANDEL Israel in Egypt, HWV 54

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To purchase prorated subscriptions for the remaining concerts of the 2014–2015 season, visit the box office during intermission or after the concert.
Program Notes

Joseph Schwantner

New Morning for the World (“Daybreak of Freedom”)

Schwantner was born in Chicago on March 22, 1943. He composed New Morning for the World in 1982, funded by a grant from AT&T. David Effron conducted the Eastman Philharmonia with Willie Stargell as narrator in the world premiere on January 15, 1983, at the Kennedy Center. In addition to narrator, the work requires 4 flutes (two doubling piccolo), 3 oboes (one doubling English horn), 3 clarinets (one doubling bass clarinet), 3 bassoons, 4 horns, 3 trumpets, 4 trombones, tuba, timpani, a massive percussion battery, piano, celesta, harp and strings.

American composer Joseph Schwantner received his musical training in the Chicago area, studying guitar and tuba while in high school, and earning degrees from the American Conservatory and Northwestern University. After receiving a Ph.D. from Northwestern, he taught for a year each at Pacific Lutheran University and Ball State before joining the faculty of the Eastman School of Music.

As a teenager, he won a national award for Offbeat (an atonal work for jazz ensemble in 4/4 time), and in 1970 became the first recipient of the Charles Ives Scholarship. Schwantner’s early compositions, predominantly for chamber ensembles, employed twelve-tone techniques. His 1977 work for the Eastman Wind Ensemble, . . . and the mountains rising nowhere, combined tonal and serial writing (and quickly became recognized as a modern wind band masterpiece), while Aftertones of Infinity, one of his first major orchestral works, won the 1979 Pulitzer Prize for Music.

That same year, Robert Freeman, director of the Eastman School of Music, met Willie Stargell, first baseman and team captain for the Pittsburgh Pirates, who would win the 1979 World Series. Freeman subsequently invited Stargell to participate in a project that would honor the memory of Martin Luther King Jr. “I feel very honored and flattered to be part of this,” Stargell told The New York Times in July 1982. “Dr. King has meant everything to me. He was a great inspiration, standing for everything that is good in living. I’m happy that the project has been approved by Dr. King’s widow, Coretta.”

Freeman approached Schwantner to compose what was initially dubbed a “concerto” for speaker and orchestra. “I was excited by the opportunity to engage my work with the profound and deeply felt words of Dr. King,” the composer wrote in 2007, “a man of great dignity and courage whom I had long admired. The words that I selected . . . were garnered from a variety of Dr. King’s writings, addresses and speeches, and . . . bear witness to the power and nobility of Martin Luther King’s ideas, principles and beliefs.”

New Morning for the World, while immediately accessible, incorporates elements of minimalism into Schwantner’s personal harmonic language, with the use of unusual meters such as 11/16 and 13/16, helping to create an unsettling rhythmic landscape that evokes the turbulence of the times during which King lived—and so tragically perished.

—Jeff Eldridge

Ludwig van Beethoven

Symphony No. 9 in D Minor, Op. 125

Beethoven was baptized December 17, 1770, in Bonn, Germany, and died March 26, 1827, in Vienna, Austria. The first performance of this symphony took place on May 7, 1824, at Vienna’s Kärntnertor Theatre. In addition to SATB soloists and chorus, the score calls for pairs of woodwinds (plus piccolo and contrabassoon), 4 horns, 2 trumpets, 3 trombones, timpani, percussion and strings.

“I carry my thoughts about with me for a long time . . . before writing them down,” wrote Ludwig van Beethoven around 1822. “Once I have grasped a theme I shall not forget it even years later. I change many things, discard others, and try again and again until I am satisfied; then, in my head [the work] rises, it grows, I hear and see the image in front of me from every angle . . . and only the labor of writing it down remains . . . . I turn my ideas into tones that resound, roar and rage, until at last they stand before me in the form of notes.”

The son of Johann van Beethoven, a tenor at the elector’s court and a competent teacher of violin and clavier, and Maria Magdalena, the widow of a valet, child prodigy Ludwig grew up amid destitution, discord and distress. His father was very demanding, became an alcoholic, and was dismissed from court service in 1789. Of Ludwig’s seven siblings, only two survived infancy. At age 11, the unhappy Ludwig was taken away from school to pursue musical studies exclusively. He learned to play the organ, piano, violin and viola, and began to compose. In 1784, he was appointed second organist in the electoral chapel in Bonn, where—for the next eight years—he was very active in the musical life of the city, his talents noticed by the musically discerning. He visited Vienna in 1787 and took some composition lessons from Mozart, but had to return home to manage household affairs when his mother died. He settled permanently in Vienna in 1792, when the elector fled Bonn as a revolutionary French army advanced.

In Vienna, Beethoven studied with Haydn (from whom he claimed to have learned nothing), Johann Albrechtsberger (whom Beethoven found overly strict) and Aloys Förster, a composer of string quartets, to whom he gave the most credit as a teacher. The young Beethoven survived financially by teaching and playing the piano at private music-meetings, where his dynamic, emotionally charged performances began to attract attention. He moved increasingly from a career as a virtuoso pianist toward one as a composer, writing piano concertos and sonatas, chamber works, and then symphonies. By 1800, his musical prestige considerable and his material fortunes blossoming, he became aware that his hearing was deteriorating; deafness soon threatened his musical life, as well as his social and personal life. He became increasingly morose, withdrawn and distrustful, contemplating suicide in 1802. He wrote that only art—and his belief that he had much of importance to express musically—withheld him from ending his wretched existence. He also wrote of his longing for a single day of joy: “O Providence—grant me some time a pure day
of joy. For so long now the heartfelt echo of true joy has been strange to me. Oh when—oh when, oh Divine One—can I feel it again in the temple of nature and of mankind—Never? No—oh that would be too hard.”

Perhaps it was this unquenchable hope for joy that enabled Beethoven to survive his innumerable troubles, which included increasingly poor health (he suffered from asthma, lupus, eye disease, liver ailments, dropsy, fevers and pneumonia, in addition to his deafness), financial misfortune, political and social turbulence, and disappointment and tension in his personal life. Indeed, over the next quarter century he composed some of the most dramatic and passionate of all musical works, becoming a public figure in a way that no composer had before. When he died in Vienna in March of 1827, it is said that 10,000 people attended his funeral. Never beholden for his livelihood to the nobility, he helped to create a new musical age: that of the artist as hero who belongs to all humanity.

Beethoven’s final symphony, generally known as the “Choral Symphony,” is a work of monumental proportions. Its innovative musical syntax has influenced virtually every Western composer (particularly Mendelssohn, Brahms, Wagner, Bruckner and Mahler) since its premiere. Performances of the work have also marked epochal public occasions: in 1824, after he had become almost completely deaf and could hear his music only in his head. The melody to which he finally set portions of Schiller’s poem became one of the best-known and most dearly loved tunes of all time, a symbol of humanity’s desire for universal joy and fraternity.

The work is structured in the traditional four-movement design, but in size, scope, complexity and difficulty it goes far beyond all previous examples of the genre, stretching the symphonic framework nearly to the breaking point. It was first performed employing about 24 singers for each of the four choral parts. Some see in this symphony Beethoven’s continuing struggle to find his “day of joy,” and if he did not succeed in finding it for himself, he has undoubtedly led others to discover joy of their own. The work is, in any event, the magnificent culmination of his career as the symphonist whose works form the bridge between the Classical and Romantic musical periods. It shines as the prime example of Beethoven’s belief that music expresses—and is to be understood through—feelings.

The first two movements, with their persistent, powerful and percussive dotted rhythms, evince tension and conflict. The mystery and emptiness of the D-minor first

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**Text and Translation**

O Freunde, nicht diese Töne! Sondern lasst uns angenehmere anstimmen, und freudenvollere. —Ludwig van Beethoven

Freude, schöner Götterfunken, Tochter aus Elysium, wir betreten feuertrunken, Himmlische, dein Heiligtum. Deine Zauber binden wieder was die Mode streng geteilt; alle Menschen werden Brüder wo dein sanfter Flügel weilt.

Wem der große Wurf gelungen, eines Freundes Freund zu sein, wer ein holdes Weib errungen, mische seine Jubel ein! Ja, wer auch nur eine Seele sein nennt auf dem Erdenrund! Und wer’s nie gekonnt, der stehe einstimmen von diesem Bund!


O friends, not these sounds! Rather let us sing more pleasing songs, full of joy.

Joy, brilliant spark of the gods, daughter of Elysium, drunk with fire, we enter, Divinity, your sacred shrine. Your magic again unites all that custom harshly tore apart; all men become brothers beneath your gentle hovering wing.

Whoever has won in that great gamble of being friend to a friend, whoever has won a gracious wife, let him join in our rejoicing!

Yes, even if there is only one other soul he can call his own on the whole Earth! And he who never accomplished this should steal away weeping from this company!

All creatures drink of joy at Nature’s breast, All men, good and evil, follow her rose-strewn path.

Küsse gab sie uns und Reben, einen Freund, geprüft im Tod; Wollust ward dem Wurm gegeben, und der Cherub steht vor Gott!

Froh, wie seine Sonnen fliegen durch des Himmels prächt’gen Plan, lauft, Brüder, eure Bahn, freudig wie ein Held zum Siegen.

Freude, schöner Götterfunken, Tochter aus Elysium, wir betreten feuertrunken, Himmlische, dein Heiligtum. Deine Zauber binden wieder was die Mode streng geteilt; alle Menschen werden Brüder wo dein sanfter Flügel weilt.


Thus concludes the translation of a portion of Beethoven’s Ninth Symphony, with a focus on the choral finale, “Ode to Joy.”
movement’s opening chord seem to evoke desolation and despair, and the darkness is deepened by the descending minor melodic figures in the principal theme. But the mood lightens a little during the rest of the movement: its second theme is in the brighter B♭ major, and occasional melodic hints seem to anticipate the finale. A rapid, helter-skelter musical chase, which Beethoven spoke of in a sketch as “mere sport,” opens the second movement, also in D minor. This is followed by a gentler, major-key trio section, in which melodic foretastes of the finale again appear.

The contemplative third movement is also built on two contrasting themes, the first in B♭ and serenely song-like, the second in D and somewhat faster. The slow first theme is decorated with increasingly complex musical patternwork in its two variations and lengthy coda. Prior to each of the variations, the second, somewhat faster-moving theme appears, first in D and then in G, providing tonal contrast.

The gigantic choral finale begins with a furious orchestral exclamation, followed by a “rejection” of material from the first three movements, themes of which are quoted in turn. The “Freude” theme is then presented and given three variations before an even more dissonant outburst signals the entry of the voices. A solo baritone sings, “O friends, not these sounds! Rather, sing more pleasing songs, full of joy,” and soloist and chorus then join in the “Freude” theme. This is worked into a huge musical structure in which four soloists, chorus and orchestra combine in a virtual “symphony within a symphony,” with a grand “opening movement” in D, a brisk “Turkish march” in B♭ major and 6/8 time, a stately “slow movement” in G, and a “finale” that combines the “Freude” and “seid umschlungen” (“be embraced”) themes.

Many of the symphony’s early critics, especially in England, found the choral finale completely incomprehensible and incoherent, but the work nevertheless enjoyed a sensational reception. When the composer, who by this time was completely deaf, appeared to direct the premiere, he received five rounds of applause. Because Viennese concert etiquette prescribed three rounds only for royalty, Beethoven’s acclaim caused the police to attempt to curtail the overly enthusiastic outbursts. Although Beethoven presided from a conducting stand in front of the performers, the real direction of the performance was in the hands of the theater’s Kappellmeister, who had instructed the performers to pay no heed to Beethoven’s gestures, and of the orchestra’s concertmaster. It is said that, at the end of the performance, the applause was thunderous, and realizing that the composer could not hear the ovation, the singer Caroline Unger turned him to face the audience.

Following the concert, the exhausted composer fainted. He later made his way to the home of Anton Schindler, his friend and first biographer, and there, too drained to eat or drink, he fell asleep fully clothed and remained so until morning. The unkempt man with broad shoulders and a mass of unruly hair, who was poorly educated and ill-mannered, who clashed with himself and the world, did what his one-time hero, Napoleon, had tried but failed to do: Beethoven, through his musical talent and tenacity, conquered the world.

—Lorelette Knowles

Kisses she gave us and vines,
a friend, faithful to death;
desire was even given to the worm,
and the cherub stands before God!

Joyously, just as His suns fly
through the splendid arena of heaven,
run, brothers, your course
gladly, like a hero to victory.

Joy, brilliant spark of the gods,
daughter of Elysium,
drunk with fire, we enter,
Divinity, your sacred shrine.

Your magic again unites
all that custom harshly tore apart;
al men become brothers
beneath your gentle hovering wing.

Freude, schöner Götterfunken,
Tochter aus Elysium,
Wir betreten feuertrunken,
Himmlische, dein Heiligum.

Ihr stürzt nieder, Millionen?
Ahnest du den Schöpfer, Welt?
Such’ ihn über’m Sternenzelt!
Brüder! Brüder!
über’m Sternenzelt
muss ein lieber Vater wohnen.

Seid umschlungen, Millionen!
Diesen Kuss der ganzen Welt!

Kisses she gave us and vines,
a friend, faithful to death;
desire was even given to the worm,
and the cherub stands before God!

Joyously, just as His suns fly
through the splendid arena of heaven,
run, brothers, your course
gladly, like a hero to victory.

Joy, brilliant spark of the gods,
daughter of Elysium,
drunk with fire, we enter,
Divinity, your sacred shrine.

Your magic again unites
all that custom harshly tore apart;
al men become brothers
beneath your gentle hovering wing.

Be embraced, ye millions!
This kiss is for the entire world!
Brothers, above the canopy of stars
surely a loving Father dwells.

—Friedrich von Schiller

Joy, brilliant spark of the gods,
daughter of Elysium,
drunk with fire, we enter,
Divinity, your sacred shrine.

Be embraced, ye millions!
This kiss is for the entire world!

Do you bow down, ye millions?
Do you sense the Creator, World?
Seek Him above the canopy of stars!
Above the stars must He dwell.

Joy, brilliant spark of the gods,
daughter of Elysium.

Be embraced, ye millions!
This kiss is for the entire world!

Do you bow down, ye millions?
Do you sense the Creator, World?
Seek Him above the canopy of stars!
Above the stars must He dwell.

Joy, brilliant spark of the gods,
daughter of Elysium.
About the Conductor

Now in his second season as music director of Orchestra Seattle and the Seattle Chamber Singers, Clinton Smith also continues as artistic director and principal conductor of the St. Cloud Symphony, and serves on the music staff of Santa Fe Opera covering and preparing performances of Beethoven’s *Fidelio* and the North American premiere of Huang Ruo’s *Dr. Sun Yat-sen*.

Clinton recently conducted the University of Michigan Opera Theater production of *Il barbieri di Siviglia*, was cover conductor for Juilliard Opera’s *The Cunning Little Vixen* and Portland Opera’s *Don Giovanni*, and served on the music staff for Kentucky Opera’s *Don Giovanni* and Ash Lawn Opera’s productions of *Gianni Schicchi*, *Die Zauberflöte* and *The Music Man*. Other posts include assistant conductor and chorus master for San Francisco Opera’s Merola Opera Program (*Il barbiere di Siviglia*), assistant conductor for Glimmerglass Opera’s *Tolomeo* and *The Tender Land*, conductor of *Madama Butterfly* at Hamline University and *Mademoiselle Modiste* for Skylark Opera, music director of Western Ontario University’s Canadian Operatic Arts Academy, and guest coach at the National University of Taiwan.

For four seasons, Minnesota Opera engaged Clinton as cover conductor and chorus master, where he led main stage performances of *La traviata* and *Madama Butterfly* and covered the St. Paul Chamber Orchestra and Minnesota Opera Orchestra in over 20 productions. During 2011, Clinton conducted a workshop and prepared the world premiere of Kevin Puts’ opera *Silent Night*, which subsequently won the 2012 Pulitzer Prize in Music. For Minnesota Opera’s New Works Initiative, and as an avid fan of new music, Clinton prepared workshops of Douglas J. Cuomo’s *Doubt*, Ricky Ian Gordon’s *The Garden of the Finzi-Continis* and the North American premiere of Jonathan Dove’s *The Adventures of Pinocchio*, as well as Dominick Argento’s *Casanova’s Homecoming* and Bernard Herrmann’s *Wuthering Heights*. With the St. Cloud Symphony’s YoungComposer’s Competition, Clinton premiers a new work every season.

Previous positions include music director and conductor of the Franco-American Vocal Academy in France (*La Périchole*, *La vie parisienne*, *La belle Hélène*), the Austrian-American Mozart Academy in Salzburg (*Le nozze di Figaro*, *Der Schauspieldirektor*, *Bastien und Bastienne*, *Die Zauberflöte*) and the University of Michigan Life Sciences Orchestra. Clinton has also served as assistant conductor for the Austin Symphony, International Institute of Vocal Arts in Chiari, Italy, the University of Michigan Opera Theater’s productions of *La bohème* and *The Bartered Bride*, and the University of Michigan Symphony and Philharmonia Orchestras, for which he covered the world premiere of Evan Chambers’ *The Old Burying Ground* at Carnegie Hall.

A native Texan, Clinton received his D.M.A. (*’09) and M.M. (*’06) in Orchestral Conducting from the University of Michigan, where he studied with Kenneth Kiesler and Martin Katz, and a B.M. in Piano Performance (*’04) from the University of Texas at Austin.

About OSSCS

Orchestra Seattle and the Seattle Chamber Singers form a partnership unique among Pacific Northwest musical organizations, combining a 60-member orchestra with a 45-voice chorus to perform oratorio masterworks alongside symphonic repertoire and world premieres.

George Shangrow (1951–2010) founded the Seattle Chamber Singers in 1969, when still a teenager. The group performed a diverse array of music, from works of the Medieval, Renaissance and Baroque periods to contemporary pieces, partnering with an ad hoc group of instrumentalists to present Bach cantatas and Handel oratorios—many of which received their first Seattle performances under George’s direction. In 1979, George formed an orchestra originally called the Broadway Chamber Symphony (after the Broadway Performance Hall on Seattle’s Capitol Hill, where it gave its first concerts) and later, beginning with the 1991–1992 season, Orchestra Seattle. With George on the podium (or conducting from the harpsichord), OSSCS became renowned for performances of the Bach Passions and numerous Handel oratorios—particularly *Messiah*. During the “Bach Year” of 1985, the ensembles presented 35 concerts devoted to dozens upon dozens of Bach’s works to celebrate the 300th anniversary of the composer’s birth.

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

About the Soloists

Seattle native Vivian Phillips has served the City of Seattle in a number of capacities throughout her professional career. An alum of Leadership Tomorrow and the Alki Foundation Political Involvement Institute, Ms. Phillips worked on the historic Paramount Theatre restoration, served as Mayor Paul Schell’s director of communications, led long-term sustainability planning for the iconic Langston Hughes Performing Arts Center, and has served as an adjunct professor at Seattle University. Her work in the arts has ranged from theater producing and managing to producing and hosting media programs focused on arts. She has worked in locally produced theater and consulted for national touring companies. Ms. Phillips is member of the Seattle Arts Commission and presently serves as director of marketing and communications for Seattle Theatre Group, operators of three historic theaters and presenters of over 500 performing arts events annually. She regularly hosts and emcees programs and events, and has an impressive list of interviews to her credit. She has performed on stage and is the recipient of several awards for her excellence in leadership, community service and programs produced for municipal cable outlets.
Soprano Kimberly Giordano, lauded for her “polished,” “sterling” and “honest performance” (*The Seattle Times*), delights audiences with her shimmering blend of elegance and emotion. Her operatic roles include Micaëla in *Carmen*, Pamina in *Die Zauberflöte*, Rose in *Street Scene* and Gretel in *Hansel and Gretel*. She has appeared with Aspen Opera Theater Center, Tacoma Opera, Lyric Opera Cleveland, Bellevue Opera, NOISE and Seattle Opera. Equally compelling on the concert stage, Ms. Giordano made her Carnegie Hall debut in Vaughan Williams’ *Dona nobis pacem*. A gifted performer of contemporary music, she sang the role of Kelly in the West Coast premiere of *Black Water*, by John Duffy and Joyce Carol Oates. Her 2014–2015 season includes a concert of Strauss repertoire at Western Washington University.

Mezzo-soprano Sarah Larsen, praised as “sizzling,” “riveting” and possessing a “plummy, ripe mezzo,” debuted with Santa Fe Opera as Mercédès in *Carmen* at their 2014 summer festival. Upcoming engagements include Duruflé’s *Requiem* with OSSCS, La Muse/Nicklausse (cover) for *Les contes d’Hoffmann* with the Metropolitan Opera, and a return to Seattle Opera for her role debut as the composer in *Ariadne auf Naxos*. An alumna of the Seattle Opera Young Artist Program, Ms. Larsen returned to Seattle Opera for their 2013–2014 season as Maddalena in *Rigoletto* and the Secretary in *The Consul*. In May 2013, she premiered a new song cycle, *Farewell, Auschwitz* by Jake Heggie and Gene Sheer, with Music of Remembrance, a recording of which is now available on the Naxos label.

Tenor Eric Neuville is a regular on the Seattle Opera stage, performing roles in *Lucia di Lammermoor*, *Don Giovanni*, *Die Zauberflöte* and *Les contes d’Hoffmann*. Upcoming roles include Don Ottavio in *Don Giovanni* with Vashon Opera, Tamino in *Die Zauberflöte* with Tacoma Opera, Don Jose in *La tragédie de Carmen* with the Washington Idaho Symphony, and Scaramuccio in *Ariadne auf Naxos* with Seattle Opera. A regular on concert stages, this season he sings Beethoven’s Ninth with the Seattle Symphony, *Carmina Burana* with the Austin Symphony and *Messiah* with the Washington Idaho Symphony. As a member of the Grammy-nominated ensemble Conspirare, Mr. Neuville has participated in recording projects for Harmonia Mundi and a nationally televised PBS special, *Conspirare: A Company of Voices*.

Baritone Charles Robert Stephens has enjoyed a career spanning a wide variety of roles and styles in opera and concert music, with *Opera News* praising him for “committed characterization and a voice of considerable beauty.” At New York City Opera, he sang the role of Prof. Friedrich Bhaer in the New York premiere of Mark Adamo’s *Little Women*, and was hailed by *The New York Times* as a “baritone of smooth distinction.” He has sung on numerous occasions at Carnegie Hall in a variety of roles with Opera Orchestra of New York, the Oratorio Society of New York, the Masterworks Chorus and Musica Sacra. This season he appears with the Seattle Symphony, Portland Chamber Orchestra, Whatcom Chorale, Helena Symphony, Trinity Concerts Portland, Tacoma Opera and Bainbridge Chorale.
The above list includes gifts received between December 1, 2013, and October 30, 2014. Please e-mail jeremy@osscs.org if you notice omissions or inaccuracies. (Please note that, per IRS regulations, only amounts over fair market value of auction items are considered tax-deductible contributions.) OSSCS, a non-profit 501(c)3 arts organization, relies upon support from you, our loyal listeners, to continue our mission of bringing great music to life. Contributions are fully tax-deductible. Please see a volunteer in the lobby, visit www.osscs.org or call 206-682-5208 to make a donation.