Messiah
Sunday, December 21, 2014 • 3:00 PM
First Free Methodist Church

Orchestra Seattle
Seattle Chamber Singers
Clinton Smith, conductor

Angela Mortellaro, soprano
Melissa Plagemann, mezzo-soprano
Brad Benoit, tenor
Jeffrey Beruan, bass

GEORG FRIDERIC HANDEL (1685–1759)
Messiah, HWV 56

Symphony
Accompagnato: “Comfort Ye”
Air: “Every valley shall be exalted”
Chorus: “And the glory of the Lord”
Accompagnato: “Thou saith the Lord”
Air: “But who may abide”
Chorus: “And He shall purify”
Recitative: “Behold, a Virgin shall conceive”
Air and Chorus: “O thou that tellest”
Accompagnato: “For behold, darkness”
Air: “The people that walked in darkness”

Chorus: “For unto us a child is born”
Pastoral Symphony
Recitative: “There were shepherds”
Accompagnato: “And lo, the angel”
Recitative: “And the angel said unto them”
Accompagnato: “And suddenly there was with the angel”
Chorus: “Glory to God in the highest”
Air: “Rejoice greatly, O daughter of Zion”
Recitative: “Then shall the eyes of the blind be opened”
Air: “He shall feed His flock”
Chorus: “His yoke is easy”

—Intermission—

Chorus: “Behold the Lamb of God”
Air: “He was despised”
Chorus: “Surely He hath borne our griefs”
Chorus: “And with His stripes”
Chorus: “All we, like sheep”
Accompagnato: “All they that see Him”
Chorus: “He trusted in God”
Accompagnato: “Thy rebuke hath broken His heart”
Arioso: “Behold, and see if there be any sorrow”
Accompagnato: “He was cut off”
Air: “But Thou didst not leave”
Chorus: “Lift up your heads”

Recitative: “Unto which of the angels”
Chorus: “Let all the angels”
Air: “Thou art gone up on high”
Chorus: “The Lord gave the word”
Air: “How beautiful are the feet”
Chorus: “Their sound is gone out”
Air: “Why do the nations”
Chorus: “Let us break their bonds asunder”
Recitative: “He that dwelleth”
Air: “Thou shalt break them”
Chorus: “Hallelujah”

—Intermission—

Air: “I know that my Redeemer liveth”
Chorus: “Since by man came death”
Accompagnato: “Behold, I tell you a mystery”
Air: “The trumpet shall sound”
Recitative: “Then shall be brought to pass”

Duet: “O death, where is thy sting?”
Chorus: “But thanks be to God”
Air: “If God be for us, who can be against us?”
Chorus: “Worthy is the Lamb”

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

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

Orchestra Seattle • Seattle Chamber Singers
Clinton Smith, music director • George Shangrow, founder
PO Box 15825, Seattle WA 98115 • 206-682-5208 • www.osscs.org
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 barbieri 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 Pulitizer 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 Young Composer’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 Péripole, 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 the Soloists

Soprano Angela Mortellaro has captivated audiences from the outset of her young career. Described as “beautiful to watch on stage,” the “richness” of her voice, the skilled delivery of “dazzling vocal pyrotechnics,” and her innate acting have made her a singer in high demand. The 2013–2014 season saw her: return to Opera Philadelphia for Anna (Nabucco), sing Adele (Die Fledermaus) for Sarasota Opera, premiere Jean Acker in Dominic Argento’s Dream of Valentino for Minnesota Opera and make an exciting company and role debut singing the title role of Thais for Florida Grand Opera. Her 2014–2015 season includes reprises of Gretel for Minnesota Opera and Violetta for Opera North along with two world premieres: Doris Parker in Charlie Parker’s Yardbird for Opera Philadelphia and Josie in The Manchurian Candidate for Minnesota Opera.

Mezzo-soprano Melissa Plagemann has been praised by audiences and the press for her “clear, burnished voice” (Tacoma News Tribune) and “attractively expressive mezzo” (Crosscut Seattle). She performs frequently with the finest musical organizations throughout the Pacific Northwest, and is rapidly becoming known for the passion and musical intelligence she brings to performances on opera and concert stages alike. The 2013–2014 season saw her debut with Vespertine Opera as Bianca in Britten’s The Rape of Lucretia, a return to Pacific Northwest Ballet for A Midsummer Night’s Dream, OSSCS performances of Mozart’s Requiem and Bach’s Mass in B Minor, and a recital of Schumann and Bolcom for the Icicle Creek Chamber Music Series. Among her engagements this season are PNB’s The Nutcracker and Handel’s Messiah with the Tacoma Symphony.

Tenor Brad Benoit sang many roles with Minnesota Opera during three years in its Resident Artist Program, including Ruiz in Verdi’s Il trovatore, Arlecchino and Lampwick in The Adventures of Pinocchio, Count Almaviva in The Barber of Seville, Gabriele in Casanova’s Homecoming, Lord Cecil in Roberto Devereux, Parpignol in La bohème, the Third Jew in Salome, Gastone in La traviata, and later, as a guest artist, Pong in Turandot. In 2011 he was a featured soldier in the premiere of Kevin Puts’ Silent Night and covered Nicklaus Sprink, a role he sang at the last minute on opening night from the side of the stage to rave reviews. This season he sings Kaspar in Amahl and the Night Visitors with the Minnesota Orchestra, El Remendado in Bizet’s Carmen with Minnesota Opera and Cole Porter’s Kiss Me, Kate with the Mankato Symphony.

Bass Jeffrey Beruan is an important emerging artist who possesses a rich, sonorous and striking voice that moves with elegance and agility. His singing has been described as “intensely dramatic,” “melodious,” and “powerful.” Chautauqua Daily News proclaimed, “Jeffrey Beruan proved that there are no small parts by giving us a splendid Angelotti impressive in stature, good looks and rich baritone.” Re-
viewing his performance in Rigoletto at Caramoor, The New York Times said: “Jeffrey Beruan sang with a mellifluous bass and chilling conviction as Sparafucile, the assassin.” The 2014–2015 season sees Mr. Beruan in debut performances with Washington Concert Opera (I Capuleti e i Montecchi), Florida Grand Opera (Madama Butterfly), Florentine Opera (Elmer Gantry) and Opera Southwest (Amleto), and a return to Portland Opera in a reprise of Zuniga in Carmen.

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.

** Violin
Dean Drescher
Jason Hershey
Maria Hunt
Fritz Klein**
Mark Lutz
Susan Ovens
Stephen Provine*
Davis Reed
Theo Schaad
Kenna Smith-Shangrow

** Viola
Lauren Lamont
Rebecca Rodman
Sam Williams*

** Cello
Katie Sauter Messick
Matthew Wyant*

** Bass
Steven Messick

** Oboe
Amy Duerr-Day
Yuh-Pey Lin*

** Bassoon
Jeff Eldridge

** Trumpet
Dave Hall
Janet Young*

** Timpani
Dan Oie

** Harpsichord
Leslie Martin

** Organ
Walter Knowles

** concertmaster
* principal

** Soprano
Barb Anderson
Ann Bridges
Sue Cobb
Crissa Cugini
Olivia Davis
Cinda Freece
Jill Kraakmo
Peggy Kurtz
Nancy Shasteen
Bridget Stone

** Alto
Sharon Agnew
Julia Akoury-Thiel
Jane Blackwell
Deanna Fryhle
Rose Fujinaka
Pamela Ivezic
Ellen Kaise
Lorelette Knowles
Theodora Letz
Lila Woodruff May
Laurie Medill
Annie Thompson
Brittany Walker

** Tenor
Ron Carson
Alex Chun
Ralph Cobb
Jon Lange
German Mendoza Jr.
Tom Nesbitt
Victor Royer
Jerry Sams
TJ Taylor

** Bass
Timothy Braun
Andrew Danilchik
Douglas Durasoff
Stephen Keeler
Dennis Moore
Caleb Richmond
Steven Tachell
Skip Viau
Richard Wyckoff
Part One

Symphony

Comfort ye, comfort ye my people, saith your God.
Speak ye comfortably to Jerusalem, and cry unto her, that her warfare is accomplished, that her iniquity is pardoned.
The voice of him that crieth in the wilderness: Prepare ye the way of the Lord, make straight in the desert a highway for our God.

Isaiah 40:1–3

Every valley shall be exalted, and every mountain and hill made low: the crooked straight, and the rough places plain:

Isaiah 40:4

And the glory of the Lord shall be revealed, and all flesh shall see together: for the mouth of the Lord hath spoken it.

Isaiah 40:5

Thus saith the Lord, the Lord of Hosts; Yet once, a little while, and I will shake the heavens and the earth, the sea and the dry land;
And I will shake all nations, and the desire of all nations shall come.

Haggai 2:6–7

The Lord, whom ye seek, shall suddenly come to His temple, even the messenger of the covenant, whom ye delight in: behold, He shall come, saith the Lord of Hosts.

Malachi 3:1

But who may abide the day of His coming, and who shall stand when He appeareth? For He is like a refiner’s fire.

Malachi 3:2

And He shall purify the sons of Levi, that they may offer unto the Lord an offering in righteousness.

Malachi 3:2

Behold, a Virgin shall conceive, and bear a Son, and shall call His name Emmanuel, “God with us.”

Isaiah 7:14; Matthew 1:23

O thou that tellest good tidings to Zion, get thee up into the high mountain; O thou, that tellest good tidings to Jerusalem, lift up thy voice with strength; lift it up, be not afraid; say unto the cities of Judah, Behold your God!

Isaiah 40:9

Arise, shine; for thy light is come, and the glory of the Lord is risen upon thee.

Isaiah 60:1

For behold, darkness shall cover the earth, and gross darkness the people: but the Lord shall arise upon thee, and His glory shall be seen upon thee.

And the Gentiles shall come to thy light, and kings to the brightness of thy rising.

Isaiah 60:2–3

The people that walked in darkness have seen a great light: they that dwell in the land of the shadow of death, upon them hath the light shined.

Isaiah 9:2

For unto us a child is born, unto us a Son is given: and the government shall be upon His shoulder: and His name shall be called Wonderful, Counsellor, The Mighty God, The Everlasting Father, The Prince of Peace.

Isaiah 9:6

Pifa (Pastoral Symphony)

There were shepherds abiding in the field, keeping watch over their flock by night.
And lo, the angel of the Lord came upon them, and the glory of the Lord shone round about them: and they were sore afraid.

Luke 2:8–9

And the angel said unto them, Fear not: for, behold, I bring you good tidings of great joy, which shall be to all people.

For unto you is born this day in the city of David a Savior, which is Christ the Lord.

Luke 2:10–11

And suddenly there was with the angel a multitude of the heavenly host, praising God, and saying:

Glory to God in the highest, and peace on earth, good will towards men.

Luke 2:13–14

Rejoice greatly, O daughter of Zion; shout, O daughter of Jerusalem: behold, thy King cometh unto thee.

He is the righteous Savior and He shall speak peace unto the heathen.

Zechariah 9:9–10

Then shall the eyes of the blind be opened, and the ears of the deaf unstopped.

Then shall the lame man leap as an hart, and the tongue of the dumb shall sing.

Isaiah 35:5–6

He shall feed His flock like a shepherd: He shall gather the lambs with His arm, and carry them in His bosom, and shall gently lead those that are with young.

Isaiah 40:11

Come unto Him, all ye that labor and are heavy laden, an He will give you rest.

Take His yoke upon you, and learn of Him; for He is meek and lowly of heart: and ye shall find rest unto your souls.

Matthew 11:28–29

His yoke is easy, His burthen is light.

Matthew 11:30

Part Two

Behold the Lamb of God, that taketh away the sin of the world.

John 1:29

He was despised and rejected of men; a man of sorrows, and acquainted with grief.

Isaiah 53:3

He gave His back to the smiters, and His cheeks to them that plucked off the hair: He hid not His face from shame and spitting.

Isaiah 50:6

Surely He hath borne our griefs, and carried our sorrows; He was wounded for our transgressions, He was bruised for our iniquities: the chastisement of our peace was upon Him.

Isaiah 53:4–5

And with His stripes we are healed.

Isaiah 53:5

All we, like sheep, have gone astray; we have turned every one to his own way; and the Lord hath laid on Him the iniquity of us all.

Isaiah 53:6
All they that see Him, laugh Him to scorn: they shoot out their lips, and shake their heads, saying, 
Psalms 22:7
He trusted in God that He would deliver Him: let Him deliver Him, if He delight in Him. 
Psalms 22:8
Thy rebuke hath broken His heart; He is full of heaviness: He looked for some to have pity on Him, but there was no man; neither found He any to comfort Him. 
Psalms 69:20
Behold, and see if there be any sorrow like unto His sorrow. 
Lamentations 1:12
He was cut off out of the land of the living: for the transgressions of Thy people was He stricken. 
Isaiah 53:8
But Thou didst not leave His soul in hell; nor didst Thou suffer Thy Holy One to see corruption. 
Psalms 16:10
Lift up your heads, O ye gates; and be ye lift up, ye everlasting doors; and the King of Glory shall come in. Who is this King of Glory? The Lord strong and mighty, the Lord mighty in battle. 
Psalms 24:7–10
Unto which of the angels said He at any time, Thou art My Son, this day have I begotten Thee? 
Hebrews 1:5
Let all the angels of God worship Him. 
Hebrews 1:6
Thou art gone up on high, Thou hast led captivity captive, and received gifts for men; yea, even from Thine enemies, that the Lord God might dwell among them. 
Psalms 68:18
The Lord gave the word: great was the company of the preachers. 
Psalms 68:11
How beautiful are the feet of them that preach the gospel of peace, and bring glad tidings of good things! 
Romans 10:15
Their sound is gone out into all lands, and their words unto the ends of the world. 
Romans 10:18
Why do the nations so furiously rage together: why do the people imagine a vain thing? 
The kings of the earth rise up, and the rulers take counsel together against the Lord, and against His anointed. 
Psalms 2:1–2
Let us break their bonds asunder, and cast away their yokes from us. 
Psalms 2:3
He that dwelleth in heaven shall laugh them to scorn: the Lord shall have them in derision. 
Psalms 2:4
Thou shalt break them with a rod of iron; thou shalt dash them in pieces like a potter’s vessel. 
Psalms 2:9
Hallelujah, for the Lord God Omnipotent reigneth, Hallelujah! 
Revelation 19:6

The Kingdom of this world is become the Kingdom of our Lord, and of His Christ; and He shall reign for ever and ever, Hallelujah! 
Revelation 11:15
King of Kings, and Lord of Lords, and He shall reign for ever and ever, Hallelujah! 
Revelation 19:16

Part Three

I know that my Redeemer liveth, and that He shall stand at the latter day upon the earth: 
And though worms destroy this body, yet in my flesh shall I see God. 
Job 19: 25–26
For now is Christ risen from the dead, the first fruits of them that sleep. 
1 Corinthians 15:20
Since by man came death, by man came also the resurrection of the dead. 
For as in Adam all die, even so in Christ shall all be made alive. 
1 Corinthians 15:21–22
Behold, I tell you a mystery; we shall not all sleep, but we shall all be changed in a moment, in the twinkling of an eye, at the last trumpet. 
1 Corinthians 15:51–52
The trumpet shall sound, and the dead shall be raised incorruptible, and we shall be changed. 
For this corruptible must put on incorruption, and this mortal must put on immortality. 
1 Corinthians 15:52–53
Then shall be brought to pass the saying that is written, Death is swallowed up in victory. 
1 Corinthians 15:54
O death, where is thy sting? O grave, where is thy victory? 
The sting of death is sin, and the strength of sin is the law. 
1 Corinthians 15:55–56
But thanks be to God, who giveth us the victory through our Lord Jesus Christ. 
1 Corinthians 15:57
If God be for us, who can be against us? 
Romans 8:31
Who shall lay anything to the charge of God’s elect? It is God that justifieth. 
Who is he that condemneth? It is Christ that died, yea rather, that is risen again, who is at the right hand of God, who makes intercession for us. 
Romans 8:33–34
Worthy is the Lamb that was slain, and hath redeemed us to God by His blood, to receive power, and riches, and wisdom, and strength, and honor, and glory, and blessing. 
Blessing and honor, glory and power, be unto Him that sitteth upon the throne, and unto the Lamb, for ever and ever. Amen. 
Revelation 5:12–13
Handel, renowned in his day as an organist and as a highly prolific writer of Italian operas and English oratorios, was born in Germany in 1685 about a month before J.S. Bach. He received his musical training in Italy, and later became 18th-century England’s “national composer.” Between February and November 1741, Handel—suffering at the age of 56 from various ailments, both financial and physical—withdrawed increasingly from public life. At some point that year, the composer received from the Lord Lieutenant of Ireland and the governors of Dublin’s three major charitable institutions an invitation to travel to that city to aid the charities through the performance of his music. Handel was well known in Dublin as a church-music composer, and his works were often played there to benefit charities. It may thus have been this invitation that provided the incentive for Handel to compose “a new sacred Oratorio.” In July of 1741, Charles Jennens, who was responsible for the texts of Handel’s oratorios Israel in Egypt and Saul, gave the struggling Handel the libretto of Messiah, a compilation of biblical texts from both the Old and New Testaments.

On August 22, Handel began to set Jennens’ text to music. He finished the first part of his new oratorio (which deals with the prophecy of Christ’s coming and his nativity) in six days, the second part (which describes Jesus’ suffering and death, resurrection, and ascension, the spread of his gospel, the resistance of the heathen, and the vision of the ultimate triumph of the gospel in the establishment of God’s kingdom) in nine days, and the third part (which celebrates the gift of resurrection and eternal life offered to all through Christ’s victory over death) in six more days, with two or three additional days for completing the orchestration. Regarding Handel’s state of mind during Messiah’s composition, biographer Jonathan Keates observes in his 1992 book Handel: The Man and Music that “etherealized visions of the elderly master refusing food, weeping into the semiquavers and having angelic hallucinations are mostly moonshine.”

In the autumn of 1741, Handel accepted the invitation to visit Dublin, arriving there on November 18 with the completed score of Messiah in his traveling bags, but it was not until April 13, 1742, that the oratorio received its premiere. Seven hundred people squeezed into Dublin’s Musick Hall in Fishamble-street to hear the work performed by the choirs of Dublin’s two cathedrals (totaling fewer than 40 men and boys) and the string band (reinforced occasionally by trumpets and timpani—oboe and bassoon parts were written later), all directed from the keyboard by Mr. Handel himself. The work created a sensation: “Words are wanting to express the exquisite Delight it afforded to the admiring crowded Audience,” exulted Faulkner’s Journal. “The Sublime, the Grand, and the Tender, adapted to the most elevated, majestick and moving Words, conspired to transport and charm the ravished Heart and Ear.” Handel divided his share of the proceeds (about £400), as did the other performers, among Dublin’s three most important charities.

Messiah is unique among Handel’s works, being his only biblical oratorio using texts from the New Testament, and his only “Christian-contemplative” oratorio. Although the text is not a dramatic narrative but an epic-lyric poem celebrating Christian redemption, Handel’s musical approach in setting Jennens’ libretto was decidedly dramatic. The work’s three parts recall the three acts of Italian operas, and the oratorio is indeed a piece designed by a seasoned operatic professional to “entertain,” in the best sense of the word, listeners in a concert room, not chiefly to instruct or edify a congregation or to be used in any sort of worship.

Handel synthesizes the best elements of the three musical traditions in which he was steeped: the Italian, the German and the English. He makes use of Italian forms of musical expression, borrowing, rearranging and transforming into “duet-choruses” (such as “And he shall purify”) some passages from his own Italian love duets. In the “Pastoral Symphony” (entitled Pifa) that introduces the shepherds, Handel alludes to the music of the pifferari, the country bagpipers who descend the Italian mountains during the Christmas season to play in village streets. Handel employs German musical ideas, particularly in the music describing Jesus’ suffering and death, where the jagged dotted rhythms and forceful harmonies have a particularly German expressive quality. In that great “coronation march,” the “Hallelujah Chorus,” melody fragments echoing the German chorale “Wacht auf” may be heard in “The kingdom of this world” and in “And he shall reign for ever and ever.” Handel’s melodic shapes, vocal treatment, grand anthem-like choruses, and text-setting display the “English character” that has ensured Messiah’s unchallenged supremacy in the English choral repertoire: in such arias as “He was despised” and “I know that my Redeemer liveth,” the rhythms of the music grow out of the natural speech rhythms of the words, so that the music expresses the text directly and powerfully, and then illustrates it almost visually (e.g., “Every valley shall be exalted,” “The people that walked in darkness,” and “All we, like sheep”).

The easy accessibility and glorious variety of the music that results from the confluence of these elements (and which often conceals the exalted art underlying it) has helped to guarantee Messiah’s survival, through a seeming infinitude of “arrangements,” versions and types of presentation, as one of the most popular pieces ever composed. As R.A. Streatfeild observes, “Messiah, if not Handel’s greatest work, is undoubtedly the most universal in its appeal” because it continues to sing to “high and low, rich and poor, wise and foolish alike” a magnificent song of salvation, fresh, vital and full of aesthetic and spiritual grace.

—Lorelette Knowles
OSSCS 2014–2015 Season: Moments in Time

CHAMBER MUSIC
Sunday, January 11, 2015 • 3:00 p.m.
Works by Mozart, Ewald, Villa-Lobos and others.

TURNING POINTS
Sunday, February 8, 2015 • 3:00 p.m.
DVOŘÁK Three Slavonic Dances
SHOSTAKOVICH Chamber Symphony in C Minor, Op. 110a
PÁRT Fratres
MOZART Symphony No. 29 in A Major, K. 201
plus a performance by the winner of the OSSCS Concerto Competition

ETERNITY
Sunday, March 8, 2015 • 3:00 p.m.
Sarah Larsen, mezzo-soprano • Ryan Bede, baritone
DURUFLÉ Requiem, Op. 9
HOLST The Planets, Op. 32

DELIVERANCE
Saturday, April 18, 2015 • 7:30 p.m.
Roupen Shakarian, conductor • Catherine Haight, soprano
Sarah Mattos, mezzo-soprano • Zach Finkelstein, tenor
Charles Robert Stephens, baritone • Ryan Bede, baritone
HANDEL Israel in Egypt, HWV 54

1954 IN AMERICA
Sunday, May 17, 2015 • 3:00 p.m.
COPLAND The Tender Land Suite
WHITACRE Leonardo Dreams of His Flying Machine
DOHNÁNYI American Rhapsody, Op. 47
L. BERNSTEIN On the Waterfront Symphonic Suite
plus Broadway and radio hits of 1954, and the world premiere of a new work from the winner of the 2014–2015 OSSCS Composer Competition

All concerts at First Free Methodist Church.
Tickets: www.osscs.org or 1-800-838-3006

Save the date!

The 2015 OSSCS Gala Dinner and Auction will be held the evening of Saturday, May 9, 2015, at the beautiful 415 Westlake event space near South Lake Union.

We’ll have live music throughout the evening and be joined by talented actor, auctioneer and MC Matt Smith, whose screen credits include Spider-Man, Sleepless in Seattle, Almost Live!, Outsourced and Northern Exposure. He’s known in Seattle for his humorous monologues My Last Year with the Nuns, My Boat to Bainbridge, Helium and Beyond Kindness.

We’re going all out to make this our most exciting gala to date! Don’t miss it!
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Rosemary James  
Stephen & Mary Keeler  
Mark Lutz  
May Family Foundation  
Gary & Barbara Messick  
Dennis & Jean Moore  
Hans & Lyn Sauter  
Nancy Shasteen & Henry Brashen  
George Wallerstein

**Vivace [$500–$999]**  
Hilary Anderson  
Jane Blackwell  
Audrey Don  
Jim Hattori  
Stephen Hegg & David Reyes

**Premier [$900–$999]**  
Manching Ho & Shari Muller-Ho  
Arnaldo Inocentes  
Elizabeth Kennedy & Robert Kechley  
Fritz Klein  
Sherrill Kroon  
Theodora Letz & Paul Blinzer  
Julie Lutz  
Steven Messick  
& Katie Sauter Messick  
Theo Schaad & Barbara Schaad-Lamphere  
Marcia & Eugene Smith  
Ann Thompson

**Presto [$250–$499]**  
Barb & Tom Anderson  
David & Julia Brewer  
Gregory Canova & Barbara Linde  
Jo Hansen  
Ted & Carol Hegg  
Lorelle & Walter Knowles  
Jill & Arnold Kraakmo  
Jason Kuo  
H. James Lurie  
Laurie Medill & David Savage  
Thais Melo & Rabi Lahiri  
Rebecca Rodman  
Sheila Smith  
Jay & Becky White  
Rick Wyckoff & Carol Judge  
Janet Young

**Allegro [$100–$249]**  
Tom Bird  
Brad Cawyer  
Ronald Chase  
Alex Chun  
Michael & Patricia Clarke  
Ralph & Sue Cobb  
Daniel & Kathleen Dow  
Douglas & Dana Durassoff  
Nancy Ellison  
Phillip Gladfelter

**In Memoriam**  
Beverly Dumas  
Joe Johanson  
Alvin Kroon  
Dr. James Lurie  
Nedra Slauzon  
Irene White

**Corporate Underwriting**

**Construction Dispute Resolution**

**Matching Gifts**  
The Boeing Co.  
Google  
Microsoft  
Seattle Foundation

**Grants**

The above list includes gifts received between December 1, 2013, and December 1, 2014. Please e-mail jeremy@osscss.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.)

This holiday season, consider how vital it is to keep live performances of classical music plentiful and affordable in your community. Find donation remittance envelopes in the lobby or visit www.osscss.org/support to make a tax-deductible year-end contribution.

The OSSCS board of directors is currently recruiting! If you have some extra time each month and interest in helping OSSCS continue to grow, please contact board chair Hilary Anderson at hiljill@hotmail.com for more information.