Saturday, April 18, 2015 • 7:30 PM
First Free Methodist Church

Orchestra Seattle
Seattle Chamber Singers
Roupen Shakarian, conductor

Catherine Haight, soprano • Sarah Matt Ox, mezzo-soprano
Zack Finkelstein, tenor • Ryan Bede, baritone • Ben Grover, baritone

GEORG FRIDERIC HANDEL (1685–1759)
Israel in Egypt, HWV 54

Symphony
Chorus: “The sons of Israel do mourn”
Chorus: “How is the mighty fall’n!”
Chorus: “He put on righteousness”
Quartet: “When the ear heard him”
Chorus: “How is the mighty fall’n!”
Chorus: “He deliver’d the poor”

—Intermission—

Recitative: “Now there arose a new king”
Solo and Chorus: “And the children of Israel”
Recitative: “Then sent he Moses”
Chorus: “They loathed to drink of the river”
Air: “Their land brought forth frogs”
Chorus: “He spake the word”
Chorus: “He gave them hailstones for rain”
Chorus: “He sent a thick darkness”

—Intermission—

Chorus: “Moses and the children of Israel”
Chorus: “I will sing unto the Lord”
Duet: “The Lord is my strength”
Chorus: “He is my God”
Chorus: “And I will exalt him”
Duet: “The Lord is a man of war”
Chorus: “The depths have covered them”
Chorus: “Thy right hand, O Lord”
Chorus: “And in the greatness of thine excellency”
Chorus: “Thou sentest forth thy wrath”
Chorus: “And with the blast of thy nostrils”
Air: “The enemy said, I will pursue”

Chorus: “How is the mighty fall’n!”
Quartet: “The righteous shall be had”
Chorus: “Their bodies are buried in peace”
Chorus: “The people will tell of their wisdom”
Quartet: “They shall receive a glorious kingdom”
Chorus: “The merciful goodness of the Lord”

Air: “Thou didst blow with the wind”
Chorus: “Who is like unto thee, O Lord”
Chorus: “The earth swallowed them”
Duet: “Thou in thy mercy”
Chorus: “The people shall hear”
Air: “Thou shalt bring them in”
Chorus: “The Lord hall rein”
Recitative: “For the horse of Pharaoh”
Chorus: “The Lord hall rein”
Recitative: “And Miriam the prophetess”
Solo and Chorus: “Sing ye to the Lord”

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.
Part One: The Lamentation of the Israelites for the Death of Joseph

Symphony

The sons of Israel do mourn, and they are in bitterness; all the people sigh, and hang down their heads to the ground. 

Lamentations 1:4, 11; 2:10

How is the mighty fall’n! He that was great among the princes, and ruler of the provinces! 2 Samuel 1:19; Lamentations 1:1

He put on righteousness, and it clothed him: his judgement was a robe and a diadem. Job 29:14

When the ear heard him, then it blessed him; and when the eye saw him, it gave witness of him. Job 29:11

How is the mighty fall’n! He that was great…

He deliver’d the poor that cried, the fatherless, and him that had none to help him. Kindness, meekness and comfort were in his tongue. If there was any virtue, and if there was any praise, he thought on those things. Job 29:12; Ecclesiastes 36:23; Philippians 4:8

How is the mighty fall’n! He that was great…

The righteous shall be had in everlasting remembrance, and the wise will shine as the brightness of the firmament. Psalm 112:6; Daniel 12:3

Their bodies are buried in peace: but their name liveth evermore. Ecclesiastes 44:14

The people will tell of their wisdom, and the congregation will show forth their praise. Their reward also is with the Lord, and the care of them is with the most high. Ecclesiastes 44:15; Wisdom 5:15

They shall receive a glorious kingdom, and a beautiful crown from the Lord’s hand. Wisdom 5:16

The merciful goodness of the Lord endureth for ever on them that fear him, and his righteousness on children’s children. Psalm 103:17

Part Two: The Exodus

Now there arose a new king over Egypt, which knew not Joseph; and he set over Israel taskmasters to afflict them with burdens, and they made them serve with rigour. Exodus 1:8, 11, 13

And the children of Israel, by reason of the bondage, and their cry came up unto God. They oppressed them with burdens, and made them serve with rigour; and their cry came up unto God. Exodus 2:23; 1:11, 13

Then sent He Moses, his servant, and Aaron whom he had chosen; these shewed his signs among them, and wonders in the land of Ham. He turned their waters into blood. Psalm 105:26, 27, 29

They loathed to drink of the river. He turned their waters into blood. Exodus 7:18; Psalm 105:29

Their land brought forth frogs, yea, even in their kings’ chambers. He gave their cattle over to the pestilence; blotsches and blains broke forth on man and beast. Psalm 105:30; Exodus 9:9

He spake the word, and there came all manner of flies, and lice in all their quarters. He spake; and the locusts came without number, and devoured the fruits of their ground. Psalm 105:31, 34, 35

He gave them hailstones for rain; fire mingled with the hail ran along upon the ground. Psalm 105:32; Exodus 9:23, 24

He sent a thick darkness over all the land, even darkness which might be felt. Exodus 10:21, 22

He smote all the first-born of Egypt, the chief of all their strength. Psalm 105:36

But as for his people, he led them forth like sheep: he brought them out with silver and gold; there was not one feeble person among their tribes. Psalm 78:52; 105:37

Egypt was glad when they departed, for the fear of them fell upon them. Psalm 105:38

He rebuked the Red Sea, and it was dried up. He led them through the deep as through a wilderness. Psalm 106:9

But the waters overwhelmed their enemies, there was not one of them left. Psalm 106:11

And Israel saw that great work that the Lord did upon the Egyptians; and the people feared the Lord, and believed the Lord, and his servant Moses. Exodus 14:31

Part Three: Moses’ Song

Moses and the children of Israel sang this song unto the Lord, and spake, saying:

I will sing unto the Lord, for he hath triumphed gloriously; the horse and his rider hath he thrown into the sea.

The Lord is my strength and my song; he is become my salvation. He is my God, and I will prepare him an habitation: my father’s God, and I will exalt him.

The Lord is a man of war: Lord is his name. Pharaoh’s chariots and his host hath he cast into the sea; his chosen captains also are drowned in the Red Sea.

The depths have covered them: they sank into the bottom as a stone.

Thy right hand, O Lord, is become glorious in power; thy right hand, O Lord, hath dashed in pieces the enemy.

And in the greatness of thine excellency thou hast overthrown them that rose up against thee.

Thou sentest forth thy wrath, which consumed them as stubble.

And with the blast of thy nostrils the waters were gathered together, the floods stood upright as an heap, and the depths were congealed in the heart of the sea.

The enemy said, I will pursue, I will overtake, I will divide the spoil; my lust shall be satisfied upon them; I will draw my sword, and my hand shall destroy them.

Thou didst blow with the wind, the sea covered them; they sank as lead in the mighty waters.

Who is like unto thee, O Lord, among the gods? Who is like thee, glorious in holiness, fearful in praises, doing wonders? Thou stretchest out thy right hand, The earth swallowed them.

Thou in thy mercy hast led forth thy people which thou hast redeemed; thou hast guided them in thy strength unto thy holy habitation.

The people shall hear, and be afraid; sorrow shall take hold on them: all the inhabitants of Canaan shall melt away: by the greatness of thy arm they shall be as still as a stone; till thy people pass over, O Lord, which thou hast purchased.
Thou shalt bring them in, and plant them in the mountain of thine inheritance, in the place, O Lord, which thou hast made for thee to dwell in, in the Sanctuary, O Lord, which thy hands have established.

The Lord shall reign for ever and ever.

For the horse of Pharaoh went in with his chariots and with his horsemen into the sea, and the Lord brought again the waters of the sea upon them; but the children of Israel went on dry land in the midst of the sea.

By about 1730, however, the English public was beginning to tire of opera in the Italian style. Sensing that his career as a composer of Italian opera might be in jeopardy, the astute Handel soon began to produce another form of dramatic musical entertainment equally suited to his talents: the oratorio, an “opera without action,” which Handel sometimes called “musical drama.”

The Harvard Dictionary of Music defines oratorio as “a composition with a long libretto [text], often of a religious or contemplative character, that is performed in a concert hall or church without scenery, costumes or action, by solo voices, chorus and orchestra.” As opposed to secular opera, an oratorio libretto is less dramatic, with greater emphasis placed on the role of the chorus: there is little or none of the opera’s quick dialogue, and a narrator often introduces the characters, connects their parts and describes the action. Handel and his audiences found this musical form had numerous advantages over Italian opera: no expensive staging and no overpaid, egotistical, quarreling Italian star sopranos; well-known, exciting plots, taken mostly from mythology and from the Old Testament of the English Bible; texts in English, the language of the London audience; and sweeping, dramatic choruses. Thus, after about 1742, Handel found a “second career” as an oratorio composer. Indeed, he is renowned today chiefly as the master of the English oratorio, his works in this form becoming the standard by which, for decades, all other choral and religious music was measured.

On October 1, 1738, within four days of completing the score of the oratorio Saul, Handel began composing a large-scale choral epic called The Song of Moses, perhaps planned originally as an anthem or a set of anthems. The text from Exodus 15 celebrates the deliverance of the people of Israel from the anger of the Pharaoh and the Egyptians by whom they had been enslaved. The sentiments of this text matched the contemporary political mood in England, where war with Spain was being urged by all sides.

As he composed, drawing extensively for musical ideas upon works by some Italian composers (in fact, nearly half of the oratorio’s numbers “rework” various composers’ materials, including Handel’s own), Handel saw an opportunity to reuse his own magnificent Funeral Anthem, which he had written the previous autumn upon the death of Queen Caroline. This music received a new text and, as “The Lamentations of the Israelites for the Death of Joseph,” became Part I of the new oratorio, while “Moses’ Song, Ex-
odus, Chapter XV,” became Part III. The composer then
began work on the central act (called “The Exodus”), which
describes the sufferings of the captive Israelites and the
plagues visited by God upon their cruel Egyptian masters.
Two weeks later, on November 1, 1738, Handel finished the
total work, which appears to have been called Exodus at
first, and which later became known as Israel in Egypt. As an
oratorio, it was unusual in that: it featured long sequences
of choruses in four and eight parts instead of impressive
orchestral effects; it was a drama of nations rather than of in-
dividuals; it had almost no solo arias; and its text was taken
directly from the Bible. (Messiah is the only other oratorio
by Handel whose text consists entirely of biblical passages.)

When Handel first presented Israel in Egypt at the King’s
Theatre, Haymarket, on April 4, 1739, along with “several
concertos for the organ,” the audience offered a mixed reac-
tion. Some listeners appreciated the “Sublimity of the great
Musical Poet’s Imagination” and the novelty of setting a
completely scriptural text. Most, however, seem to have
been overwhelmed by the awesome, virtually unmitigated
deluge of choruses—compositions whose variety, inventive-
ness and pictorial power remain virtually unmatched in all
of music. Certain listeners also took offense at Handel’s use
of words from the Bible in the “profane” context of a theater
“entertainment.”

Israel in Egypt was presented later that April in a version
radically shortened and interspersed with songs in Italian,
but it still became, in the words of Julian Herbage, “Handel’s
most superbly magnificent failure”; during the 20 years he
lived after writing Israel in Egypt, Handel heard it sung only
eight times. In 1771, the oratorio was published for the first
time, but consisted of Parts II and III only. Israel in Egypt
began to be performed together with Messiah at the gigantic
Handel Festivals held in the Sydenham Crystal Palace
during the Victorian era, becoming a favorite with choral
societies and their audiences from then on (the inclusion in
performances of Part I is still somewhat unusual).

Part I of Israel in Egypt—like the rest of the oratorio and
much of Baroque music in general—features striking con-
trasts in mood, texture, tempo, meter and dynamics. Its texts
come from a number of Old Testament sources (probably
selected by George Carlton, sub-dean of the Chapel Royal).
The elaborate, nine-section anthem (a specific type of Angli-
can church music, often composed for choir and instruments
for a special occasion) received its first performance by over
150 musicians at the funeral of Queen Caroline in Westmin-
ster Abbey. The heartfelt tribute to Handel’s personal friend,
patron and sovereign opens with a short, solemn sinfonia,
followed by a choral lament whose initial phrase derives
from a Lutheran lament that was probably familiar to both
Handel and Queen Caroline from their youth. There follow
appreciative celebrations of a much-mourned monarch’s
benevolent character, into which sorrowful cries of “How
is the mighty fall’n?” are interjected in the manner of a “re-
frain.” In the seventh section, sopranos present the slightly
varied melody of another Lutheran chorale, while in the
anthem’s tenth section—whose music is “borrowed” from
a funeral motet by the late-16th-century Slovene Jacobus
Gallus (Did the name “Handl,” by which this composer was
also known, influence Handel’s choice of this music?)—the
bodies of the righteous are buried in peace to hushed, stately
chorus, while their names live and dance to Renaissance-
style rhythms and harmonies. The final section of the an-
them assures us, in a somewhat somber chorale, that the
Lord’s merciful goodness does—despite distress and death—
endure forever, as demonstrated throughout Parts II and III
of the oratorio.

Part II opens not with a colossal chorus, as one might ex-
pect, but with a tenor recitative announcing that a new ruler
of Egypt has arisen who afflicts the Israelites with grievous
burdens. The chorus (often a double chorus) tells, with
many remarkably graphic effects, the story of the 10 plagues
that befell the Israelites’ oppressors and finally cause the
Pharaoh to release the Israelites from their bondage. (The
descriptive alto solo, “Their land brought forth frogs,” with
its almost comically leaping violin figures, is the only aria in
the first two parts of the oratorio.) In “They loathed to drink
of the river,” a ragged, chromatic fugue subject conveys
the disgust of the Egyptians at the thought of drinking the
bloody waters of the Nile. The “Hailstone Chorus” pum-
mels the listener with great chunks of choral sound hurled
by one chorus and then the other. Handel depicts the plague
of darkness by means of a choral recitation featuring un-
settlingly ambiguous harmonies, the shadowy sounds of
low strings and bassoons, and fragmented choral lines that
wander and stumble about helplessly in the instrumental
blackness.

The chorus “Egypt was glad when they departed” pro-
vides an example of Handel’s felicitous reworking of the
music of other composers: it is borrowed almost verbatim
from an archaic-sounding organ piece by a little-known
German, Johann Kaspar Kerll (1627–1693), but it fits Han-
del’s conception of the Egyptians as dull, complacent and
apathetic—even the miraculous torments they suffer at the
hands of Israel’s God scarcely stir them from their torpor.

The solemn procession of the Israelites through the Red
Sea’s wild waves is well illustrated in “He led them through
the deep” (note the plunging of the vocal lines at the word
“deep”). Trombones, reinforcing the more commonly used
trumpets and drums, often add a wonderful weight and
grandeur to the orchestral sound. Other colorful instrumen-
tal touches include the use of flutes to produce a radiant,
pastoral mood at the words, “he led them forth like sheep,”
and the employment of furiously “buzzing” violins to paint
the plagues of flies, lice and locusts.

Part III, “Moses’ Song,” celebrates the miraculous es-
cape of the Israelites across the Red Sea. Here the solo voices
play a more important role, with three arias and three duets,
but the chorus remains dominant. A striking orchestral
introduction featuring unexpected changes of tonality is
followed by the superbly Handelian double chorus “I will
sing unto the Lord,” in which galloping horses can be heard
in the choral rhythms. Equally powerful is the double cho-
rus “The people shall hear,” one of Handel’s most exultant
and dramatic: it builds successive towers of choral sound over a repeated dotted rhythm in the bass line, then climbs melodically above sustained bass notes as the chorus describes the weary wanderings of the Israelites through a desert of jagged dissonances on their way to the Promised Land. Handel achieves a particularly stunning effect at the close of the whirlwind chorus “And with the blast of thy nostrils,” where “the depths congeal in the heart of the sea” into single, stark notes in the bass. In the splendid finale, considered by some to be unsurpassed in the entire body of Handel’s work, the opening music of the “I will sing” chorus returns to “triumph gloriously” in glittering grandeur.

If Messiah is generally considered the greatest of Handel’s oratorios, Israel in Egypt, which Jonathan Keates describes as “an essay in interpreting the relationship between man and God,” ranks a very close second. Although it has no dramatic plot and no individual characters, every possible choral device is employed in its endlessly expressive choral pieces, including choral recitative and arioso, fugue and double fugue, and dramatic narrative. R.A. Streatfeild writes of this work: “Handel might have said of Israel, as Wagner said of Tristan und Isolde, that it was an extravagance, not to be repeated or imitated, but of all his works it is the most completely out of reach of every other composer who ever lived.”

Indeed, Israel in Egypt remains one of the most incredible choral tours de force in music history. Revel in its tremendous, sweeping sonorities, and rejoice with the Children of Israel in their marvelous deliverance!

—Lorelle Knowles

### 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.

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

- Susan Beals
- Stephen Hegg
- Jason Hershey
- Fritz Klein*
- Pam Kummert
- Mark Lutz
- Stephen Provine**
- Davis Reed
- Kenna Smith-Shangrow
- Nicole Tsong

### Viola

- Stephanie Read
- Rebecca Rodman
- Robert Shangrow
- Sam Williams*

### Cello

- Annie Roberts
- Valerie Ross
- Matthew Wyant*

### Bass

- Jo Hansen

### Flute

- Alysa Treber*
- Melissa Underhill

### Oboe

- Rebecca Rice*
- Derek Stephenson

### Bassoon

- Jeff Eldridge
- Judith Lawrence*

### Trumpet

- Rabi Lahiri
- Janet Young*

### Trombone

- Cuauhtemoc Escobedo*
- Jim Hattori
- Chad Kirby

### Timpani

- Dan Oie

### Keyboard

- Leslie Martin

### Soprano

- Barb Anderson
- Ann Bridges
- Sue Cobb
- Crissa Cugini
- Kyla DeRemer
- Cinda Freece
- Jill Kraakmo
- Peggy Kurtz+
- Nancy Shasteen

### Tenor

- Ron Carson
- Alex Chun
- Ralph Cobb
- Jon Lange+
- Tom Nesbitt
- Jerry Sams
- Rhémé Sloan
- TJ Taylor

### Alto

- Sharon Agnew
- Jane Blackwell
- Deanna Fryhle
- Rose Fujinaka
- Pamela Ivezic
- Ellen Kaisse
- Jan Kinney
- Lorelle Knowles
- Theodora Letz
- Annie Thompson
- Brittan Walker

### Bass

- Timothy Braun
- Steve Carl
- Andrew Danilchik
- Douglas Durasoff
- Stephen Keeler
- Dennis Moore
- Steven Tachell
- Skip Viau
- Richard Wyckoff+

** concertmaster
* principal
+ section leader
Guest Artists

Guest conductor Roupen Shakarian is presently in his eleventh season as music director of the Skagit Symphony. He has also served as the music director of Philharmonia Northwest and the Cascade Symphony. As a guest conductor, Mr. Shakarian has appeared with many regional orchestras, including the Seattle Symphony, Victoria Symphony, Pacific Northwest Ballet, Northwest Chamber Orchestra, Orchestra Seattle, Skagit Opera and Whatcom Symphony.

A published composer, his works include Whimsy for orchestra, Five Bagatelles for wind quintet, Inner Places for organ and brass quintet (commissioned by the American Guild of Organists and premiered at their National Convention in April 2000), Pastime for a small ensemble, a flute concerto (commissioned by Orchestra Seattle) and The Turnip, Clock and the Kid, commissioned and recorded by the Rainier Chamber Winds.

Mr. Shakarian’s other works include “…is but a dream” for solo oboe (written for Rebecca Henderson, and recorded by her on Boston Records), Other Voices for chorus and small ensemble, Bone Island Suite (a song cycle for soprano and orchestra) and Eventide (for trumpet and piano), in addition to many choral pieces, among them Almighty and Everlasting God and If Ye Love Me, Keep My Commandments (both published by Oxford University Press). In June 2013, he recorded his violin concerto with members of the Seattle Symphony and soloist Victoria Parker (who premiered it in 2008), aired last June on the Seattle radio station KING-FM. Echoes, commissioned by the North Corner Chamber Orchestra, received its premiere in November 2014.

OSSCS is delighted to welcome Roupen Shakarian back to the podium this evening. As a member of the Seattle Chamber Singers during the ensemble’s early years, Roupen once sang vocal solos in a performance of Israel in Egypt, a signature work of SCS over the course of its first decade.

Soprano Catherine Haight appears frequently with the region’s most prestigious musical organizations, regularly performing in Pacific Northwest Ballet’s Carmina Burana and The Nutcracker. Reviewing PNB’s world premiere of Christopher Stowell’s Zaïs, The Seattle Times called her singing “flawless.” She appears as soprano soloist on the OSSCS recording of Handel’s Messiah, the Seattle Choral Company recording of Carmina Burana, and on many movie and video game soundtracks, including Pirates of the Caribbean, Ghost Rider and World of Warcraft. Recent concert performances include Bach’s Mass in B Minor with OSSCS, Barber’s Knoxville: Summer of 1915 with Seattle Collaborative Orchestra and Richard Strauss’ Four Last Songs at Seattle Pacific University, where she has served on the voice faculty since 1992.

Mezzo-soprano Sarah Mattox is a first-prize winner of the Belle Voci National Competition and has sung principal roles with Cincinnati Opera, Palm Beach Opera, Chicago Opera Theater, Lyric Opera Cleveland, Eugene Opera, Amarillo Opera and many others. The Seattle Times said she “raised eyebrows all over the Opera House with her believable, lifelike acting and her well-schooled voice,” while the Akron Beacon Journal called her “a rich-toned mezzo-soprano.” The Seattle Post-Intelligencer praised her “sensitive singing…warm, expressive voice and clear diction” in concert appearances with the Seattle Symphony. Her first solo CD, Copland and Cole, with pianist Judith Cohen, features Copland’s Twelve Poems of Emily Dickinson and a selection of Cole Porter’s lesser-known songs. Next month she sings the title role in Carmen with the Walla Walla Symphony.

Hailed by The New York Times as a “compelling tenor,” Zach Finkelstein made his New York City Opera debut in April 2013 in Rossini’s Mosè in Egitto. Recent performances include: Mozart’s Requiem with the Seattle Symphony; Bach’s Christmas Oratorio (the Vancouver Sun called his Evangelist “first among equals”) with Early Music Vancouver, Pacific Baroque Orchestra and Pacific Music Works; Bach’s St. John Passion with Portland Baroque; Handel’s Dettingen Te Deum and Haydn’s Missa in tempore belli with Jane Glover and the Music of the Baroque in Chicago; and Rossini’s Petite Messe Solennelle with the Bach Elgar Choir in Hamilton, Canada. Upcoming concert work includes Messiah with Portland Baroque, Symphony Nova Scotia and Rogue Valley Symphony, as well as the Christmas Oratorio with the Victoria Symphony and Haydn’s Creation with the Toronto Mendelssohn Choir.

Baritone Ryan Bede returns to Tacoma Opera during the 2014–2015 season, where he will appear as Papageno in Die Zauberflöte and Mercutio in Roméo et Juliette. Also this season: his first mainstage appearance with Coeur d’Alene Opera, as Sonora in La fanciulla del West, and the Durufle Requiem with OSSCS. Engagements during the 2013–2014 season included the Pirate King in Gilbert & Sullivan’s The Pirates of Penzance for Tacoma Opera, a concert of French opera selections for the Seattle/Nantes Sister City Organization, Samuel Barber’s Dover Beach with the Seattle-based Bella Sala Ensemble, Dr. Falke in Die Fledermaus with Skagit Opera, and Albert in Werther with Vashon Opera. He presently teaches voice through the Community Music Department at the University of Puget Sound.

Baritone Ben Grover enjoys singing solos with various choirs in the Seattle area and performs with the Byrd Ensemble, Opus 7 and the Tudor Choir. Mr. Grover has recently sung baritone solos in Brahms’ Requiem with Cantare and bass solos (including the role of Pilate) in Bach’s St. John Passion with Seattle Bach Choir. This evening’s performance marks his debut with OSSCS.

Season Finale

Join Clinton Smith and OSSCS for 1954 in America on Sunday, May 17, featuring music of Copland, Whitacre, Dohnanyi and Bernstein, plus the world premiere of Breathe by Stacey Philipps. Information and tickets: www.osscs.org
Now is a perfect time to buy or sell a home!
With low interest rates and housing prices still on the rise, it is the time to make a move!
Contact me today for a complimentary Competitive Market Analysis and see what your home is worth. or request a copy of “5 Essential Steps For Selling or Buying a Home.”

Susan Beals
206.619.5809
susanbeals@windermere.com
www.susanbeals.com

Italian-themed Spring Gala Dinner & Auction
Saturday, May 9th, 5:30 PM at 415 Westlake
Tickets on sale today in the lobby during intermission and after the performance.

On Saturday, May 9th at 5:30 PM, OSSCS will hold its annual Spring Gala Dinner and Auction with an Italian theme! This festive event will be held at the beautiful 415 Westlake event space near South Lake Union and feature a delicious Italian dinner. We’ll have live music throughout the evening, dancing, dozens of items and experiences to bid on, a raffle, a dessert dash, a wine treasure trove, and more!

The evening will be led 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, and Helium and Beyond Kindness. We’re going all out to make this our most exciting gala to date, so don’t miss it!

Jason S. Kuo
Piano Instructor
NE Seattle • Bellevue
adult students welcome
Phone: (206)409-9787
Email: jason.kuo@gmail.com
www.studio9509.com

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.
OSSCS Supporters

Composer’s Circle [$5,000+]
Barbara & Eugene Kidder
Allen & Christine Rickert

Concerto Circle
[$2,500–$4,999]
Dean & Bette Drescher
Elizabeth Hubbard & David Zapolsky
Rosemary & Dick James
Liesel van Cleeff

Concerto Circle
[$2,500–$4,999]
Dean & Bette Drescher
Elizabeth Hubbard & David Zapolsky
Rosemary & Dick James
Liesel van Cleeff

Cadenza Circle
[$1,000–$2,499]
Ben & Nancy Brodie
Crisa Cugini
Beatrice Dolf
Deanna & Craig Fryhle
Bill Halligan & Pamela McPeek
Harper D. Hawkins
Stephen Hegg & David Reyes
Gerald Keckley
Theodora Letz & Paul Blinzer
May Family Foundation
Thais Melo & Rabi Lahiri
Gary & Barbara Messick
Dennis & Jean Moore
Paula Rimmer
Nancy Shasteen & Henry Brashen
Marcia & Eugene Smith
George Wallerstein

Vivace [$500–$999]
Barb & Tom Anderson
Hilary Anderson
Susan & Hal Beals
Jane Blackwell
Gregory Canova & Barbara Linde
Moc Escobedo & Maria Hunt
Julia Farris
Manchung Ho & Shari Muller-Ho
Arnaldo Inocentes
Kathie Flood
Fritz Klein
Sherrill Kroon
Judith Lawrence

Piano
[$25–$99]
Joan Andenes
Veronica Beckerleg
Erika Chang

In Memoriam
Alvin Kroon (2)
Dr. H. James Lurie (2)
Nedra Slauson

Corporate Underwriting
Construction Dispute Resolution

Matching Gifts
The Boeing Co.
Google
Microsoft
Seattle Foundation

Grants
4Culture

The above list includes auction purchases and tax-deductible contributions received from April 1, 2014, through April 1, 2015. Please e-mail jeremy@osscss.org if you notice omissions or inaccuracies. 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.osscss.org/support or call 206-682-5208 to make a donation.