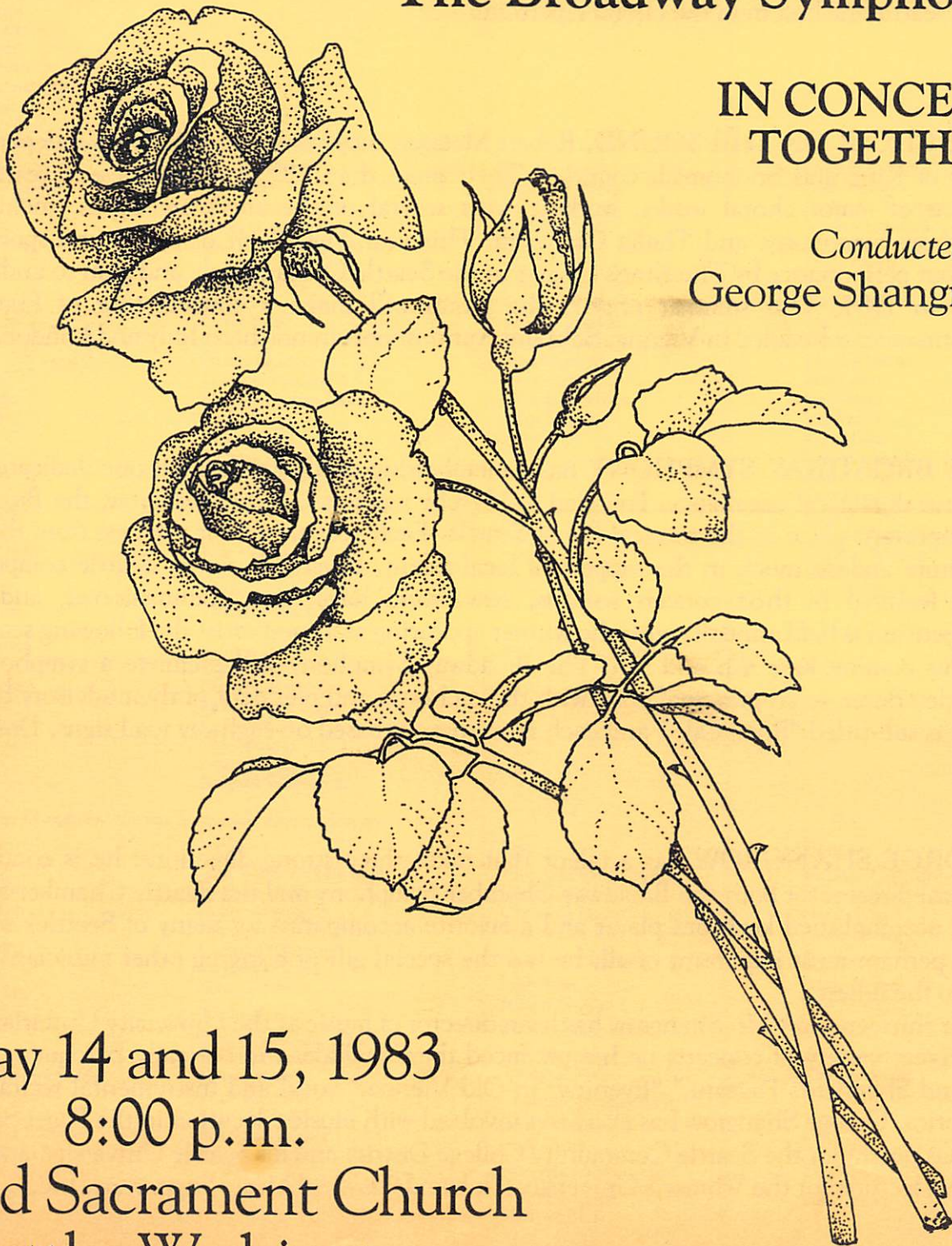


The Seattle Chamber Singers
The Choir of the Sound
The Broadway Symphony

IN CONCERT
TOGETHER

Conducted by
George Shangrow



May 14 and 15, 1983
8:00 p.m.

Blessed Sacrament Church
Seattle, Washington

THE SEATTLE CHAMBER SINGERS have been delighting audiences in the Puget Sound area for fifteen years. Since their founding in 1968 by musical director George Shangrow, the Chamber Singers have presented concerts as varied as madrigal fests, full oratorios, costumed chamber operas, contemporary works by Seattle composers and medieval miracle plays. In 1981 they toured Europe with the Broadway Symphony, and another such experience is in the offing for this coming summer of '83. The Seattle Chamber Singers have been critically acclaimed as always energetic music-makers of the highest order, and they look forward to many more years of sharing with Seattle the best from the choral repertoire.

THE CHOIR OF THE SOUND, Robert Metzger, musical director, is the premier community choir of King and Snohomish counties. Their more than 110 members present yearly concert seasons of major choral works, working with several of the area's orchestras, including The Broadway Symphony, and Thalia Orchestra. This year The Choir of the Sound sponsored the sold-out performance by The King's Singers in the Seattle Opera House, and plan to undertake the same in 1984. This summer of '83, the group will make a concert tour of Europe, with performances scheduled in Vienna, Salzburg, various spots in northern Italy and London.

THE BROADWAY SYMPHONY has a membership of 53 artists, each one dedicated to their orchestra's musical excellence. Founded in 1978 by maestro George Shangrow, the Broadway fills an important place in the musical life of Seattle. Each year they offer the best from the classical literature and do much in the support of local talent. Several works by Seattle composers have been featured in their concert seasons, new works have been commissioned, and a soloist competition is held annually with the winner appearing as a guest artist the following season.

This coming June 4th and 5th, The Broadway Symphony will premiere a symphony by Dr. Huntley Beyer — co-principal oboe with the orchestra and president of their advisory board. The work is sub-titled "Road Ode," and each movement is based on highway road signs. Don't miss it!

GEORGE SHANGROW has a talent that takes three strong directions: he is conductor and musical director for both the Broadway Chamber Symphony and the Seattle Chamber Singers; he is an accomplished keyboard player and a favorite accompanist for many of Seattle's solo artists; and, perhaps most important of all, he has the special gift of bringing other musicians' strengths out to the fullest.

For thirteen years Mr. Shangrow has been director of music at the University Unitarian Church. The great variety of concerts he has produced there includes the Basically Baroque series, "The Second Shepherd's Pageant," "Evenings in Old Vienna," vocal and instrumental recitals and full oratorios. George Shangrow has also been involved with music education in the Puget Sound area. He has taught for the Seattle Community College District and for Seattle University, and has been a guest lecturer for the Women's University Club and Classical Music Supporters, Inc.

The Seattle Chamber Singers,
The Choir of the Sound,
and
The Broadway Symphony
conducted by George Shangrow

P R O G R A M

- Two Motets (1938) Francis Poulenc
Tenebrae factae sunt
Vinea mea electa
- Two Motets Anton Bruckner
Ave Maria
Os Justi meditabitur sapientiam
- Serenade to Music (1938) Ralph Vaughan Williams

I N T E R M I S S I O N

- Mass in E-Flat Major Franz Schubert
Kyrie
Gloria
Credo
Sanctus
Benedictus
Agnus Dei

Ralph Vaughan Williams – *Serenade to Music*

The music of Ralph Vaughan Williams superbly captures the essence of England and the distinctive British outlook. It is at times murky, majestic, playful, lushly expressive, or dynamically powerful. Vaughan Williams has been described as a "folksong" composer because of his penchant for quoting British folk music or composing melodies and harmonies reminiscent of a folk style. That analysis of his music, however, is somewhat limiting in its scope. The dimensions of his music goes far beyond such a simplistic view.

Vaughan Williams is best known for his large volume of choral music and for his nine symphonies, the latter works ranking him among the leading symphonists of the modern age. In addition to his use of folk music, his affection for the great tradition of English hymnody and English literature of the seventeenth century served as a significant influence on his music. His music might best be described as conservative in the sense that his greatest departures from what might be termed traditional never seem to disturb the deeply ingrained British sense of euphony in their music. He was the epitome of success at adapting the adventurous spirit of twentieth century music to the conventions of British tastes. Within its modern beauty, his music evokes eternal qualities of mysticism and spirituality.

The *Serenade to Music* is a most interesting example of the musical style of Vaughan Williams. It is a piece of occasional music, being composed for the Golden Jubilee Concert performed for Sir Henry Wood at Royal Albert Hall on October 5, 1938. Vaughan Williams dedicated it to Sir Henry "in grateful recognition of his services to music."

The orchestral introduction is rather lengthy, but the sheer beauty and expressiveness of the music makes it seem short indeed. The singers enter, and from that point, the words and music seem to unite to create an expressiveness which goes beyond the words of the text or the sounds of the music.

The text is taken from Shakespeare's *The Merchant of Venice*. It quotes a passage from Act V, Scene I in Portia's garden. In its original version, the lines of the text were passed among sixteen soloists. In the premier performance the sixteen solo parts were sung by British singers with whom Sir Henry Wood had been associated during his long career, thus making the evening one of extreme personal gratification for Sir Henry.

Serenade to Music has become a favorite of singers ever since its completion and has stood the test of time beyond the occasion for which it was written. It is perhaps fitting to perform it in a time when economics threaten the arts. We are reminded that mankind has always sought artistic expression, and that the man who has no music in himself is dull of spirit and should not be trusted! We hope you discover as others before you have, that the words and music speak for themselves and in their blending truly do become a *Serenade to Music*.

Franz Schubert – *Mass in E-flat*

Considering the circumstances of his musical life, it is perhaps remarkable that Franz Schubert ever composed the *Mass in E-flat*. His life story almost bubbles with the suds from a soap opera story of the struggling artist. Except, in Schubert's case, the string of misfortunes did not represent an exaggeration of reality.

Music consumed much of his life, and his goal was to earn his way as a composer. Music seemed to flow from his pen, and as modern listeners can attest, his gift for melody is virtually unrivaled in music history. Unfortunately, his contemporaries did not recognize his greatness soon enough in Schubert's career, and that lack of recognition would eventually lead to an emotional and physical disintegration which would bring about Schubert's premature death at the age of 31.

One of his friends, Anselm Hüttenbrenner, gives us a glimpse of Schubert's dedication to his art. "Every day at six in the morning, Schubert seated himself at his writing desk and composed without a break till one o'clock in the afternoon, smoking a few small pipes. If I came to see him in the morning, he would play to me what he had already composed and wait to hear my opinion. If I praised any song especially, he would say: 'Yes, that was a good poem; and when one has something good the music comes easily — melodies just stream from one, so that it is a real joy.'"

Then Schubert would socialize with the cafe society for several hours drinking coffee or, if provided free for him, wine or punch. Hüttenbrenner continued. "When the blood of the vine glowed in him, he did not rant, but moved into a quiet corner to give himself up to a comfortable frenzy. A smiling tyrant who, if possible, would destroy something — glasses for instance, or a plate or a cup — he would sit there and grin and contract his eyelids so that his eyes became very small.

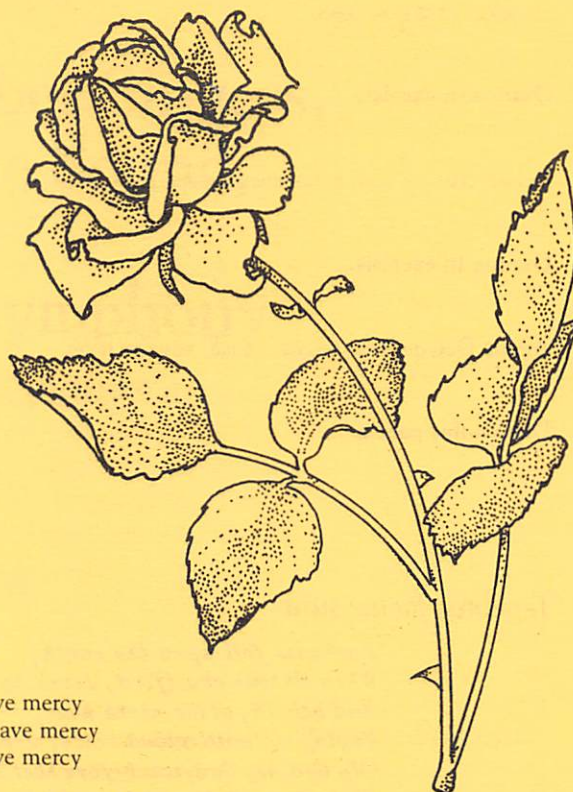
However, by 1820, when he was 23, Schubert had composed more than five hundred works, and only two of them had ever been heard publicly. His hopes for success rose as he was commissioned to write two stage works, only to have the critics devastate him with their reviews. Dependent on friends for financial aid and suffering from a venereal disease, Schubert suffered increasing bouts of depression and worsening physical ailments. Through it all he continued to compose, and as we now realize, most of his greatest music was written as his life situation worsened.

During 1827 Schubert wrote *Die Winterreise*, a tragic song cycle filled with the undercurrent of death. The themes of tragedy and death seemed to grip Schubert as his own death approached. Following *Die Winterreise* he would compose his wonderful string quintet in C Major, three piano sonatas which were published posthumously, the *Mass in E-flat*, and the song cycle *Schwanengesang*.

He would finally get the major recognition he so long had sought in the year of his death. In March of 1828 a concert consisting of only Schubert's works was given and received with overwhelming enthusiasm.

Physically Schubert was beyond reclamation. He would become delirious and die in November of 1828.

The Mass in E-flat stands as a masterpiece of the mass form in the Romantic era. Only Cherubini seems to have approached Schubert's greatness in dealing with this form. The mass sets six of the mass movements. It stands as a majestic tribute to a composer who suffered an all too brief lifetime in anonymity and revealing his gifts for powerful expression and matchless Romanticism through his gift of melody. We in modern times rejoice that Schubert's creative forces grew and prospered despite the debilitating emotional and physical conditions under which those forces operated.



Text of the Mass

Kyrie eleison
Christe eleison
Kyrie eleison

Gloria in excelsis Deo.
Et in terra pax hominibus bonae voluntatis.
Laudamus te, benedicimus te, glorificamus te.
Gratias agimus tibi propter magnam gloriam tuam.
Domine Deus, rex coelestis,
Deus Pater omnipotens.
Domine Fili unigenite Jesu Christe altissime.
Domine Deus, Agnus Dei, Filius Patris.
Qui tollis peccata mundi,
miserere nobis.
Qui tollis peccata mundi, suscipe deprecationem nostram.
Qui sedes ad dexteram Patris, miserere nobis.
Quoniam tu solus sanctus.
Tu solus Dominus.
Tu solus Altissimus, Jesu Christe.
Cum Sancto Spiritu, in gloria Dei Patris.
Amen.

Credo in unum Deum, Patrem omnipotentem, factorem coeli et terrae, visibilibus omnium et invisibilibus. Et in unum dominum Jesum Christum, Filium Dei unigenitum. Et ex Patre natum ante omnia saecula; Deum de Deo, lumen de lumine, Deum verum de Deo vero; Genitum, non factum, consubstantialem Patri, per quem omnia facta sunt. Qui propter nos homines et propter nostram salutem descendit de coelis. Et incarnatus est de Spiritu Sancto ex Maria Virgine, et homo factus est. Crucifixus etiam pro nobis sub Pontio Pilato; passus et sepultus est. Et resurrexit tertia die, secundum Scripturas. Et ascendit in coelum, sedet ad dexteram Dei Patris. Et iterum venturus est cum gloria judicare vivos et mortuos: cujus regni non erit finis. Et in Spiritum Sanctum, Dominum et vivificantem. Qui ex Patre Filioque procedit. Qui cum Patre et Filio simul adoratur et conglorificatur. Qui locutus est per Prophetas. Et unam, sanctam, catholicam et apostolicam Ecclesiam. Confiteor unum baptisma in remissionem peccatorum. Et expecto resurrectionem mortuorum et vitam venturi saeculi. Amen.

Lord have mercy
Christ have mercy
Lord have mercy

Glory be to God on High.
And on earth peace to men of good will.
We praise Thee, we bless Thee, we glorify Thee.
We give thanks to Thee for Thy great glory.
Lord God, king of heaven,
God the Father almighty,
Lord, the only-begotten Son Jesus Christ most high.
Lord God, Lamb of God, Son of the Father,
Thou that takest away the sins of the world
Have mercy on us.
Thou that takest away the sins of the world, receive our prayer.
Thou that sittest on the right hand of the Father, have mercy on us.
For only Thou art holy,
Thou only art Lord.
Thou only are most high, Jesus Christ.
With the Holy Ghost, in the glory of God the Father.
Amen.

I believe in one God, the Father Almighty, Maker of heaven and earth, and of all things visible and invisible. And in one Lord Jesus Christ, the only-begotten Son of God; and born of the Father before all ages; God of God, light of light, true God of true God; begotten, not made, being of one substance with the Father, by whom all things were made; who for us men, and for our salvation, came down from heaven. And was incarnate by the Holy Ghost of the Virgin Mary, and was made man. And was crucified also for us under Pontius Pilate. He suffered and was buried. And the third day he rose again according to the Scriptures, and ascended into heaven, and sitteth at the right hand of God the Father. And he shall come again with glory to judge both the quick and the dead, whose kingdom shall have no end. And I believe in the Holy Ghost, the Lord and Giver of life, who proceedeth from the Father and the Son, who with the Father and the Son together is worshiped and glorified; who spake by the Prophets. And I believe in one, Holy, Catholic and Apostolic Church. I acknowledge one Baptism for the remission of sins. And I look for the resurrection of the dead, and the life of the world to come. Amen.

Sanctus, Sanctus, Sanctus, Domine Deus Sabaoth. Pleni sunt
coeli et terra gloria ejus.

Holy, holy, holy, Lord God of hosts. Heaven and earth are
full of His glory.

Osanna in excelsis.

Hosanna in the highest.

Benedictus qui venit in nomine Domini.

Blessed is he that cometh in the name of the Lord.

Osanna in excelsis.

Hosanna in the highest.

Agnus Dei, qui tollis peccata mundi, miserere nobis.

Lamb of God, that takest away the sins of the world, have
mercy upon us.

Dona nobis pacem

Grant us peace.

Tenebrae factae sunt

*Darkness fell upon the earth,
When He was crucified, Jesus by the Jews,
And behold, at the ninth hour,
Crying out with a loud voice, Jesus exclaimed:
'My God, my God, wherefore hast Thou forsaken me?'
Thus saying, he bowed down His head, gave up His spirit,
And He died,
Exclaiming, Jesus cried with a loud voice, saying:
'Father, into Thy loving hands I commend my soul!'
Thus saying, he bowed down His head, gave up His spirit,
And He died.*

*Tenebrae factae sunt, dum cruci-
fixissent Jesum Judaei: et circa
horam nonam exclamavit Jesus voce
magna: Deus meus, ut quid me dereli-
quisti? Et inclinato capite emisit
spiritum.*

*V. Exclamans Jesus voce ma-
gna, ait:*

*Pater in manus tuas commendo spi-
ritum meum.*

Vinea mea electa

*Vine that I have loved as my own,
It was who planted thee, chose thee and planted thee;
Why is all thy sweetness turned into gall and bitterness?
Why wouldst thou crucify Me and take Barrabas in my place?
I fenced thee sound, I took the hard stones away,
Took them from thy path and built a tower in thy defense.*

*Vinea mea electa, ego te plan-
tavi: quomodo conversa es in
amaritudinem, ut me crucifige-
res et Barrabam dimitteres.*

*¶ Sepivi te et lapides elegi
ex te et oedificavit turrim.*

Ave Maria

Ave Maria gratia plena Dominus tecum. Bene-
dicta tu in mulieribus et benedictus fructus
ventris tui, Jesus. Sancta Maria, mater Dei, ora
pro nobis peccatoribus, nunc et in hora mortis
nostrae. Amen.

Hail, Mary, full of grace. The Lord is with
Thee. Thou art blessed among women and
blessed is Jesus, the fruit of Thy womb. Holy
Mary, Mother of God, pray for us sinners, now
and in the hour of our death. Amen.

*Liber Usualis: Offertory for the Feast of the Immaculate Con-
ception of the Blessed Virgin Mary. Text based in part on Luke
1: 42. Final sentence, anonymous, in use since the 16th century.*

Os Justi meditabitur sapientiam

Os Justi meditabitur sapientiam, et lingua ejus
loquetur judicium. Lex Dei ejus in corde
ipsius: et non supplantabuntur gressus ejus.

The mouth of the righteous speaketh wisdom,
and his tongue talketh of judgment. The law
of his God is in his heart; none of his steps
shall slide.

Psalm 37: 30-31 (A.V.)

Text for Serenade to Music taken from Shakespeare, The Merchant of Venice"
Act V, Scene I

How sweet the moonlight sleeps upon this bank!
Here we will sit and let the sounds of music creep in our ears:
Soft stillness, and the night become the touches of sweet harmony.
Look how the floor of heaven
Is thick inlaid with patines of bright gold:
There's not the smallest orb that thou beholds't,
But in this motion like an angel sings,
Still quiring to the young-eyed cherubins;
Such harmony is in immortal souls;
But whilst this muddy vesture of decay
Douth grossly close it in we cannot hear it.
Come, ho! and wake Diana with a hymn:
With sweetest touches pierce your mistress' ear,
And draw her home with music.
I am never merry when I hear sweet music.
The reason is, your spirits are attentive:
The man that hath no music in himself,
Nor is not moved with concord of sweet sounds,
Is fit for treasons, stratagems and spoils;
The motions of his spirit are dull as night,
And his affections dark as Erebus;
Let no such man be trusted.
Music! Hark! It is your music of the house.
Methinks it sounds much sweeter than by day--
Silence bestows that virtue on it,
How many things by season seasoned are
To their right praise and true perfection!
Peace, ho! The moon sleeps with Endymion
And would not be awaked!
Soft stillness and the night
Become the touches of sweet harmony.

Soloists: Jacalyn Schneider-soprano
Janet Ellen Reed-mezzo soprano
Jerry Sams-tenor
Peter Kechley-bass/baritone

Soloists in Schubert Mass in E-Flat:
Virginia Glastra-soprano
Barbara Stephens-soprano
Kyla DeRemer-mezzo soprano
Nedra Slauson-mezzo soprano
Janet Ellen Read-mezzo soprano
Robert Cuffel-tenor
Jerry Sams-tenor
John Addison-tenor
Tim Braun-baritone
Sandy Thornton-baritone



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Willa Conrad
Crissa Cugini
Nancy Cook
Kyla Deremer
Dorothy Harwood
Rachel Katz
Ilse Kneifel
Mary Koch
Stephanie Lathrop
Nanette Leslie
Karen Nordyke
Marilyn Pearson
Margaret Penne
Liesel Rombouts
Heather Smith
Kristina Sullivan
Jeanee VanBronkhorst
Susanna Walsh

Altos

Laila Hammond
Judy Mahoney
Therese Martineau
Laurie Medill
Janet Ellen Reed
Georgia Rohrbaugh
Katherine Segura
Mary Seibert
Nedra Slauson
Claire Thomas
Kay Verelius

Tenors

John Addison
David Call
Steve Kellogg
Jerry Sams
Gerry Schott
Andy Seiple
Roupen Shakerian

Basses

Gerard Beemster
Tim Braun
Loren Foss
Gary Jankowski
G.H. Pro
Robert Schilperoort
Warren Shaffer
Sandy Thornton

The Choir of the Sound, Robert Metzger, musical director

Joyce Acker
Sharon Baker-Zander
Debra Bebee
Glenda Carper
Margaret Christie
Deborah Cole
Sharon Diel
Patricia Ewen
Annette Fiscus
Gina Glastra
Mary Hatch
Kay Hessemer
Gratia Hinman
Dorothy Hoff
Jill Johnson
Venise Jones
Ilse Kneifel
Jean Leavens
Ann Mansfield
Judy Matchett
Barbara Mungerson
Judy Newman
Berta Nichol
Carol Robinson
Teri Soine
Barbara Stephens
Susan Vanek
Elizabeth Wacker
Gro Wedholm
Rosalie Woodard

Jean Balfour
Pat Byrd
Betty Chamberlain
Suzanne Conrad
Jan Coolbaugh-Ronning
Barbara Cotton
Marcia Cuffel
Sandra Fairchild
Gerry Faley
Helen Felton
Olivia Gardner
Dorothy Hanlin
Frances George-Jones
Kathy Kreps
Betsy Laush
Barbara Main
Arlene Metzger
Carole Nelson
J'Nell Ott
Suzanne Peterson
Jane Phillips
Caryl Potter
Heide Rudolph
Harriet Schick
Jean Setzer
Helene Sharp
Carol Sinclair
Dorothy Streutker
Helen Tomminger
Lezlie Vey
Elsie Weaver
Susan Weeks
Irmgard Wimberger

Norma Bohan
Eleanor Corbus
Ed Crull
Robert Cuffel
Doug Diel
Gary Gerber
Jeff Hunnicutt
Raymond Jones
Robert Leavens
Wayne McGuire
Tom Nesbitt
Dale Stern
Dennis Williams
Alan Woodle

Greg Bellows
Stan Carlson
Richard Chamberlain
James Chapman
Jay Cook
Doug Creed
Dick Curran
Joe Davis
Jon Glastra
Charles Holdorf
Lloyd Johnson
Bob LeRoy
Carl Main
Jon Miller
Ken Miller
Edd Hopkins
Bob Owen
Don Paggeot
Robert Platt
Dennis Thompson
Wallace Weaver
Joel Wiger

Betty Hedge, rehearsal accompanist

The Broadway Symphony, George Shangrow, musical director

Violin I

Michael Scott,
concertmaster
Rebecca Soukup
Fritz Klein
Avron Maletsky
Beth Schmidt
Eileen Lusk
Kenna Smith
Phyllis Rowe
Violin II
Maryann Michel, principal
Dean Drescher
Ellen Ziontz
Karen Beemster
Sandra Sinner
Jaqualine Cedarholm
Marcia McElvain
Misa Mihara

Viola

Sam Williams, principal
Beatrice Dolf
Robert Shangrow
Katherine McWilliams
Cathryn Paterson
Stephanie Read
Shari Peterson
'Cello
Kara Hunnicutt, principal
Ronald Welch
Lauren Root
Joyce Barnum
Maryan Tapiro
Rosemary Berner
Rebecca Beyer

Bass

Alan Goldman, principal
David Couch
Christine Howell
Walter Barnum
Flute, co-principals
Erin Adair
Janeen Shigley
Oboe, co-principals
Huntley Beyer
Shannon Hill
Clarinet, co-principals
John Mettler
Gary Oules
Bassoon, co-principals
Dan Hershman
Michael Murry

Horn

Maurice Cary, principal
Mary Ruth Helppie
Nancy Foss
Anita Stokes
Trumpet
David Hensler
Dan Bruck
Trombone
Jim Hattori, principal
Charles Arndt
William Irving, bass trombone
Tuba
Ed Phillips
Timpani
Ian Alvarez

The Broadway Symphony

GEORGE SHANGROW, CONDUCTOR

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"Road Ode"

by Seattle composer

Huntley Beyer

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in C-Major

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