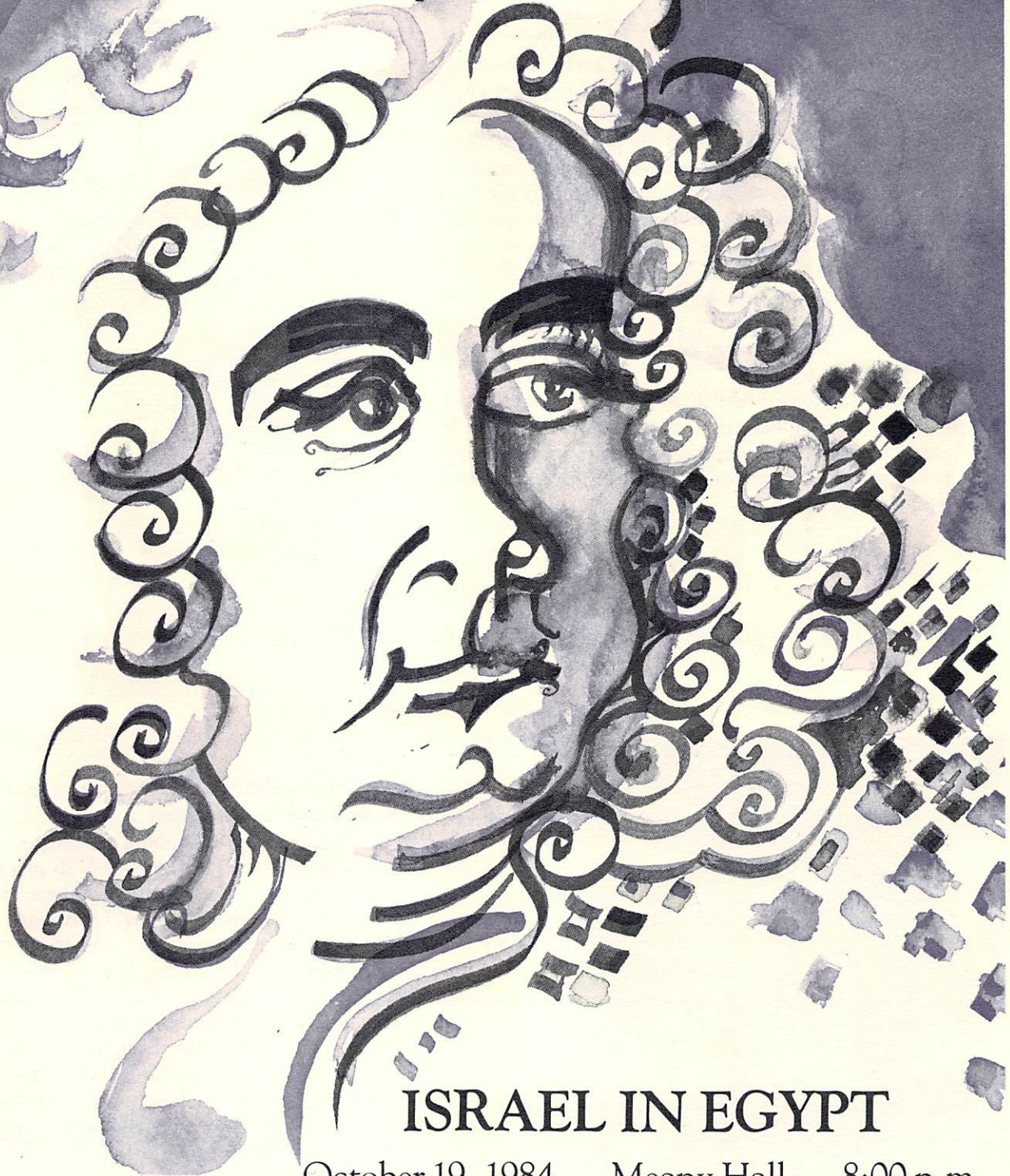


A Tricentennial Celebration  
The Broadway Symphony • Seattle Chamber Singers  
George Shangrow, *conductor*  
presents



## ISRAEL IN EGYPT

October 19, 1984    Meany Hall    8:00 p.m.

## MESSIAH

December 7 and 8    Blessed Sacrament Church    8:00 p.m.

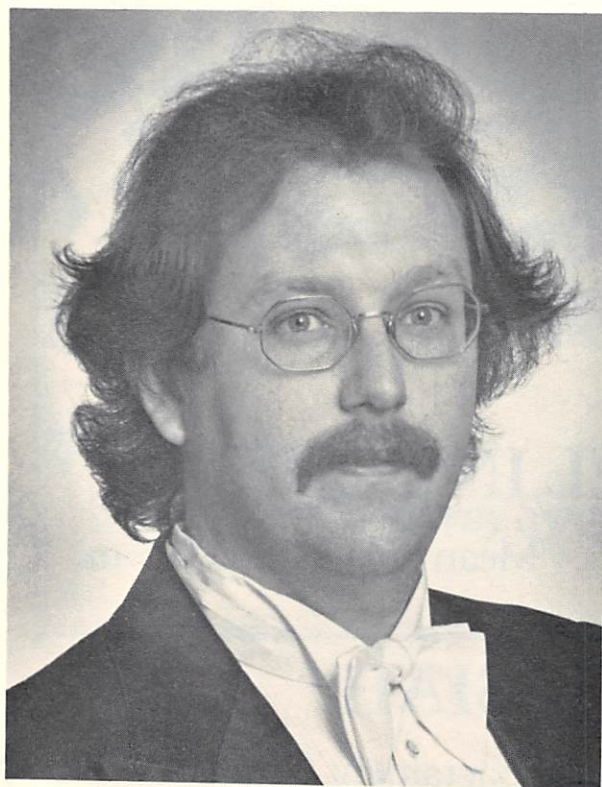
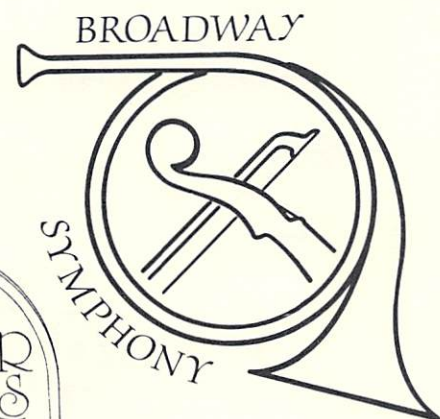


# The Broadway Symphony/Seattle Chamber Singers

The collaboration of the Broadway Symphony and the Seattle Chamber Singers has become a respected and unique musical force in the Pacific Northwest. The company is one of volunteer artists, dedicated to exciting and polished performances and with goals to bring the BS/SCS to professional status. Each ensemble rehearses weekly at the University Unitarian Church, where they have the privilege of residency, and develop their skills and repertoire under the direction of conductor George Shangrow. Membership in BS/SCS is by audition; general auditions are held for vacant positions during the months of August and September each year.

The Broadway Symphony/Seattle Chamber Singers offer a 6 to 7 concert season annually. Oratorios and symphonic works are the backbone of programming and the highlights are our regular presentation of local artists; both composers and soloists.

The BS/SCS takes pride in their organization; in its growth thus far and its tremendous potential for the future. It is our sincere hope that we give to our audiences the same measure of joy from the music we do as we get from rehearsing and performing it.



**GEORGE SHANGROW** is the conductor and musical director of the Broadway Symphony and the Seattle Chamber Singers. He founded both ensembles: the Singers in 1968 and the orchestra in 1978; and has brought both groups to enjoy respected reputations nationally and in Europe. Shangrow is also the Director of Music at the University Unitarian Church in Seattle, and under his leadership their music program flourishes and the church has become a recognized location for fine musical presentations. Maestro Shangrow is well-known in the Puget Sound area for his work in music education and community involvement. He is a frequent lecturer for Women's University Club and Seattle Opera, and has participated in the regional conventions of the American Choral Directors Association. He is a member of the American Guild of Organists and the National Opera Association. George Shangrow has appeared as guest conductor for the Northwest Chamber Orchestra, the Seattle Symphony Players Organization, the Seattle Philharmonic, and for the opera department of East Texas University. In addition to his talents as a conductor, Shangrow is an accomplished keyboardist and has presented recitals and series with several of Seattle's favorite vocal and instrumental soloists.

The Broadway Symphony/Seattle Chamber Singers  
George Shangrow, *conductor*

present

# ISRAEL IN EGYPT

An Oratorio

By

George Fredrick Handel

## Soloists (in order of appearance)

Jerry Sams, *tenor*

Sara Hedgpeth, *mezzo-soprano*

Greg Abbott, *bass*

Gustave Blazek, *bass*

Catherine Haight, *soprano*

Susanna Walsh, *soprano*

Kathe Kern, *soprano*

Lori Colvig, *soprano*

*Continuo Realization:* Robert Kechley



## Program Notes by George Shangrow

Although George Frideric Handel began writing oratorios in 1718-19, no public performances occurred until 1732. Before this time, much of Handel's composing time was spent in the writing of Italian opera designed for the royalty and nobility. After the performance for the public of *Esther* in 1732, Handel discovered that there was an audience and therefore an economic reason for writing oratorios. Handel's popularity then was assured by the middle class as well as by the royalty. In 1733 *Deborah and Athalia* were written and received with much success, but despite this he continued to write Italian operas until 1738 when he composed *Saul*. Four days after the completion of *Saul*, Handel began *Israel in Egypt* which he finished a month later.

*Israel in Egypt* received its first performance in April of 1739. It was not highly successful. Reasons usually given for this seem not only to specify the lack of popularity of the work in 1739 but also the height of popularity today. The public wanted less chorus and more solo voice! Unstaged biblical music-dramas had previously used only twenty-five percent or less chorus writing, and then only to depict the most important events in the drama. In *Israel*, Handel has only four arias and three duets as compared to 27 choruses. Handel was commercially oriented, and he tried to save this oratorio by inserting four more arias for the second and future performances to be sung by a popular singer of the time. Unfortunately, even this didn't help to popularize the predominantly choral masterpiece and after only three more performances, Handel put *Israel* aside until 1756.

Long works seemed to be most desirable to English audiences at the time, and *Israel in Egypt* originally had three parts instead of two. It was in 1756 that Handel removed the first part, the *Funeral Anthem* for Queen Caroline, and replaced it with a portion of the first act of *Solomon*. Today we perform only the two parts of the work remaining after the deletion of the *Funeral Anthem*. The second of these parts, *Moses' Song*, was the first composed and contains most of the original music composed by Handel. The first section, *Exodus*, contains music borrowed from other of Handel's works, themes by other composers, and even entire movements by others. Borrowing from one's own music and even borrowing from other composers' works was a perfectly acceptable technique in the Baroque period, but Handel really took things to extremes in *Israel in Egypt*. It is for this reason and for the obvious mastery exhibited in choruses (both original and recomposed) that scholars consider *Israel* to be of major historical importance.

Antonio Stradella's serenata *Qual prodigo* provided much of the material for the first part. The flies and hailstones choruses as well as "But As for His People" and "And Believed the Lord" were all taken from this work and recomposed for *Israel*. With the exception of "Egypt Was Glad" which was taken almost verbatim from a canzona by J. C. Kerl, all of the other major borrowings are from Handel's own works. The very odd vocal line in "They Loathed to Drink of the River" is explainable when one notes that it was taken from a fugue written for the keyboard. Of the choruses originally composed for this work, the chorus which both opens and closes the second part and the chorus "The People Shall Hear" are the greatest. Only in *Solomon* did Handel exhibit such mastery of the choral art. His ability to use word paintings, not only through orchestral devices as in the flies chorus but also in the vocal lines "shall melt away," shows a wealth of imagination and technical resource unmatched in the field of choral composition before or since.

In this performance of *Israel in Egypt*, I have tried to amass forces approximately equivalent to those Handel used in 1739 with allowances in chorus size to permit a better balance with the modern instruments. Handel's demonstrated theatrical sense, both in his life and in his music, has led me to take a posture of trying to heighten the dramatic intent of the work whenever possible. The use of accent, crescendo and diminuendo, accelerando and ritard as well as certain doubling and vocal colors all contribute to making Handel's incredible compositional devices come more clearly into view on first hearing. Through the blending of these devices with Handel's own chosen text and a mind toward bringing out word painting as clearly as possible, a performance can attempt to recreate the drama which Handel felt in the composition of this great oratorio.

## ISRAEL IN EGYPT

### Recitative

Now there arose a new king over Egypt, which knew not Joseph; and he set over Israel taskmasters to afflict them with burthens, and they made them serve with rigour.

Ex. i. 8, 11, 13.

### Chorus

And the children of Israel sighed by reason of the bondage, and their cry came up unto God. They oppressed them with burthens, and made them serve with rigour; and their cry came up unto God.

Ex. ii. 23

### Recitative

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. Ps. cv. 26, 27, 29.

### Chorus

They loathed to drink of the river. He turned their waters into into blood. Ex. vii. 18, 19.

### Air

Their land brought forth frogs, yea even in their king's chambers.

Ps. cv. 30

He gave their cattle over to the pestilence; blotches and blains broke forth on man and beast.

Ex. xi. 9, 10.

### Chorus

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 the ground.

Ps. cv. 31, 34, 35

### Chorus

He gave them hailstones for rain; fire mingled with the hail ran along upon the ground.

Ps. cv. 32; Ex. ix. 23, 24





### Chorus

He sent a thick darkness over land, even darkness which might be felt.  
Ex. x. 21

### Chorus.

He smote all the first-born of Egypt, the chief of all their strength.  
Ps. cv. 36, 37

### Chorus

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.

Ps. lxxviii. 53; cv. 37

### Chorus

Egypt was glad when they departed, for the fear of them fell upon them.

### Chorus

He rebuked the Red Sea, and it was dried up.  
Ps. cvi. 9.

He led them through the deep as through a wilderness.  
Ps. cvi. 9

But the waters overwhelmed their enemies, there was not one of them left.  
Ps. cvi. 11

### Chorus

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.  
Ex. xiv. 31

### Chorus

Moses and the children of Israel sung 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.  
Ex. xv. 1.

### Duet

The Lord is my strength and my song; He is become my salvation.  
Ex. XV. 2.

### Chorus

He is my God, and I will prepare Him an habitation; my father's God, and I will exalt Him.  
Ex. XV. 2.

### Intermission

### Duet

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.  
Ex. XV. 3, 4.

### Chorus

The depths have covered them: they sank into the bottom as a stone.  
Ex. XV. 5.

### Chorus

Thy right hand, O Lord, is become glorious in power; Thy right hand, O Lord, hath dashed in pieces the enemy.  
Ex. XV. 6.

### Chorus

And in the greatness of Thine excellency Thou has overthrown them that rose up against Thee.  
Ex. XV. 7.

### Chorus

Thou sentest forth Thy wrath, which consumed them as stubble.  
Ex. XV. 7.

### Chorus

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.  
Ex. XV. 8.

### Air

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, my hand shall destroy them.  
Ex. XV. 9.

### Air

Thou didst blow with the wind, the sea covered them; they sank as lead in the mighty waters.  
Ex. XV. 10.

### Chorus

Who is like unto Thee, O Lord, among the gods? Who is like Thee, glorious in holiness, fearful in praises, doing wonders? Thou stretchedst out Thy right hand, the earth swallowed them.  
Ex. XV. 11, 12.

### Duet

Thou in Thy mercy has led forth Thy people which Thou hast redeemed; Thou has guided them in Thy strength unto Thy holy habitation.  
Ex. XV. 13.

### Chorus

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.  
Ex. XV. 14, 15, 16.

### Air

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.  
Ex. XV. 17.

### Chorus

The Lord shall reign for ever and ever.  
Ex. XV. 18.

### Recitative

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 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.  
Ex. XV. 19.

### Chorus

The Lord shall reign for ever and ever.  
Ex. XV. 18.

### Recitative

And Miriam the prophetess, the sister of Aaron, took a timbrel in her hand; and all the women went out after her with timbrels and with dances. And Miriam answered them:  
Ex. XV. 20, 21.

### Solo and Chorus

Sing ye to the Lord, for He hath triumphed gloriously; the horse and his rider hath He thrown into the sea.  
Ex. XV. 21, 18.



# THE SEATTLE CHAMBER SINGERS

George Shangrow, *conductor*

## Chorus One

### *Sopranos*

Shannon Ahern  
Belle Chenault  
Lori Colvig  
Crissa Cugini  
Laurie Flint  
Rachel Katz  
Nancy Lewis  
Judy Mahoney  
Margaret Marshall  
Barbara Parsons  
Liesel Rombouts  
Heather Smith  
Jeanne VanBronkhorst  
Susanna Walsh

### *Altos*

Rachel DeGroot  
Sara Hedgpeth  
Pamela Hill  
Laurie Medill  
Susan Miller  
Janet Ellen Reed  
Mary Siebert  
Claire Thomas  
Kay Verelius  
Jane Seidman Vosk

### *Tenors*

Bill Bertolas  
Jim Johnson  
Tom Nesbitt  
Jerry Sams  
James Vickrey

### *Basses*

Greg Abbott  
John Behr  
Gustave Blazek  
Joe Hill  
Bill Schilperoort

## Chorus Two

### *Sopranos*

Kyla DeRemer  
Catherine Haight  
Paula Hood  
Kathe Kern  
Mary Koch  
Jill Kraakmo  
Stephanie Lathrop  
Mary Jane Loizou  
Joan Mitchell  
Margaret Penne  
Nancy Robinson  
Nancy Shasteen  
Elizabeth Sterling

### *Altos*

Marta Chaloupka  
Karen Goldfelder  
Laila Hammond  
Mary Beth Hughes  
Ruth Libbey  
Jane Phillips  
Georgia Rohrbaugh  
Nedra Slauson  
Peggy Smith  
Deborah Woolley

### *Tenors*

John Addison  
Ron Haight  
Steve Hake  
Stephen Kellogg  
Phil Mortenson

### *Basses*

Timothy Braun  
Andrew Danilchik  
Gary Jankowski  
Justin Root  
Sandy Thornton  
Bob Witty

# THE BROADWAY SYMPHONY

George Shangrow, *conducting*

## Orchestra One

### *Violin*

Fritz Klein, *principal*  
Benita Lenz  
Avron Maletzky  
Robin Petzold  
Janet Showalter  
Bill Skarnes  
Kenna Smith  
Myrnie VanKempen

### *Cello*

Gary Anderson  
Rebecca Parker  
Sasha vonDassow, *principal*  
Ronald Welch

### *Timpani*

Daniel Oie

### *Bass*

David Couch, *principal*  
Jeff Brooks

### *Harpsichord*

Robert Kechley

### *Viola*

Stan Dittmar  
Beatrice Dolf  
Aviva Leanord  
Katherine McWilliams  
Stephanie Read  
Mike Thompson  
Sam Williams, *principal*

### *Flute*

Erin Adair  
Janeen Shigley

### *Oboe*

Huntley Beyer  
Shannon Hill

### *Bassoon*

Daniel Hershman  
Francine Peterson

### *Contrabassoon*

Herbert Hamilton, Sr.

### *Trumpet*

Gary Fladmoe  
David Hensler

### *Trombone*

Charles Arndt  
James Hattori

### *Bass Trombone*

William Irving

## Orchestra Two

### *Violin*

Jackie Cedarholm  
Patty Chinn  
Diane Lang  
Eileen Lusk, *principal*  
Linda Nygren  
Margaret Olson  
Phyllis Rowe  
Bobbi Smith  
Ellen Ziontz

### *Cello*

David Beck  
Rosemary Berner  
MaryAnn Tapiro, *principal*  
Lauren Ulatosky-Root

### *Timpani*

Phillip Vitali

### *Bass*

Alan Goldman, *principal*  
Connie VanWinkel

### *Harpsichord*

Susan O'Brien



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