

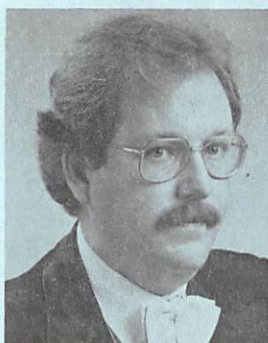
wolfgang
Amadeus
mozart
requiem &
Poulenc
Gloria

The Broadway Symphony /
Seattle Chamber Singers
George Shangrow, conductor

Sunday, March 9, 3 pm
Meany Hall
University of Washington

THE BROADWAY SYMPHONY/ SEATTLE CHAMBER SINGERS

The collaboration of the **Broadway Symphony/Seattle Chamber Singers** has become a respected and unique musical force in the Pacific Northwest. This company of volunteer artists is dedicated to the presentation of exciting and well polished musical performances. Each ensemble rehearses weekly at the University Unitarian Church, where they have status as artists in residence, and where they further develop musical skills and repertoire under the direction of conductor George Shangrow. Membership is by audition, and general auditions for vacant positions are held every August and September. On several occasions each season smaller ensembles are formed from the main ensembles for the performance of chamber music. Especially important to the Broadway Symphony/Seattle Chamber Singers is the support and presentation of local performing artists and the work of local composers.



GEORGE SHANGROW is the Music Director and conductor of the Broadway Symphony and Seattle Chamber Singers. Having founded the Singers in 1968 and the orchestra in 1978, he has brought both groups to enjoy respected national and international reputations. Mr. Shangrow was the creative force behind these organizations' BACH YEAR celebration, having planned each of the 31 concerts, gathered together the performers, and performed in most of them as either conductor or harpsichordist. In addition to his work with the BS/SCS, George Shangrow is Director of Music at the University Unitarian Church in Seattle. Under his leadership the church and its music program have become recognized as a place for fine musical presentations. He also lectures frequently for the Women's University Club and Seattle Opera's Preview Program, and has participated in the regional conventions of the American Choral Directors Association and American Guild of Organists. Several of Seattle's professional performing ensembles have had Mr. Shangrow appear as guest conductor, and he frequently is asked to adjudicate student and professional competitions.

PROGRAM

Gloria Francis Poulenc

Gloria

Laudamus Te

Domine Deus

Domine File Unigenite

Domine Deus, Agnus Dei

Qui Sedes ad Dexteram Patris

Ann Erickson, Soprano

INTERMISSION

Requiem (K. 626) Wolfgang Amadeus Mozart

Requiem

Dies irae

Tuba mirum

Rex tremendae

Recordare

Confutatis

Lacrymosa

Domine Jesu

Hostias

Sanctus

Benedictus

Agnus Dei

Carol Sams, soprano

Jerry Sams, tenor

Ann Erickson, mezzo-soprano

Peter Kechley, bass

Guest Soloists

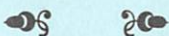
Carol Sams has been a regularly featured soloist with the Broadway Symphony/Seattle Chamber Singers. In addition to her work as a singer, she is a composer of merit and public success. She has had works performed by the Seattle Symphony, the Northwest Boychoir, and opera companies in Juneau and Los Angeles. Dr. Sams received her musical education at Mills College and the University of Washington. The Broadway Symphony/Seattle Chamber Singers will be co-sponsoring the world premiere of two of Dr. Sams' one-act operas on March 23 and 24th at the Broadway Performance Hall. Carol Sams is also soprano soloist at University Unitarian Church.



Ann Erickson has often been a featured soloist with the Seattle Chamber Singers. She performed in several of the Bach Year cantatas, and in previous seasons did solo work in several Handel oratorios produced by the Chamber Singers. Presently she is one of the soloists at University Unitarian Church and teaches in elementary school music programs.



Jerry Sams is one of our area's outstanding performers of Baroque oratorio. A regular soloist with the Seattle Chamber Singers, Mr. Sams has sung tenor solos in *The Seasons* and *The Creation* by Haydn, several Handel works, including *Messiah*, *Israel in Egypt*, *Judas Maccabaeus*, and *Saul*. He has also sung tenor arias in Bach's *Saint Matthew Passion*, *Saint John Passion*, *Mass in b minor*, and *Christmas Oratorio*. Presently Mr. Sams is tenor soloist at the University Unitarian Church.



For over ten years **Peter Kechley** has been a featured soloist with the Seattle Chamber Singers, and has done solo work for several Seattle area churches and synagogues. He was actively involved in the BACH YEAR, and did the programming of each of the twelve Bach Cantata Sundays held at the University Unitarian Church. He was also a regular soloist in those Cantata concerts. Mr. Kechley is also a soloist at University Unitarian Church.

Gloria

Francis Poulenc

I. GLORIA

Maestoso

Gloria in excelsis Deo Glory be to God on high,
Et in terra pax hominibus bonae voluntatis. And on earth peace to men of good will.

II. LAUDAMUS TE

Très vif et joyeux

Laudamus te, benedicimus te, We praise Thee, we bless Thee,
Adoramus te, glorificamus te, We adore Thee, we glorify Thee,
Gratias agimus tibi gloriam tuam We give thanks to Thee for Thy great
Propter magnam gloriam tuam, glory.
Laudamus te. We praise Thee.

III. DOMINE DEUS

Très lent et calme

(Soprano and Chorus)

Domine Deus, rex caelestis, Lord God, heavenly King,
Pater omnipotens, Father almighty,
Rex caelestis, Deus pater, Heavenly King, God the Father,
Pater omnipotens, Deus pater, Almighty Father, God the Father,
Gloria. Glory.

IV. DOMINE FILI UNIGENITE

Très vite et joyeux

Domine fili unigenite, Lord the only-begotten son,
Jesu Christe. Jesus Christ.

V. DOMINE DEUS, AGNUS DEI

Très lent; Plus allant

(Soprano and Chorus)

Domine Deus, agnus Dei, Lord God, Lamb of God,
Filius patris, rex caelestis Son of the Father, heavenly King
Qui tollis peccata mundi Who takest away the sins of the world,
Miserere nobis, Have mercy upon us,
Suscipe deprecationem nostram. Receive our prayer.

VI. QUI SEDES AD DEXTERAM PATRIS

Maestoso

(Soprano and Chorus)

Qui sedes ad dexteram patris Who sitteth at the right hand of the Father,
Miserere nobis, Have mercy upon us,
Quoniam tu solus sanctus, tu solus For Thou only art holy, Thou only
Dominus, Amen. art the Lord, Amen.
Qui sedes . . . tu solus altissimus, Thou only art the most high,
Jesu Christe, Jesus Christ.
Cum Sancto Spiritu, in gloria Dei With the Holy Ghost in the glory of God
patris, Amen. the Father, Amen.

Introit and Kyrie

Requiem aeternam dona eis, Domine,
et lux perpetua luceat eis.
Te decet hymnus, Deus, in Sion,
et tibi reddetur votum in Jerusalem.
Exaudi orationem meam,
ad te omnis caro veniet.
Kyrie eleison, Christe eleison.

Eternal rest grant unto them, O Lord,
and let perpetual light shine upon them.
A hymn, O God, becometh Thee in Sion,
and a vow shall be paid Thee in Jerusalem.
Hear my prayer,
unto Thee all flesh shall come.
Lord have mercy, Christ have mercy.

Sequence

Dies irae, dies illa,
solvat saeculum in favilla,
teste David cum Sibylla.
Quantus tremor est futurus,
quando iudex est venturus,
cuncta stricte discussurus!
Tuba, mirum spargens sonum
per sepulchra regionum,
coget omnes ante thronum.
Mors stupebit et natura,
cum resurget creatura,
judicanti responsura.
Liber scriptus proferetur,
in quo totum continetur,
unde mundus iudicetur.
Iudex ergo cum sedebit,
quidquid latet apparebit,
nil inultum remanebit.
Quid sum miser tunc dicturus?
Quem patronum rogaturus,
cum vix justus sit securus?
Rex tremendae majestatis,
qui salvandos salvas gratis,
salva me, fons pietatis.
Recordare, Jesu pie,
quod sum causa tuae viae.
Ne me perdas illa die.
Quaerens me, sedisti lassus,
redemisti crucem passus;
tantus labor non sit cassus.
Iuste iudex ultionis,
donum fac remissionis
ante diem rationis.
Ingemisco, tanquam reus;
culpa rubet vultus meus;
supplicanti parce, Deus.
Qui Mariam absolvisti,
et latronem exaudisti,
mihi quoque spem dedisti.
Preces meae non sunt dignae,

Day of Wrath, day of mourning,
earth in smouldering ashes laying,
so spake David and the Sibyl.
How great the trembling shall be
when the Judge shall come
by whose sentence all shall be bound!
The trumpet, sending its wondrous sound
through the sepulchres in every land,
shall bring all before the throne.
Death will stun and nature quake
when all creatures rise again
to answer the Judge.
The written book will be brought forth
in which all is recorded,
whence the world shall be judged.
Therefore, when the Judge will be seated
nothing shall be held hidden any longer,
no wrong will remain unpunished.
What shall I, a poor sinner, say?
What patron shall I entreat
when even the just need mercy?
King of tremendous majesty,
who sends us free salvation,
save me, fount of mercy.
Remember, kind Jesus,
that I caused Thy earthly life.
Do not forget me on that day.
Seeking me, Thou sat down weary,
redeemed me on the cross of suffering;
such labor should not be in vain.
Righteous Judge of retribution,
grant the gift of absolution
before the day of reckoning.
I groan, as one who is accused;
guilt reddens my cheek;
spare Thy supplicant, O God.
Thou who absolved Mary
and harkened to the thief,
has given a hope to me.
My prayers are worthless,

sed tu bonus fac benigne,
ne perenni cremer igne.
Inter oves locum praesta,
et ab haedis me sequestra,
statuens in parte dextra.

Confutatis maledictis,
flammis acribus addictis,
voca me cum benedictis.
Oro supplex et acclinis,
cor contritum quasi cinis;
gere curam mei finis.

Lacrimosa dies illa,
qua resurget ex favilla
judicandus homo reus.
Huic ergo parce, Deus;
pie Jesu Domine,
dona eis requiem.

Domine Jesu Christe, Rex gloriae,
libera animas omnium fidelium defunctorum
de poenis inferni et de profundo lacu.
Libera eas de ore leonis,
ne absorbeat eas tartarus,
ne cadant in obscurum;
sed signifer sanctus Michael
repraesentet eas in lucem sanctam,
quam olim Abrahae promisisti et semini ejus.
Hostias et preces tibi, Domine,
laudis offerimus.
Tu suscipe pro animabus illis,
quarum hodie memoriam facimus.
Fac eas, Domine, de morte transire ad vitam,
quam olim Abrahae promisisti et semini ejus.

Sanctus, sanctus, sanctus,
Dominus Deus Sabaoth!
Pleni sunt coeli et terra gloria tua.
Osanna in excelsis.
Benedictus qui venit
in nomine Domini.

Agnus Dei, qui tollis peccata mundi,
dona eis requiem sempiternam.
Lux aeterna luceat eis, Domine,
cum sanctis tuis in aeternum,
quia pius es.
Requiem aeternam dona eis,
et lux perpetua luceat eis.

but Thou, who art good and kind,
rescue me from everlasting fire.
With Thy sheep give me a place,
and from the goats keep me separate,
placing me at Thy right hand.
When the wicked have been confounded,
doomed to the devouring flames,
call me with the blessed.
I pray, suppliant and kneeling,
my heart crushed almost to ashes;
watch o'er me in my final hour.
Tearful that day shall be
when from the ashes will arise
guilty man to be judged.
Spare him then, O God;
gentle Lord Jesus,
grant him eternal rest.

Offertory

Lord Jesus Christ, King of glory,
free the souls of all the faithful departed
from the pains of hell and from the deep pit.
Free them from the lion's mouth,
lest hell devour them
or they fall into darkness;
let the standard bearer, St. Michael,
lead them into the holy light,
as you promised Abraham and his seed.
A sacrifice of praise and prayer, O Lord,
we offer Thee.
Accept it in behalf of those souls
we commemorate this day.
Let them, O Lord, pass from death to life,
as you promised Abraham and his seed.

Sanctus and Benedictus

Holy, holy, holy,
Lord God of Hosts!
Heaven and earth are full of Thy glory.
Hosanna in the highest.
Blessed is he who cometh
in the name of the Lord.

Agnus Dei and Communion

Lamb of God, who taketh away the sins
of the world, grant them eternal rest.
Let eternal light shine upon them, O Lord,
with Thy saints for ever,
for Thou art merciful.
Eternal rest grant unto them
and let perpetual light shine upon them.

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Program Notes

From the 18th and 20th centuries come two major religious compositions: **Requiem**, by Wolfgang Amadeus Mozart (1756-1791), and **Gloria**, by Francis Poulenc (1899-1963). Both composers found themselves reacting to the excess and yet redundant emptiness of their times by being attuned to a true and recognizable spirit of graceful simplicity and refreshing beauty.

Described by himself as "without a doubt the best thing I've ever done..." Poulenc's **Gloria** was commissioned by the Koussevitsky Foundation of the Library of Congress and premiered on January 20, 1961.

During the first half of his life, Poulenc showed no penchant for religious composition. A member of "Les Six," the group of French composers (Milhaud, Honegger and others) who were united under the inspiration of Satie against the over-refinements of Impressionism and the emotional excesses of Romanticism, Poulenc early displayed a style marked by elegance, joyful wit and gentle mockery. His music expressed the intense excitement of Paris in the 1920's.

The tragic death of one of his best friends in 1935, however, caused a radical change in Poulenc's attitudes about life. This experience caused him to return to the faith of his childhood, always maintaining that in spite of his excessive beginnings, his faith was, in fact, that of a simple country priest. **Gloria** was the last of several religious musical works which Poulenc hoped would "endear" himself to God and preclude an anticipated lengthy stay in purgatory.

The latin text of the mass is divided into six parts. The opening **Gloria** is marked "Maestoso," but is thoroughly jubilant and majestic, reminiscent of Handel's "Hallelujah" from *Messiah*. Next is the *Laudamus Te*, directed to be performed joyously, followed by a highly contrasting *Domine Deus* where a soprano solo of gentle lyricism gives way to a middle section that is quite lively.

Again with a characteristic direction of "joyous" intent, the *Domine Fili Unigenite* brings the chorus back, and it is again followed by a contrasting solo section preceding the chorus in *Domine Deus, Angus Dei*. The final section, *Qui Sedes ad Dexteram Patris*, is the grand and beautiful conclusion.

Filled with divine humor, Mozart is often considered the embodiment of the term "genius," for his was a craft of utmost ease and pre-formed perfection. Music was his instrument with which he exorcised all the petty terrors that beset him. He leads us into the cloudless sunshine (so essential to us Seattlites!), into a life unfettered by the worries and burdens of daily existence.

As a composition, **Requiem** has always been problematical to musicologists and music lovers alike. Scholars have argued for years as to the extent of Mozart's authorship of the work. It is known that the piece was commissioned by a Count Walsegg in July of 1791, to be used at his wife's funeral. Although Mozart was already very involved in the composition of *Die Zauberflöte* and *La clemenza di Tito*, he was probably very grateful for the **Requiem** commission as he was deeply in debt. As the last months of his life passed and his own health began to fail, it became clearer to him that **Requiem** was becoming his own personal statement.

Scholars suggest that at the time of his death (December 5, 1791) only the opening section through the "Kyrie" was completed. Rough drafts of the second through the ninth movements (*Dies irae* to *Hostias*) were in the form of vocal parts with the more significant sections of the instrumental accompaniment noted. Mozart's wife, Constanza, asked his pupil Franz Süssmayr to complete the remainder of the score.

While there is ample and occasionally even interesting debate over just how much "completion" Süssmayr accomplished, most evidence suggests that he possessed extensive outlined material of Mozart's original compositional intent, and therefore academic argument should give way to gratitude for Süssmayr's attempt to elaborate on his master's divinely inspired ideas.

The work opens quietly and gently, building on thematic material that reflects Mozart's own earlier works and his link with Bach and Handel (the first of the "Kyrie" fugue subjects is identical with that of the double fugue "And with His Stripes We Are Healed" from Handel's *Messiah*). Passing through what some 19th century critics described as "wild gurglings," the "Kyrie" ends with a terrifying climax.

A vision of the Last Judgement, the *Dies irae* expresses apocalyptic grandeur with the music depicting the "tremors" in both the voices and orchestra. With beneficent calm the trombone introduces the reassuring solo section *Tuba mirum*. In great contrast to the introductory statement of the almost overpowering *Rex tremendae*, the section closes with a plea for salvation heard in the heavenly sounding "Salve me."

The metaphysical questions posed by the text and Mozart's musical solutions for the *Confuatis* are perhaps some of the composer's most inspired and profound work. The desparation of the lost souls (tenors and basses) is heard in opposition to the pleas for help (higher voices).

It is early in the *Lacrymosa* section that many scholars suggest Mozart died. However, it is generally agreed that Mozart left behind him most of the thematic ideas for the remainder of the mass.

In the *Domine Jesu* the sequence of falling sevenths in the "ne absorbeat eas tartarus" are suggestive of the falling into the darkness of Hell. After the fugal "Quam olim Abrahae" is the serene *Hostias* after which the fugue returns.

With magnificent exultation the *Sanctus* is sung, followed by the gentle quartet treatment of the *Benedictus*. Finally the *Agnus Dei*, accompanied by insistant violins and violas, begins to gently draw the mass to its conclusion. The opening theme "Te decet" is heard again in the "Lux aeterna" section. Likewise, ideas from the beginning "Kyrie" fugue become the beginnings of the "Cum Sanctis," adding further weight to the suggestion that Sussmayr was drawing from Mozart's earlier material in order to complete the mass.

Many do not feel that the conclusion of **Requiem** matches up to its sublime beginnings. Regardless of such opinions, the work is irreplaceable in the repertoire of religious choral music. This writer has had the unforgettable experience of singing it under the baton of B. Paumgartner, Director of the Mozart Institute in Vienna, who, in describing parts of **Requiem** said it contains "harmonies lofty beyond all earthly notions."

Two composers' expressions of life and death: **Requiem** and **Gloria** both speak of the joy and grace which permeate our lives. One a profound yet gentle response to death; the other a charming and graceful response to life. As listeners we may experience the divine unity manifested in the variety found in these two magnificent works.

Notes by Dell Elizabeth Gossett

THE SEATTLE CHAMBER SINGERS

George Shangrow, *conductor*

Soprano

Laila Adams
Jane Blackwell
Belle Chenault
Crissa Cugini
Kyla DeRemer
Laurie Flint
Catherine Haight
Pamela Hill
Jill Kraakmo
Stephanie Lathrop

Nancy Lewis
Judy Mahoney
Margaret Marshall
Kassie Munger
Barbara Parsons
Nancy Robinson
Liesel Rombouts
Nancy Shasteen
Susan Vanek-Merry
Susanna Walsh

Alto

Marta Chaloupka
Gloria Derbawka
Kristina Haight
LuAnne Hargis
Mary Beth Hughes
Ruth Libbey
Suzi Means
Laurie Medill

Susan Miller
Janet Ellen Read
Mary Siebert
Nedra Slauson
Peggy Smith
Claire Thomas
Jane Seidman Vosk
Luna Wilcox

Tenor

John Addison
Ronald Haight
Phil Mortenson
Tom Nesbitt

Gene Patterson
Christoph Sahn
Jerry Sams

Bass

John Behr
Gustave Blazek
Andrew Danilchik
Dexter Day
John Dippel
John Edwards

Mark Haight
Ken Hart
Robert Schilperoort
Roger Schmeeckle
Richard Wyckoff

THE BROADWAY SYMPHONY

George Shangrow, *conductor*

*The Broadway Symphony has the policy of regular rotation for orchestral seating.
Therefore, our personnel are listed alphabetically in each section.*

Violin I

Pamela Carson
Fritz Klein, concertmaster
Diane Lange
Robin Petzold
Phyllis Rowe
Rebecca Soukup
Steve Tada

Violin II

Karen Beemster
Alice Leighton
Eileen Lusk, principal
Avron Maletzky
Timothy Prior
Kenna Smith
Susanna Vetter

Viola

Stan Dittmar
Beatrice Dolf
Katherine McWilliams
Stephanie Read
Katrina Sharples
Sam Williams, principal
Nancy Winder

'Cello

Gary Anderson
Rosemary Berner
Vera Groom
Rebecca Parker
Joan Selvig
Maryann Tapiro, principal
Julie Wheeler

Bass

David Couch, principal
Jo Foster
Allan Goldman
Connie van Winkle

Flute

Erin Adair, co-principal
Janeen Shigley, co-principal

Piccolo/Third Flute

Connie Cooper

Oboe

Huntley Beyer, co-principal
Shannon Hill, co-principal

English Horn

Gail Coughran

Clarinet

Gary Oules, co-principal
John Mettler, co-principal

Bass Clarinet

Jerome Vinikow

Bassoon

Daniel Hershman, co-principal
Jeff Eldridge, co-principal

Contrabassoon

Herb Hamilton

Horn

Maurice Cary, principal
Laurie Heidt
Cynthia Jefferson
Anita Stokes

Trumpet

David Hansler, principal
Ron Ryder
William Berry

Trombone

Charles Arndt
William Irving, principal
Steve Sommer

Tuba

David Brewer

Timpani

Daniel Oie

Harp

Naomi Kato