

Orchestra Seattle and Seattle Chamber Singers

George Shangrow, Music Director

Present

A Baroque Christmas **featuring four Magnificat settings**

December 4th & 6th, 1992

Antonio Caldara

Soloists:

Soprano — Cathy Haight

Alto — Emily Lunde

Tenor — Paul Benningfield

Bass — Andrew Danilchik

Henry Purcell

Giovanni Palestrina

INTERMISSION

C.P.E. Bach

Magnificat

Quia respexit

Quia Fecit

Et misericordia eius

Fecit potentiam

Suscepit Israel

Gloria

Sicut erat

Soloists:

Soprano — Cathy Haight

Alto — Emily Lunde

Tenor — Stephen Wall

Bass — Paul Benningfield

SEATTLE CHAMBER SINGERS

SOPRANO

Jane Blackwell
Mildred Culp
Crissa Cugini
Kyla DeRemer
Dana Durasoff
Christina Fairweather
Schele Gislason
Catherine Haight
Kathy Hanson
Meg Harrison
Julia Jaundalderis
Jill Kraakmo
Alexandra Miletta
Jennifer Miletta
Penelope Nichols
Emmy Purainer
Pamela Silimperi
Barbara Stephens
Mina Lee Thomas
Liesel Van Cleeff
Sue Woodcock
Margaret Wright

ALTO

Laila Adams
Sharon Agnew
Margaret Alsup
Kay Benningfield
Luna Bitzer
Marta Chaloupka
Mary Beth Hughes
Suzanne Means
Laurie Medill
Ann Minzel
Janet Ellen Reed
Nancy Robinson
Linda Scheuffele
Nancy Shasteen
Nedra Slauson
Vicki Thomas

TENOR

Ralph Cobb
Ron Haight
Tom Nesbitt
Paul Raabe
Jerry Sams
Ed Winkey

BASS

DeWayne Christenson
Andrew Danilchik
Douglas Durasoff
Mitsuhiro Kawase
Jim Macemon
Robert Platt
Phil Rohrbough
Bob Schilperoort
John Stenseth
Jesse Stern
Richard Wykoff

Orchestra Seattle Seattle Chamber Singers Board of Directors

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ORCHESTRA SEATTLE

Orchestra Seattle operates on a basis of rotating seating, therefore personnel are listed alphabetically in each section.

VIOLIN

Susan Dunn
Kristin Fletcher
Sue Herring
Deb Kirkland, principal
second
Fritz Klein, concert
master
Pamela Kummert
Eileen Lusk
Miriam Scholz-Carlson

VIOLA

Beatrice Dolf
Alice Leighton
Katherine McWilliams,
principal
Karen Stella

CELLO

Valerie Ross
Julie Reed, principal

BASS

Richard Edwards
Alan Goldman

FLUTE

Kate Alverson, principal
Kirsten McNamara

OBOE

Huntley Beyer
Shannon Hill, principal

BASSOON

Chris Harshman

TROMBONE

Cuauhtemoc Escobedo

HORN

Jennifer Crowder
William Hunnicutt,
principal

TRUMPET

Gary Fladmoe
Richard Fowler
Dennis Schreffler
Tony Teehan, principal

TIMPANI

Daniel Oie

HARPSICHORD

Robert Kechley

The Publications Manager would like to thank Kay Benningfield and Eileen Lusk for supplying the roster.

Magnificat Translation

Magnificat anima mea Dominum.
Et exsultavit spiritus meus in Deo, salutari meo.
Quia respexit humilitatem ancillae suae:

Ecce enim ex hoc beatam me dicent omnes
generationes

Quia fecit mihi magna qui potens est:

Et sanctum nomen eius.

Et misericordia eius a progenie in progenies
timentibus eum.

Fecit potentiam in brachio suo:

Dispersit superbos mente cordis sui.

Deposuit potentes de sede,

Et exaltavit humiles.

Esurientes implevit bonis:

et divites dimisit inanes.

Suscepit Israel puerum suum,
recordatus misericordiae suae.

Sicut locutus est ad patres nostros,

Abraham, et semini eius in saecula.

Gloria Patri et Filii et Spiritui Sancto.

Sicut erat in principio, et nunc et semper, et in
saecula saeculorum.

Amen.

My soul doth magnify the Lord.

And my spirit hath rejoiced in God my Savior.

For he hath regarded the low estate of his
handmaiden:

For, behold, from henceforth shall call me blessed
all generations.

For he that is mighty hath done to me great things;
And holy is his name.

And his mercy is on them

That fear him from generation to generation.

He hath showed strength with his arm;

He hath scattered the proud in the imagination of
their hearts.

He hath put down the mighty from their seats,

And exalted them of low degree.

He hath filled the hungry with good things;

And the rich he hath sent empty away.

He hath helpen his servant of Israel,

In remembrance of his mercy.

As he spake to our fathers,

To Abraham, and to his seed forever.

Glory be to the Father, and to the Son, and to the
Holy Ghost,

as it was in the beginning, is now, and ever shall be
world without end.

Amen.

Mark Your Calendars!

with these Orchestra Seattle
Seattle Chamber Singers events:

Baroque Courts I

February 7, 1993

McKay Chapel, Lakeside School

Featuring the music of J.S. Bach, Handel, Vivaldi &
Morley. Treat yourself like royalty!

Valentine's Day Ball

February 14, 1993

Spanish Ballroom
Four Seasons Olympic Hotel

It's never too early to be thinking of love and romance!
More details about our special ball and annual Chamber
Music Marathon TBA.

Call 682-5208 for more information.

Handel's SAMSON

Don't miss this premiere Seattle
performance of Handel's dramatic
oratorio, SAMSON.

January 31, 1993

3:00 pm

Meany Theatre, U of W

Seattle Chamber Singers
Orchestra Seattle
George Shangrow, Music Director

Tickets \$12.00/gen. \$10.00/seniors & students
Call TicketMaster or 682-5208

Composer Notes

Antonio Caldara

The son of a violinist, Caldara (1670 - 1736) began his career as a choirboy at St. Mark's Cathedral in Venice, becoming proficient as a viol player, cellist, and keyboard player. His first important post began in 1699, when he was appointed maestro di capella da chiesa e dal teatro to Gonzaga Duke of Mantua, a prince renowned for his dissolute way of life and dedication to operatic productions of the grandest scale.

Before leaving the service of Mantua in 1707, just a few months before the Duke's mysterious death, Caldara traveled widely and held a post in Rome which brought him into contact with Handel, Alessandro and Domenico Scarlatti, and Corelli. The position that would occupy him for the rest of his life, Vice-Kapellmeister to the Holy Roman imperial court of Charles VI, was achieved in 1717. Although this Viennese post was demanding, Caldara achieved great success and was a particular favorite of Charles.

Caldara was one of the most prolific composers of an unusually productive generation. While his output includes a variety of instrumental pieces, the great bulk of his music (estimated at over 3,400 items) comprises vocal works.

Henry Purcell

Henry Purcell's (c. 1659 - 95) brief career began the court of Charles II, extended through the turbulent reign of James II and into the period of William and Mary. He held various posts as singer, organist, and composer. His works cover a wide range, from the large contrapuntal choruses of the religious anthems to patriotic songs.

Although very much a native son, he saw the value of "borrowing" from the Continent. He successfully assimilated from abroad a dynamic instrumental style, movement toward major-minor tonality, the recitative and aria forms of Italian opera, and the pointed rhythms of the French.

Giovanni Palestrina

Giovanni Pierluigi, called da Palestrina after his birthplace (c. 1525 -94), was **the** Catholic composer of the Counter-Reformation. He served as organist and choir-master at various churches including St. Peter's in Rome. His patron, Pope Julius III, fudged on the rules and appointed him a member of the Sistine Chapel choir even though, as a married man, he was ineligible for this semi-ecclesiastical post. He was dismissed by a latter, more rule-abiding pope (who shall remain nameless) but ultimately returned to St. Peter's, where he spent the last 23 years of his life. Palestrina's music gives voice to the religiosity of the Counter Reformation, its transports and its visions. He created a musical expression ideally suited to moods of mystic exaltation. Contemplative beauty and intense emotion combine as an act of faith.

As a true Italian, Palestrina was very sensitive to the needs of the human voice. It was from this vantage point that he viewed his **raison d'être** as a church composer: "I have held nothing more desirable than that what is sung throughout the year, according to the season, should be agreeable to the ear by virtue of its vocal beauty."

C.P.E. Bach

Carl Phillip Emanuel Bach (1714 - 88) was the second son of Johann Sebastian and considered one of the outstanding figures of the late Rococo. Like father, like son; C.P.E. was no slouch — he composed more than 200 clavier works and 52 clavier concertos, 18 symphonies, a quantity of chamber & church music, and roughly 250 songs.

His singing fluency, the freshness of his thematic material, and his poetic slow movements endeared him to the masters of the Classical era. The deeply emotional content of his music transcends the limitations of being simply gallant entertainment. In his own words, "It seems to me that it is the special province of music to move the heart."