

ORCHESTRA SEATTLE ■ SEATTLE CHAMBER SINGERS
GEORGE SHANGROW, MUSIC DIRECTOR
1999-2000 SEASON

Diverse Odes & Sundrie Ayres

Sunday, February 20, 2000 ■ 3:00 PM

Illsley Ball Nordstrom Recital Hall
Benaroya Hall

Catherine Haight, *soprano*
Emily Lunde, *mezzo-soprano*
Steve Bryant, *countertenor*
Jerry Sams, *tenor*
Stephen Wall, *tenor*
Brian Box, *baritone*
Andrew Danilchik, *bass*

Orchestra Seattle
Seattle Chamber Singers
George Shangrow, *conductor*

PERCY GRAINGER *The Duke of Marlborough Fanfare*
1882-1961 *Shepherd's Hey!*
 Willow Willow – Jerry Sams
 I'm Seventeen Come Sunday

GEORGE FRIDERIC HANDEL Concerto Grosso in F, Op. 6, No. 9
1685-1759 *Largo – Allegro ■ Largetto – Allegro*
 Menuet: Andante ■ Gigue: Allegro

CAROL SAMS *The Marshes of Glynn*
*1945 **Catherine Haight ■ Emily Lunde**
 Jerry Sams ■ Brian Box

INTERMISSION

HENRY PURCELL *Hail, Bright Cecilia!*
1659-1695 **Catherine Haight ■ Steve Bryant**
 Stephen Wall ■ Brian Box ■ Andrew Danilchik

Please disconnect signal watches, pagers and cellular telephones. Thank you.
Use of cameras and recording equipment is not permitted in the concert hall.

PROGRAM NOTES

PERCY ALDRIDGE GRAINGER

The Duke of Marlborough Fanfare, BFMS No. 36

Shepherd's Hey!, BFMS No. 3

Willow Willow, OEPM No. 1

I'm Seventeen Come Sunday, BFMS No. 8

Percy Grainger was born in Melbourne, Australia on July 8, 1882, and died in White Plains, New York, on February 20, 1961. The Duke of Marlborough Fanfare is scored for a brass ensemble of flexible dimensions; the "room-music" version of Shepherd's Hey! is scored for flute, clarinet, horn and strings; Willow Willow is heard this afternoon in a version for harpsichord and string orchestra, in addition to solo tenor; I'm Seventeen Come Sunday is scored for mixed chorus and brass ensemble.

Percy Aldridge Grainger was a composer, pianist, editor, folksong collector, and teacher. A child prodigy on piano, he studied in Australia and Germany, and became a famous traveling virtuoso based in London after 1900. He made a sensational American debut in 1915 with his "signature" work, the piano concerto by his friend, Edvard Grieg, and remained in the United States for most of the rest of his life. Most of his compositions display his interest in traditional folk music; he collected some 500 English folksongs, which became the source of his cycle of British Folk-Music Settings, and he also collected over 200 Danish folksongs. Grainger was a master of musical line, rhythm, and counterpoint, and some of his music displayed an experimental streak; indeed, he was among the first to compose for electronic instruments. In all, he composed, set, arranged, and edited some 400 works. His early musical experiments remained largely unrecognized and ignored during his lifetime, however, and he died a lonely and bitter man, remembered only for his brilliant piano technique and for some pleasant little pieces, such as *Country Gardens* and *Molly on the Shore*, which he called "my fripperies." "My life," he wrote, "has been one of kicking out into space, while the world around me is dying of 'good taste.'"

Grainger's 1939 brass fanfare on the eighteenth-century broadside ballad "The Duke of Marlborough" is based on a tune collected by Miss Lucy E. Broadwood in 1895 from the singing of Henry Burstow of Horsham, Sussex. It bears the subtitle "The British war mood grows." While most familiar from its 1913 setting for large orchestra or the 1918 version for wind band, Grainger's earlier 1909 "room-music" setting of *Shepherd's Hey!* possesses considerable charms. Based on an English Morris tune collected by Cecil Sharp and given to Grainger in 1908, the "Hey!" in the title refers to a step in Morris dancing. However, the composer notes in the score that "This setting is not suitable to dance Morris Dances to."

Willow Willow has the distinction of being the very first traditional tune set by Percy Grainger, in 1898. Grainger based his setting on the version recorded in William Chappell's *Old English Popular Music*. The tune dates back to at least Elizabethan times, and is sung by Desdemona in Shakespeare's *Othello*. Grainger's 1911 revision was scored for guitar and string quartet; for this concert, Seattle composer Robert Kechley has provided an orchestration for harpsichord and string orchestra. Perhaps the most famous use of the folk tune "I'm Seventeen Come Sunday" is found in the opening movement of Ralph Vaughan Williams' Folk Song Suite for military band. Grainger's setting for chorus and brass is drawn from a version that Grainger collected from the singing of Fred Atkinson of Redbourne, near Kirton Lindsey, Lincolnshire in 1905, as well as from another version of the same tune collected by Cecil Sharp.

— Lorelette Knowles & Jeff Eldridge

GEORGE FRIDERIC HANDEL

Concerto Grosso in F, Op. 6, No. 9

Handel was born in Halle, Germany, on February 23, 1685, and died in London on April 14, 1759. He composed the 12 concerti of Op. 6 in

London during September and October of 1739; the individual premieres took place in late 1739 and early 1740. This work is scored for a concertino group of 2 violins and cello, harpsichord and strings.

During his visit to Rome in 1707, Handel was able to hear some of the great *concerti grossi* by Arcangelo Corelli under the direction of the composer; this music made a lasting impression. All of Corelli's concerti used what was then a fairly standard orchestration: strings and harpsichord, with a solo group (two violins and a cello) alternating with the rest of the orchestra. Handel chose the same instruments for his wonderful Op. 6, a set of "Twelve Grand Concertos" written in the fall of 1739. There is much more variety, however, in Handel's use of the solo group – sometimes one violin dominates, while many entire movements have no solo parts at all.

The concerto on today's program consists of six movements and is of a more patchwork nature than most of the others in Op. 6. The second and third movements were adapted from an organ concerto he had written the previous spring, while the fourth and fifth movements were taken from the overture to an opera, *Imeneo*, that he had begun in 1738 and wouldn't finish until 1740. (Though original to Op. 6, the sixth movement was initially intended for one of the other concertos.) Despite the diversity of sources, the movements of this concerto fit very well together.

The first movement is quite short and rhythmically very simple, but with very dramatic harmonic and dynamic shifts. A half cadence leads to the first *Allegro*, drawn from an organ concerto known as "The Cuckoo and the Nightingale." The original version had a number of bird imitations in the organ part; in the Op. 6 revision, there is only a faint echo of the cuckoo – the nightingale has apparently flown away. In place of the bird songs, Handel has written solo passages much better suited to the violin. This movement is full of typical Handelian energy, and contains plenty of surprises. The ensuing *Larghetto* provides a restful contrast, in a minor key and a stately triple meter. Handel dispenses with solo passages for the next two movements: an energetic fugue and an elegant minuet. Other than being transposed to a different key, the fugue is identical to its original form in the *Imeneo* overture, but Handel's changes in the minuet are more interesting: one of these modifications results in an example of parallel fifths, which composition students are told to avoid like the plague! The final movement is a *gigue*, which begins by paraphrasing a theme from Corelli's last *concerto grosso*. This *gigue* seems at first to be returning to a more standard Corelli-style alternation between the solo group and full orchestra, but Handel is just teasing. The four passages for the solo violins are trivially short. Just as they are getting started, the impatient orchestra rudely takes over, and is reluctant to let go while having so much fun.

— Fritz Klein

CAROL SAMS

The Marshes of Glynn (1975, rev. 2000)

Carol Sams was born in Sacramento, California, in 1945. Originally scored for vocal quartet and chamber orchestra, *The Marshes of Glynn* was premiered in Seattle in 1975 by the Northwest Chamber Orchestra. The composer has revised the work several times; this is the first performance of the most recent version. In addition to soprano, alto, tenor and bass soloists and chorus, the work calls for pairs of flutes, clarinets, bassoons, horns and trumpets, and strings.

Carol Sams is a well-known Seattle composer and soprano whose works have been performed by many area ensembles, including Orchestra Seattle and the Seattle Chamber Singers, Washington Composers Forum, and the University of Washington Contemporary Group. A student of Darius Milhaud, her compositions have also been performed throughout the United States and in Europe. Her full-length opera *The Pied Piper of Hamelin*, commissioned by the Tacoma Opera, was premiered in 1993 and repeated in 1994. Along with many songs, choral pieces, and a symphony, Ms. Sams has a total of twelve operas to

her credit. She holds a DMA degree in composition from the University of Washington, an MA from Mills College, and is currently on the music faculty at North Seattle Community College as well as music director at Prospect Congregational Church in Seattle. The composer has provided the following note for this performance:

I first became acquainted with Sidney Lanier's poem *The Marshes of Glynn* in 1975, and was immediately drawn to its romantic, soaring nature, as well as the intricacies of its internal rhyme structure. I sought to keep the heroic nature of the poem, and its operatic features as well, by using a motivic device as a generator of all the major themes in the work.

The Marshes of Glynn is about an actual place, in Georgia, near St. Simons' Island, where Sidney Lanier lived. I have often wanted to see it, but have never actually been there, although I did visit the Everglades twice. Because of the poem, I have always had a fascination with swamps, and the things that live there, so that my comic opera *Swampet* is also set in a bog (although with vastly different results!).

The poem seems to speak to me most clearly as a series of movements, both inward and outward, with introspective sections. The ending of the poem is curious and wonderful, and has a sense of mystery and awe. The music, I hope, carries with it that same sense, almost as if there were more to come.

The Marshes of Glynn has remained one of my favorite pieces, and this year I revised it and tightened it up, taking out some of the long moody sections at the beginning of the tenor-alto duet, as well as reorchestrating the entire work. It still retains the essential shape that it began with, but certain lines were recomposed. Reworking a 25-year old piece is a visit to the person I used to be. A lot of humility can be gained by such a task. I remain indebted to George Shangrow for his continued support of my vision, which was inspired by such a great and noble literary masterpiece. I hope this performance at least allows the audience a chance to experience the poem, if they have never read it before, and to marvel at its magnificence.

My husband and I both performed the work at its initial performance with the Northwest Chamber Orchestra, along with baritone Roy Wilson, and alto Deanna Schallenberger. It has had eight or nine performances since, none of them exactly the same; sometimes reorchestrated, sometimes with sections changed, sometimes with all solos in place of the choir. For this performance, the chorus part is extremely important, with much of the original bass solo rewritten for chorus. Certain effects have been added (e.g., the whispering of the chorus during the tenor solo) and certain string effects have been put back in (e.g., bowing with the wood, *spiccato*, and harmonic *glissandi*).

— Carol Sams

HENRY PURCELL

Hail, Bright Cecilia!, Z. 328

Henry Purcell was born in London around 1659 and died there on November 21, 1695. In addition to vocal soloists and chorus, Hail, Bright Cecilia! is scored for an orchestra consisting of 2 flutes, 2 oboes, bassoon, 2 trumpets, timpani, harpsichord and strings.

King James II's Attorney General referred to Henry Purcell as "the *Orpheus Britannicus*...a greater musical genius England never had." Composer, organist, and bass and countertenor singer, he ranks among the finest musicians of the Baroque period, and among the greatest of all English composers. Purcell excelled in every musical field he entered, composing operas and incidental music for plays; odes and "welcome songs;" secular cantatas; full anthems, verse anthems, and other sacred music; and secular songs, chamber music, and keyboard pieces. He was exceptionally skillful in setting the English language, and some of his solo song-scenas are remarkable examples of dramatic declamation. He employed to particularly fine effect the ground bass, in which ever-varying musical phrases are accompanied by a repeated pattern of bass notes (as in the Evening Hymn and Dido's famous final lament, "When

I am Laid in Earth"). It is unfortunate that his music is heard relatively rarely today, though *Dido and Aeneas*, his operatic masterpiece written in 1689 for a fashionable girls' school, remains to this day the earliest English opera that is regularly staged.

The son of a musician, Henry Purcell was already writing music by the age of eight. He became a chorister at the Chapel Royal in 1668, and studied composition with John Blow, whom he succeeded in 1679 as organist of Westminster Abbey. At 21, Purcell composed for Charles II the first of his welcome songs and his first theater music, two genres in which he was to become particularly proficient. In 1682 he became one of the organists of the Chapel Royal, where he also sang in the choir, and the following year, the first of his four odes in celebration of St. Cecilia's Day was published. Purcell was later appointed organ maker and keeper of the king's instruments. In 1694, he composed a *Te Deum* for St. Cecilia's Day, but by November 21 of the following year he was on his deathbed, composing his will. He died on St. Cecilia's eve, 1695, probably of tuberculosis.

St. Cecilia, who inspired the composition of many hymns and odes in her honor, was supposedly a young Roman Christian maiden who consecrated her virginity to God. She was betrothed to a pagan noble named Valerian, but God answered her wedding-day prayers and she not only converted her husband to Christianity, but also persuaded him to live with her in continence. Cecilia and Valerian were martyred, and Cecilia has been venerated as a saint from the late 5th century. She was not recognized as the patroness of music, however, until 1000 years later, and it came to be thought that Cecilia herself sang and played the organ, an instrument which some believed (erroneously) that she invented.

The first documented celebrations of St. Cecilia's Day took place in France on November 22, 1570, and in 1683, the Musical Society of London established annual St. Cecilia's Day festivals. Considering the Protestant sentiments that still blazed brightly after the defeat of the Catholic King James II, it is remarkable that the idea and image of the Catholic saint, Cecilia, continued to be so compelling, even among firmly Protestant poets and composers. She remained their patron saint, and her Day in London provided a showcase for composers seeking commissions and for musicians desiring students. Purcell used the St. Cecilia's Day festivities as opportunities to test new musical ideas and forms, which he then incorporated into other works.

Twenty-four of Purcell's odes and welcome songs have survived. They take the form of cantatas for solo voices, chorus, and orchestra, with overtures modeled on those of French operas. Though the texts of these works are often rather lame and obsequious, Purcell composed highly original music for them. The second of Purcell's two major odes was "Hail, Bright Cecilia," composed for St. Cecilia's Day in 1692. The work consists of 13 sections, including an overture, solos for alto, soprano, and bass, three duets, a trio, and several choruses. Its text, written by Nicholas Brady in praise of music, offers interesting musical opportunities through its references to individual instruments. The passage beginning, "Hark, each tree its silence breaks, The box and fir to talk begin," refers to the recorder and the violin, and Purcell therefore accompanies his duet setting with alternating groups of strings and recorders (one a bass). The text, "The fife and all the harmony of war," receives a martial treatment featuring two trumpets and timpani. The organ, praised as "Wondrous machine" above a ground bass, is not specifically illustrated, though an organ might have been present in Stationers' Hall, where the work was premiered. According to the *Gentlemen's Journal*, the declamatory solo for countertenor, "Tis Nature's Voice," was sung by Purcell himself "with incredible graces," which survive in the score. Though the music for the other soloists is generally less difficult, it still requires significant vocal technique. The choral writing in "Hail, Bright Cecilia" is more elaborate than it is in many of Purcell's other odes – note, for example, the six-part writing in the final chorus, which includes a canon by augmentation (doubling of note values).

— Lorelette Knowles

LIBRETTO

The Marshes of Glynn

GLOOMS of the live-oaks, beautiful-braided and woven
With intricate shades of the vines that myriad-cloven
Clamber the forks of the multiform boughs,—
Emerald twilights,—
Virginal shy lights,

Wrought of the leaves to allure to the whisper of vows,
When lovers pace timidly down through the green colonnades
Of the dim sweet woods, of the dear dark woods,
Of the heavenly woods and glades,
That run to the radiant marginal sand-beach within
The wide sea-marshes of Glynn;—

Beautiful glooms, soft dusks in the noonday fire,—
Wildwood privacies, closets of lone desire,
Chamber from chamber parted with wavering arras of leaves,—
Cells for the passionate pleasure of prayer to the soul that grieves,
Pure with a sense of the passing of saints through the wood,
Cool for the dutiful weighing of ill with good;—

O braided dusks of the oak and woven shades of the vine,
While the riotous noonday sun of the June-day long did shine
Ye held me fast in your heart and I held you fast in mine;
But now when the noon is no more, and riot is rest,
And the sun is a-wait at the ponderous gate of the West,
And the slant yellow beam down the wood-aisle doth seem
Like a lane into heaven that leads from a dream,—
Ay, now, when my soul all day hath drunken the soul of the oak,
And my heart is at ease from men, and the wearisome sound of the stroke

Of the scythe of time and trowel of trade is low,
And belief overmasters doubt, and I know that I know,
And my spirit is grown to a lordly great compass within,
That the length and the breadth and the sweep of the marshes of Glynn
Will work me no fear like the fear they have wrought me of yore
When length was fatigue, and when breadth was but bitterness sore,
And when terror and shrinking and dreary unnamable pain
Drew over me out of the merciles miles of the plain,—

Oh, now, unafraid, I am fain to face
The vast sweet visage of space.
To the edge of the wood I am drawn, I am drawn,
Where the gray beach glimmering runs, as a belt of the dawn,
For a mete and a mark
To the forest dark:—
So:

Affable live-oak, leaning low,—
Thus—with your favor—soft, with a reverent hand,
(Not lightly touching your person, Lord of the land!)
Bending your beauty aside, with a step I stand
On the firm-packed sand,
Free

By a world of marsh that borders a world of sea.
Sinuous southward and sinuous northward the shimmering band
Of the sand-beach fastens the fringe of the marsh to the folds of the land.
Inward and outward to northward and southward the beach-lines linger and curl
As a silver-wrought garment that clings to and follows the firm sweet limbs of a girl.
Vanishing, swerving, evermore curving again into sight,
Softly the sand-beach wavers away to a dim gray looping of light.

Willow Willow

The poor soul sat sighing by a sycamore tree,
Sing willow willow willow:
With his hand in his bosom and his head upon his knee.

O willow willow willow willow,
O willow willow willow willow,
Shall be my garland;
sing all a green willow,
willow willow willow;
Aye me the green willow must be my garland.

He sighed in his singing,
and made a great moan,
Sing willow willow willow willow;
I am dead to all pleasure,
my true love she is gone.

O willow willow willow willow,
O willow willow willow willow,
Shall be my garland;
sing all a green willow,
willow willow willow;
Aye me the green willow must be my garland.

And what if behind me to westward the wall of the woods stands high?
The world lies east: how ample, the marsh and the sea and the sky!
A league and a league of marsh-grass, waist-high, broad in the blade,
Green, and all of a height, and unflecked with a light or a shade,
Stretch leisurely off, in a pleasant plain,
To the terminal blue of the main.

Oh, what is abroad in the marsh and the terminal sea?
Somehow my soul seems suddenly free
From the weighing of fate and the sad discussion of sin,
By the length and the breadth and the sweep of the marshes of Glynn.

Ye marshes, how candid and simple and nothing-withholding and free
Ye publish yourselves to the sky and offer yourselves to the sea!
Tolerant plains, that suffer the sea and the rains and the sun,
Ye spread and span like the catholic man who hath mightily won
God out of knowledge and good out of infinite pain
And sight out of blindness and purity out of a stain.

As the marsh-hen secretly builds on the watery sod,
Behold I will build me a nest on the greatness of God:
I will fly in the greatness of God as the marsh-hen flies
In the freedom that fills all the space 'twixt the marsh and the skies:
By so many roots as the marsh-grass sends in the sod
I will heartily lay me a-hold on the greatness of God:
Oh, like to the greatness of God is the greatness within
The range of the marshes, the liberal marshes of Glynn.

And the sea lends large, as the marsh: lo, out of his plenty the sea
Pours fast: full soon the time of the flood tide must be:
Look how the grace of the sea doth go
About and about through the intricate channels that flow
Here and there,

Everywhere,
Till his waters have flooded the uttermost creeks and the low-lying lanes,
And the marsh is meshed with a million veins,
That like as with rosy and silvery essences flow
In the rose-and-silver evening glow.

Farewell, my lord Sun!
The creeks overflow: a thousand rivulets run
'Twixt the roots of the sod; the blades of the marsh-grass stir;
Passeth a hurrying sound of wings that westward whirr;
Passeth, and all is still; and the currents cease to run;
And the sea and the marsh are one.

How still the plains of the waters be!
The tide is in his ecstasy;
The tide is at his highest height;
And it is night.

And now from the Vast of the Lord will the waters of sleep
Roll in on the souls of men,
But who will reveal to our waking ken
The forms that swim and the shapes that creep
Under the waters of sleep?
And I would I could know what swimmeth below when the tide comes in
On the length and the breadth of the marvellous marshes of Glynn.

— Sidney Lanier

Take this for my farewell and latest adieu,
Sing willow willow willow,
write this on my tomb,
that in love I was true.

O willow willow willow willow,
O willow willow willow willow,
Shall be my garland;
sing all a green willow,
willow willow willow;
Aye me the green willow must be my garland.

I'm Seventeen Come Sunday

As I rode up one May morning,
One May morning so early,
I overtook a pretty fair maid,
Just as the sun was dawnin'.

*with me rue rum ray,
fother didle ay,
wok fol air didle ido.*

Her stockin's white, and her boots were bright,
And her buckling shone like silver;
She had a dark and a rolling eye,
And her hair hung round her shoulder,

with me rue rum ray...

"Where are you going, my pretty fair maid,
Where are you going, my honey?"
She answered me right cheerfully:
"I'm an errand for me mummy."

with me rue rum ray...

"How old are you, my pretty fair maid,
How old are you my honey?"
She answered me right cheerfully:
"I am seventeen come Sunday."

with me rue rum ray...

"Will you take a man, my pretty fair maid,
Will you take a man, my honey?"
She answered me right cheerfully:
"I darst not for me mummy."

with me rue rum ray...

"Will you come down to my mummy's house,
When the moon shone bright and clearly.
You'll come down, I'll let you in,
And me mummy shall not hear me,"

with me rue rum ray...

"O it's now I'm with my soldier-lad,
His ways they are so winnin';
It's drum and fife is my delight,
And a pint o' rum in the mornin',"

*with me rue rum ray
fa la la la la
wok fol airy,
rue rum rairy,
fa la la la la lay
fol day, fol day,
fol airy dido.*

"It's now I'm with my soldier-lad,
His ways they are so winnin';
It's drum and fife is my delight,
And a pint o' rum in the mornin',"

*with me wok fol airy dido,
fa la la la la la la la ra ra.*

"It's now I'm with my soldier-lad,
His ways they are so winnin';
It's drum and fife is my delight,
And a pint o' rum in the mornin',"

*with me wok fol airy,
wok fol airy day,
wok fol air diddle ido.*

Hail, Bright Cecilia!

Symphony

Introduction

Canzona & Adagio

Allegro – Grave – Allegro

Chorus

Hail! Bright Cecilia, Hail! Fill ev'ry Heart
With Love of thee and thy Celestial Art;
That thine and Music's Sacred Love
May make the British Forest prove
As famous as Dodona's Vocal Grove:

Duet – countertenor, bass

Hark! hark! Each Tree its silence breaks,
The Box and Fir to talk begin!
This in the sprightly Violin,
That in the Flute distinctly speaks!
'Twas Sympathy their list'ning Brethren drew,
When to the Thracian Lyre with leafy Wings they flew.

Aria – countertenor

'Tis Nature's Voice; thro' all the moving Wood
Of Creatures understood:
The Universal Tongue to none
Of all her num'rous Race unknown!
From her it learn'd the mighty Art
To court the Ear and strike the Heart:
At once the Passions to express and move;
We hear, and straight we grieve or hate, rejoice or love:
In unseen Chains it does the Fancy bind;
At once it charms the Sense and captivates the Mind.

Chorus

Soul of the World! Inspir'd by thee,
The jarring Seeds of Matter did agree,
Thou didst the scatter'd Atoms bind,
Which, by the Laws of true proportion join'd,
Made up of various Parts one perfect Harmony

Aria – soprano

Thou tun'st this World below, the Spheres above,
Which in the Heavenly Round to their own Music move.

Trio – countertenor, tenor, bass

With that sublime Celestial Lay
Dare any Earthly Sounds compare?
If any Earthly Music dare,
The noble Organ may.
From Heav'n its wondrous Notes were giv'n,
(Cecilia oft convers'd with Heav'n,)

Some Angel of the Sacred Choir
Did with his Breath the Pipes inspire;
And of their Notes above the just Resemblance gave,
Brisk without Lightness, without Dulness Grave.

Aria – bass

Wondrous Machine!
To thee the Warbling Lute,
Though us'd to Conquest, must be forc'd to yield:
With thee unable to dispute,

Aria – countertenor

The Airy Violin
And lofty Viol quit the Field;
In vain they tune their speaking Strings
To court the cruel Fair, or praise Victorious Kings.
Whilst all thy consecrated Lays
Are to more noble Uses bent;
And every grateful Note to Heav'n repays
The Melody it lent.

Duet – countertenor, tenor

In vain the Am'rous Flute and soft Guitar,
Jointly labour to inspire
Wanton Heat and loose Desire;
Whilst thy chaste Airs do gently move
Seraphic Flame and Heav'nly Love .

Aria – tenor

The Fife and all the Harmony of War,
In vain attempt the Passions to alarm,
Which thy commanding Sounds compose and charm.

Duet – basses

Let these among themselves contest,
Which can discharge its single Duty best.
Thou summ'st their diff'ring Graces up in One,
And art a Consort of them All within thy Self alone.

Chorus

Hail! bright Cecilia, Hail to thee!
Great Patroness of Us and Harmony!
Who, whilst amongst the Choir above
Thou dost thy former Skill improve,

With Rapture of delight dost see
Thy Favourite Art
Make up a Part
Of infinite Felicity.
Hail! bright Cecilia, Hail to thee!
Great Patroness of Us and Harmony!

SOLO ARTISTS

Soprano **Catherine Haight** is well known to Seattle audiences for her performances of Baroque music. She is an accomplished performer of the oratorio repertoire, including all of the major works of Handel and Bach, as well as works by Vivaldi, Purcell, Mozart, Haydn, Beethoven, Brahms and others. For the past five years, Ms. Haight has been a guest soloist with the Pacific Northwest Ballet in their acclaimed production of *Carmina Burana*. She traveled with them to Australia to perform as part of the Melbourne Festival in 1995, and to the Kennedy Center for three performances in 1996. Her recent recordings include: Mendelssohn's *Lobgesang* with Philharmonia Northwest; Orff's *Carmina Burana* with the Seattle Choral Company; and Handel's *Messiah* with Orchestra Seattle and the Seattle Chamber Singers under the direction of George Shangrow.

One of the Pacific Northwest's premier mezzo-sopranos, **Emily Lunde** is a Seattle native who has sung extensively with many of the area's finest ensembles, including the Seattle Symphony, Orchestra Seattle and the Seattle Chamber Singers, Northwest Sinfonietta, Seattle Choral Company, Choir of the Sound, Everett Symphony and Walla Walla Symphony. Ms. Lunde also performs regularly with Pacific Northwest Ballet in their productions of *The Nutcracker* and *A Midsummer Night's Dream*. Her repertoire runs the gamut from early music to classical and contemporary works, with a special affinity for music of the Baroque period. She has performed all of the great Bach passions as well as many of Handel's fabulous oratorios, including *Messiah*, which she recently recorded with OSSCS. Last season Ms. Lunde was featured at Benaroya Hall in Ravel's *Shéhérazade* and Bach's *St. Matthew Passion* with OSSCS, and in a concert performance of Deems Taylor's *Peter Ibbetson* with the Seattle Symphony.

Countertenor **Steve Bryant** has performed a broad range of early and modern music as a countertenor, mezzo-soprano and *haute contre*. He has made a specialty of performing music written for castrati, having performed in a concert version of Gluck's *Orfeo ed Euridice* and in a solo drama, *Voice of an Angel: A Castrato Remembers*. Last season he appeared with both Choral Arts Northwest and Pacific Northwest Chamber Chorus in Leonard Bernstein's Choruses from *The Lark*, in the solo role composed for Russell Oberlin. He has performed at the Castle Rock Festival, the University of California, San Francisco's Old First Church, and on KPFA radio in Berkeley. As music director of Sweet Corn Productions, he has produced and directed many concerts of early music featuring original instruments, and staged a Britten festival in San Francisco. He is a student of former MGM contract opera artist Maria Greco, who with Beniamino Gigli shared the highly reputed Enrico Rosati as a teacher.

Tenor **Jerry Sams** has been an active soloist and chorus member with the Seattle Chamber Singers from the early years of the ensemble through the present. With the Seattle Chamber Singers he has been featured soloist in most of the great Handel oratorios, as well as many Bach cantatas and works of Bach, Mozart, and other masters of the choral repertoire. Mr. Sams was tenor soloist in the premiere performance of *The Marshes of Glynn* with the Northwest Chamber Orchestra in 1975, and he also performed the work with Philharmonia Northwest in 1996. Mr. Sams studied voice at Pomona College and the University of California at Santa Barbara, and since that time has sung with many of the choral groups in the Bay Area and the Pacific Northwest.

Tenor **Stephen Wall** has appeared frequently with Orchestra Seattle since 1985, when he performed as a soloist in Bach's *St. Matthew Passion*. He has been featured in leading and supporting roles with Seattle Opera, Portland Opera, Utah Festival Opera, and Tacoma Opera, and soloed with the symphonies of Seattle, Vancouver, Spokane, Everett, Bellevue, Yakima, Pendleton, Great Falls and Sapporo (Japan). Mr. Wall is featured on OSSCS' new CD release of Handel's *Messiah*. In January, he appeared in a supporting role in Seattle Opera's performances of *Boris Godunov*. Mr. Wall will rejoin OSSCS in June for a performance of Mendelssohn's oratorio *Elijah* in Benaroya Hall.

A native of Washington, baritone **Brian Box** received his Masters degree in vocal performance from Western Washington University in 1985. Mr. Box performs frequently with many Northwest ensembles, including Orchestra Seattle and the Seattle Chamber Singers, Seattle Choral Company, Seattle Pro Musica, Bellevue Chamber Chorus, and Choir of the Sound. He has performed with Rudolf Nureyev, singing Mahler's *Songs of a Wayfarer* to Mr. Nureyev's dance. Mr. Box has performed frequently with OSSCS in such works as Bach's *St. Matthew Passion*, *St. John Passion*, and Christmas Oratorio, and appears on their new CD of Handel's *Messiah*, as well as on previous recordings of music by Bach and Vaughan Williams. The regional winner of San Francisco Opera's 1988 Merola Opera Program, he made his Seattle Opera debut as the Corporal in Donizetti's *Daughter of the Regiment* and has subsequently performed the roles of Corphee in *Don Carlos*, the Shepherd in *Pelléas et Mélisande* and Lucas' friend in *The Passion of Jonathan Wade*. For Tacoma Opera, Mr. Box created the role of Franz in the world premiere of Carol Sams' *The Pied Piper of Hamelin*. He has also performed extensively with Seattle Opera's Education Program and Northwest Operas in the Schools. Mr. Box will return to Benaroya Hall with OSSCS on March 24, 2000 for a performance of Bach's Mass in b minor.

ORCHESTRA SEATTLE

Violin Dajana Akrapovic Lauren Daugherty Alison Han Stephen Hegg Sue Herring Fritz Klein* Gregor Nitsche Leif-Ivar Pedersen** Elizabeth Robertson Rob Rubin Druska Salisbury-Milan Theo Schaad	Viola Deborah Daoust Beatrice Dolf Saundrah Humphrey Katherine McWilliams* Tim Prior Cello Julie Reed* Valerie Ross Joan Selvig Matthew Wyant	Bass Jo Hansen* Chris Simison Flute Kate Johnson* Megan Lyden Oboe Sarah Bahauddin Tim Garrett*	Clarinet Alan Lawrence Gary Oules* Bassoon Jeff Eldridge Judith Lawrence* Horn Barney Blough Don Crevie Jennifer Crowder Laurie Heidt	Trumpet David Cole Thomas J. Simmons Gordon Ullmann* Matthew Walsh Trombone Moc Escobedo David Holmes Chad Kirby	Tuba David Brewer Timpani Daniel Oie Harpisichord Joseph Adam Assistant Conductor Justin Cole * <i>principal</i> ** <i>concertmaster</i>
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Soprano

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Kyla DeRemer
Susan Dier
Dana Durasoff
Cinda Freece
Kiki Hood
Daniella Kim
Lorelette Knowles
Jill Kraakmo
Nancy Lewis
Paula Rimmer
Nancy Shasteen
Liesel Van Cleeff

Alto

Sharon Agnew
Julia Akoury-Thiel
Carolyn Cross Avery
Cheryl Blackburn
Jane Blackwell
Shireen Deboo
Penny Deputy
Laura Dooley
Deanna Fryhle
Christine Hackenberger
Theodora Letz
Susan Maloff
Adrienne McCoy
Suzi Means

Laurie Medill
Nancy Robinson
Debra Schilling
Annie Thompson
Kristin Zimmerman

Tenor

Alex Chun
Ralph Cobb
Alvin Kroon
Jon Lange
Timothy Lunde
Thomas Nesbitt
Vic Royer
Jerry Sams

Bass

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