

1920-1981  
JOSEPH HAYDN

# Die Jahreszeiten

THE SEASONS



**SEATTLE CHAMBER SINGERS**

and the

**BROADWAY CHAMBER SYMPHONY**

George Shangrow  
Conductor

April 4, 1981

Meany Theater

8:00 p.m.



The **Seattle Chamber Singers**, now in their twelfth season, are gaining increasing recognition for their musicality and the spirit of their interpretation. Seattle critics have named them the best choral group in town. Their *St. Matthew Passion*, *Messiah*, and other wonderful oratorios and choral works have been enjoyed by hundreds of concert-goers.

The **Broadway Chamber Symphony's** second season offers the Pacific Northwest some of the best from the Classical and Romantic literature. Since their founding in 1979 by director George Shangrow, the BCS has grown in size and versatility, offering subscription concert series, guest artists and community concerto competitions. This summer, along with the Seattle Chamber Singers, the orchestra will be making its first European concert tour.



**George Shangrow**, Musical Director and founder of the Seattle Chamber Singers, is well known in Northwest musical circles. He is Music Director for University Unitarian Church and is director of choral activities at Seattle Central Community College. A pianist and harpsichordist of critical acclaim, he has produced the popular "Basically Baroque" concert series and Pacific Chamber Opera. In September of 1979, Mr. Shangrow founded his own orchestra, the Broadway Chamber Symphony. To his credit are appearances as guest conductor for the Northwest Chamber Orchestra, the Seattle Symphony Players Organization and the Seattle Philharmonic.



Soprano **Marianne Weltmann** appears tonight as Hanne. Ms. Weltmann received her musical training at Juilliard under scholarship, thereafter making extensive soloist appearances in the United States and Europe. She has been guest soloist for the Seattle Chamber Singers and Seattle Chorale. Her many voice students have been winners of the regional Met auditions and the Cecilia Schultz awards, as well as faculty positions at various Northwest colleges.



**Jerry Sams** appears tonight in the tenor role of Lukas. A veteran member and regular soloist with the Seattle Chamber Singers, Mr. Sams is well known for his performances in *Messiah*, *Israel in Egypt*, *Saul*, *Bach's Mass in bm* and *St. Matthew Passion*. He has been guest soloist with the Northwest Chamber Orchestra, the Northwest Boychoir and is the tenor soloist for the University Unitarian Church.



**Paul Berkolds**, who appears tonight as Simon, received his musical training at the University of Washington where he earned a Bachelor of Music degree in vocal performance. To his credit are many roles including Don Alfonso in *Così fan Tutte*, Colline in *La Bohème*, Falstaff in *Merry Wives of Windsor* as well as Don Quixote in the musical *Man of La Mancha*. Mr. Berkolds was a member of the prestigious Santa Fe Opera Apprentice Artists Program. He is currently a member of the Singers Training Program with Seattle Opera.

## SEATTLE CHAMBER SINGERS

### Sopranos

Pamela Dolan  
Ann Duncan  
Rebecca Hayden  
Katherine Korbuszewski  
Theresa Labrador  
Carol Leenstra  
Victoria Leslie  
Elizabeth Pear  
Joan M. Penney  
Liesel Rombouts  
Kristi Tulloss  
Janet Vinikow  
Susanna Walsh  
Nancy Williamson

### Altos

Anita Ashford-Trotter  
Sara Hedgpeth  
Mary Beth Hughes  
Jan Kinney  
Laurie Medill  
Judy Rosenfeld  
Nancy Shasteen  
Nedra Slauson  
Kay Verelius

### Tenors

David DeRevere Call  
Ronald Carson  
Fred Fanning  
Morris Jellison  
Robert P. Mead  
Peter B. Schindler  
Steve Stevens  
Robert Trotter

### Bass-Baritone

Sky Anthony Carroll  
Joe R. Hill  
Gary A. Jankowski  
Domenico Minotti  
James Murphy  
Bob Schilperoort  
Sandy Thornton  
Dale A. Uhlman  
Terry J. Veal  
Jeff Wickstrom  
Dennis VanZandt

## BROADWAY CHAMBER SYMPHONY

### Violin I

Mike Scott, *principal*  
Peggy Bardarson  
Rebecca Livezy  
Eileen Lusk  
Marcia McElvain  
Ed Dannhauer  
Phyllis Rowe  
Laura Martin

### Violin II

Cathy Burroughs, *principal*  
Donna Weller  
Sandy Sinner  
Jacqueline Cederholm  
Avron Maletsky  
Mark Kapeluck  
Ellen Ziontz  
Jane Crigler

### Viola

Joy Wood, *principal*  
Beatrice Dolf  
Robert Shangrow  
Catherine McWilliams  
Shari Peterson  
Stephanie Read

### Cello

Kara Hunnicutt, *principal*  
Ron Welch  
Marjorie Parkington  
Rebecca Beyer  
Barbara Salkin  
Rosemary Berner

### Bass

Michael Hovnanian  
Delores DeLoria  
Christine Howell

### Trombone

Bob Phillips  
Adrienne Frank  
Greg James

### Timpani

Blake Williams

### Flute

Janeen Shigley, *principal*  
Carol Wollenberg

### Clarinet

Gary Oules, *principal*  
Larry Wilkinson

### Oboe

Geoffrey Groshong, *principal*  
Huntley Beyer

### Bassoon

Dan Kerlee, *principal*  
Blain DeVoy

### Trumpet

Gary Fladmoe, *principal*  
Douglas Bergt

### French Horn

Maurice Cary  
Brent Hillier

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### Organizational Staff

Kay Verelius, Business Manager  
Peter Schindler, Vocal Coach  
Eileen Lusk, Orchestral Personnel Manager  
Susanna Walsh, Accountant  
Laurie Medill, Publicity

### Acknowledgments

University Unitarian Church  
Anita Ashford-Trotter  
Christopher Young  
Terre Harris

## PROGRAM NOTES

by  
Gary Fladmoe

Until the genius of Mozart rose to prominence in the latter half of the 18th century, Franz Joseph Haydn was regarded as the greatest composer alive. Haydn's compositional output was vast by the most prolific standards, and he became the first major musical force in the historical period we have come to designate as "Classical." So influential was Haydn in directing the course of music in the Classical period, that even though the new trends did not start with him, he is often referred to as the "father" of the symphony, the string quartet and the sonatas, as they were developed during his career.

Haydn was born in Rohrau, Austria, on March 31, 1732, the same year that George Washington was born in America. As a child he displayed a strong musical talent and he developed skills as a violinist and harpsichordist. During his youth, Haydn made a meager income from teaching students and occasional engagements as a violinist, but he continued his musical study and began to compose music for patrons at court. His positions with the Austrian royalty grew in importance and responsibility over the years, allowing him supervision over concerts and rehearsals, conducting orchestras and writing music for regular and special events. It was an ideal environment for Haydn for he was free from want and social pressures and could devote his time exclusively to his creative life. A failed marriage had left him a basically unhappy man, but the fame he was gaining as a world-renowned musician and composer was some compensation.

In 1781 Haydn met Wolfgang Amadeus Mozart for the first time, and the two became instant friends. Haydn, although 24 years older than Mozart and seen more as a mentor than a contemporary, actually learned a great deal through the friendship. The youth and adventurous approach that Mozart possessed was emulated by Haydn, and the music Haydn wrote after becoming friends with the young genius displayed a new and profound richness. (Haydn was also briefly associated with the young Beethoven. That teacher-student relationship was short because their temperaments clashed hopelessly. Haydn could neither comprehend nor cope with Beethoven's personality.)

With his fame and fortune assured, but his physical strength waning, Haydn retired from court life. Failing physical health did not affect his creative health, however. In 1791 he composed an anthem to commemorate the birthday of Emperor Franz Joseph II, which became the Austrian national anthem. Then, in his only attempts to write oratorios, Haydn composed what many recognize as his greatest musical accomplishments: *The Creation* and *The Seasons*. They were the last two works of his life and both have come to be regarded as the consummate masterpieces of the format.

As America witnessed the birth of Abraham Lincoln in 1809, Haydn seemed to sense that the end of his life was near. He completed his will on May 26th of that year and five days later he died. Napoleon ordered an honor guard placed at Haydn's house and selected important military officers to conduct his body to its final resting place. But the tribute that would surely have impressed Haydn the most came on July 15, 1809, when Mozart's *Requiem* was sung in Haydn's honor. Thus, the two friends were musically reunited, perhaps an appropriate confirmation of what was probably the only meaningful relationship in Haydn's entire life.

*The Creation* had been an immediate success throughout Europe. Haydn was a deeply religious man and viewed his composition of *The Creation* as a service to his God. He was, however, motivated to create an oratorio meant for his native land in modes and expressions familiar to its people. In *The Seasons* we see Haydn as a man who had come to realize his place in the natural environment and who was trying to express his appreciation for the natural elements of that environment. Taken together, *The Creation* and *The Seasons* seem to represent the unification of the spiritual and physical sides of Haydn's existence. His musical expressions in the two works become objective descriptions of the universe as he knew and understood it.

\* \* \*

The overall formal structure of *The Seasons* seems to lend itself to two analyses. One interpretation is to view the work in symphonic proportions, with each season representing a movement. Tempo relationships and key patterns help make this a convenient theory. "Spring" would represent the opening allegro movement. "Summer," with its slower tempi, suggests the typical slower second movement. "Autumn" could be viewed as a scherzo, and "Winter," the finale. Perhaps a more interesting, but equally valid analysis is to view the work as a broad application of the sonata-allegro form which so characterized the Classical period. "Spring," with its clear form and key relationships would serve as the sonata exposition. "Summer," with less defined relationships and greater diversity of keys represents the development section. The return to clear forms in "Autumn" could serve as the recapitulation, while the form and tonal wanderings of "Winter" could be called a coda.



With the scoring of *The Seasons*, Haydn greatly expanded the standard classical orchestra. To the regular strings, pairs of winds and brass and percussion, he added a piccolo, contrabassoon, an additional pair of horns, a third trumpet, three trombones, extra percussion and extra strings.

The epic poem "The Seasons," by James Thomson of England, serves as the textual basis for all the oratorio with the exception of two selections in the "Winter" section; short poems by Burger and Weisse were chosen here. The German translation is by Baron von Swieten. The events of the text represent an ongoing sequence of natural events.

The oratorio begins with **Spring**. An instrumental overture depicts the passing of Winter: Menacing sounds give way to a lighter and more graceful motif, which, through a thinning of the orchestral texture, suggests the Spring thaw. The three soloists enter in the order of bass, then tenor, then soprano, keeping with the lightening of the texture. Then follows the first chorus, a true pastorale — folk-like in style with a lilting melody set in 6/8 meter. There is a ring of familiarity in the music of the fourth number of "Spring," because Haydn made use of the melody of the Andante movement of his *Surprise Symphony*. The melody had become so popular that Haydn equated it with the popularity of a folk song. He scored it in *The Seasons* with the piccolo and oboe to suggest the farmer whistling a happy tune in the beauty of Spring. The movement concludes with a rousing choral fugue praising God.

The tenor and bass introduce **Summer** by describing the dawn and the crowing of the cock (which we hear in the oboe). A horn call summons the Austrian peasants to the fields at the beginning of the 10th number, an aria for the bass. The number concludes leading smoothly into an accompanied soprano recitative announcing the appearance of the sun. "Behold the sun, he rises, he mounts," a number for the trio of soloists and the chorus, is a parallel to Haydn's sunrise in *The Creation*. It is a hymn of praise to the sun and its importance to Nature, and it takes Haydn only six measures to paint the sun rising to its full glow. The next several numbers depict the heat of the day and its effect upon man and the rest of Nature. Gentle syncopations in the winds over muted strings suggest the oppressive heat, causing flowers to droop, pastures to turn brown and water to dry up and disappear. Syncopations increase in speed and suggest the panting of man and beast. The 14th number brings descriptions of the more pleasant aspects of a summer day: a shepherd piping, murmuring ash trees, humming insects and the running of a brook. Then follows a recitative by the three soloists in which they describe the lull that often precedes a storm. The suggestion of what is to come is subtly introduced when a timpani roll interrupts the recitative, depicting distant thunder. The next chorus, "Hark, the storm's tremendous voice," is the first modern musical storm scene; that is to say, it is the first depiction of a thunderstorm using a large orchestra. Summer ends with the disappearance of the storm and the environment returning to a state of normalcy. Evening bells summon the workers home from the fields. The season closes with a description of the evening star and the peace of the sleeping village.

**Autumn** is in praise of the industry of man. The soloists describe the bounty of the harvest and the joy of the farmer upon seeing it. This season also reveals the tender affection between Hanne and Lukas. The closeness of the two is emphasized by their singing identical melodies. Their long duet has coloratura passages which suggest some of the great arias of Italian opera. Haydn gives a brief hint of the Winter to come with a symbolic passing into a minor key. It is fleeting, but reminds us of the inevitable change of season and, ultimately, death. Autumn also brings the hunt. The bass sings an aria in which we experience the tracking of prey by the hounds: as the scent grows stronger, the music accelerates as if the orchestra is speeding along beside the dog. When the prey is located, the dog points, and the music comes to a standstill. The bird thrashes to escape, takes to flight and plummets to the ground in a wild melodic leap after being shot (a crash from the winds and timpani). Having left the horns silent in the score for quite some time, Haydn now summons them to full force to announce the opening of the hunting chorus. Haydn used true hunting calls in the horns to accompany the chorus depicting the capture of a stag. The final number of this season is the rousing chorus "Bravo, the wine is here!" As the revelry progresses, we have a remarkable musical depiction of drunkenness: the fugue has off-beat accents at differing places in the voice parts giving the effect of the peasants reeling from wine. In fact this fugue has come to be called the "tipsy fugue." The tempo increases and German dance music is suggested. Haydn used two keys simultaneously to evoke the effect of wine on the singers. Octave leaps in low strings depict jumping men. The bassoons and low strings utter some obscene belches and the sopranos climb to a high B-flat for a staggering hiccup! As if in a Breugel painting, this tour-de-force closes with the participants totally intoxicated.

A highly chromatic introduction, nearly Wagnerian in its style, opens **Winter**. The string scoring paints Winter as desolate and bleak. The soprano tells of shortening days, the accompanying sadness, and the dismal quality of ever-increasing blackness of night. The tenor tells us of the freezing effect of Winter on the lakes and waterfalls. The face of the earth is described as a grave. The tenor aria tells of a traveller who has lost his way, trembling from fear and cold. As the traveller sees a light ahead, the key changes from minor to major. He finds a safe haven in the home of a peasant. There is a spinning song, then another tale told around the spinning wheel about an attempted seduction of an innocent country girl by a nobleman. The seduction fails and the narrative is interrupted by laughter from the chorus — a device that was to serve as a model for Karl Maria von Weber in his laughing chorus in *Der Freischutz*. In this final section of the oratorio, Haydn engages in the symbolism of comparing the seasons to a life-span, with Winter representing old age. The finale of *The Seasons* is for the trio and double chorus, and concludes with another great chorus fugue. Like the season when Winter gives way to Spring, man's life does not end with death, but is resurrected to eternal life with God. The work ends in extremely subtle and sublime simplicity with a four-measure "Amen."

# JOSEPH

# Die Fahrt

THE SEA

## Der Frühling / Spring

- Nr. 1. Einleitung  
 Rezitativ (Simon, Lukas, Hanne) ..... Seht, wie der strenge Winter flieht  
*See, how sad gloomy winter flies*
- Nr. 2. Chor ..... Komm, holder Lenz  
*Come, gentle spring*
- Nr. 3. Rezitativ (Simon) ..... Vom Widder strahlet jetzt  
*Now in his course the sun*
- Nr. 4. Arie (Simon) ..... Schon eilet froh der Ackersmann  
*With eagerness the husbandman*
- Nr. 5. Rezitativ (Lukas) ..... Der Landmann hat sein Werk vollbracht  
*The countryman has done his due*
- Nr. 6. Terzett und Chor (Lukas, Simon, Hanne, Chor) ..... Sei nun gnädig  
*Be now gracious*
- Nr. 7. Rezitativ (Hanne) ..... Erhört ist unser Flehn  
*Our humble pray'rs are heard*
- Nr. 8. Freudenlied (Hanne, Lukas, Simon, Chor) ..... O wie lieblich ist der Anblick  
*O what num'rous charms*
- Nr. 9. Chor (Hanne, Lukas, Simon, Chor) ..... Ewiger, mächtiger  
*Endless God, mighty God*

## Der Sommer / Summer

- Nr. 10. Rezitativ (Lukas, Simon) ..... In grauem Schleier rückt heran  
*Her face in dewy veil conceal'd*
- Nr. 11. Arie (Simon) ..... Der muntre Hirt versammelt nun  
*The ready swain is gath'ring now*  
 Rezitativ (Hanne) ..... Die Morgenröte bricht hervor  
*With rosy steps youngday pours in*
- Nr. 12. Terzett und Chor (Hanne, Lukas, Simon, Chor) ..... Sie steigt herauf, die Sonne  
*The sun ascends, he mounts*
- Nr. 13. Rezitativ (Simon) ..... Nun regt und bewegt sich  
*Now comes in swarms*
- Nr. 14. Rezitativ (Lukas) ..... Die Mittagssonne brennet jetzt  
*'Tis noon, and vertical*
- Nr. 15. Kavatine (Lukas) ..... Dem Druck erliegt die Natur  
*Distressfull nature fainting sinks*
- Nr. 16. Rezitativ (Hanne) ..... Willkommen jetzt, o dunkler Hain  
*O welcome now, ye shady groves*
- Nr. 17. Arie (Hanne) ..... Welche Labung für die Sinne  
*O what comfort to the senses*
- Nr. 18. Rezitativ (Simon, Lukas, Hanne) ..... O seht, es steigt in der schwülen Luft  
*Behold, on yonder edge of mountains high*
- Nr. 19. Chor ..... Ach, das Ungewitter naht  
*O, the tempest comes o'er head*
- Nr. 20. Terzett mit Chor (Lukas, Hanne, Simon, Chor) ..... Die düstren Wolken trennen sich  
*The cloudy welkin now clears up*



# HAYDN

## Reszeiten

SEASONS



### Der Herbst / Autumn

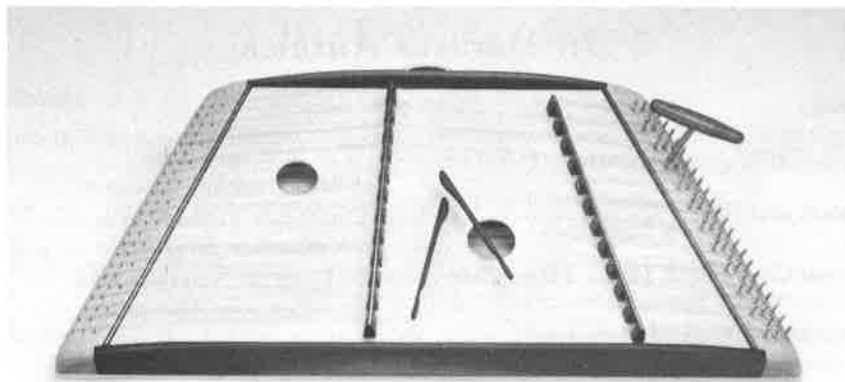
- Nr. 21. Einleitung  
Rezitativ (Hanne) ..... Was durch seine Blüte  
*What by various blossoms*
- Nr. 22. Rezitativ (Lukas, Simon) ..... Den reichen Vorrat führt er nun  
*Th' abundant harvest now he brings*
- Nr. 23. Terzett mit Chor (Simon, Hanne, Lukas, Chor) ..... So lohnet die Natur den Fleiß  
*So nature ever kind repays*
- Nr. 24. Rezitativ (Hanne, Simon, Lukas) ..... Seht, wie zum Haselbusche dort  
*Behold, how to the hazelbank*
- Nr. 25. Duett (Lukas, Hanne) ..... Ihr Schönen aus der Stadt, kommt her  
*Ye ladies fine and fair, o come*
- Nr. 26. Rezitativ (Simon) ..... Nun zeigt das entblößte Feld  
*Now on the stripped fields appear*
- Nr. 27. Arie (Simon) ..... Seht auf die breiten Wiesen hin  
*Behold the wide extended meads*
- Nr. 28. Rezitativ (Lukas) ..... Hier treibt ein dichter Kreis  
*Here closed rings compel*
- Nr. 29. Chor ..... Hört das laute Getön  
*Hear the clank and the noise*
- Nr. 30. Rezitativ (Hanne, Simon, Lukas) ..... Am Rebenstocke blinket jetzt  
*The vineyard now in clusters bright*
- Nr. 31. Chor ..... Juhhe, der Wein ist da  
*Heyday, the liquor flows*

### Der Winter / Winter

- Nr. 32. Einleitung
- Nr. 33. Rezitativ (Simon, Hanne) ..... Nun senket sich das blasse Jahr  
*Now sinks the pale declining year*
- Nr. 34. Kavatine (Hanne) ..... Licht und Leben sind geschwächt  
*Light and life in sadness languish*
- Nr. 35. Rezitativ (Lukas) ..... Gefesselt steht der breite See  
*By frost cemented stands the lake*
- Nr. 36. Arie (Lukas) ..... Hier steht der Wandrer nun  
*Here stands the wand'rer now*
- Nr. 37. Rezitativ (Lukas, Hanne, Simon) ..... So wie er naht, schallt in sein Ohr  
*As he draws nigh, soon to his ears*
- Nr. 38. Lied mit Chor (Hanne, Chor) ..... Knurre, schnurre, knurre  
*Set the wheel agoing*
- Nr. 39. Rezitativ (Lukas) ..... Abgesponnen ist der Flachs  
*Th' ev'ning task performed is*
- Nr. 40. Lied mit Chor (Hanne, Chor) ..... Ein Mädchen, das auf Ehre hielt  
*An honest countrygirl there was*
- Nr. 41. Rezitativ (Simon) ..... Vom dürrn Oste dringt  
*Now from the livid East*
- Nr. 42. Arie (Simon) ..... Erblicke hier, betörter Mensch  
*Behold, o weak and foolish man*
- Nr. 43. Rezitativ (Simon) ..... Sie bleibt allein und leitet uns  
*Alone she strays! Alone she too*
- Nr. 44. Terzett und Doppelchor (Simon, Lukas, Hanne, Chor) .. Dann bricht der große Morgen an  
*Then comes the great and glorious morn*

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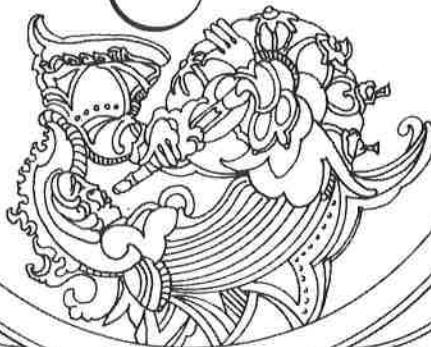
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