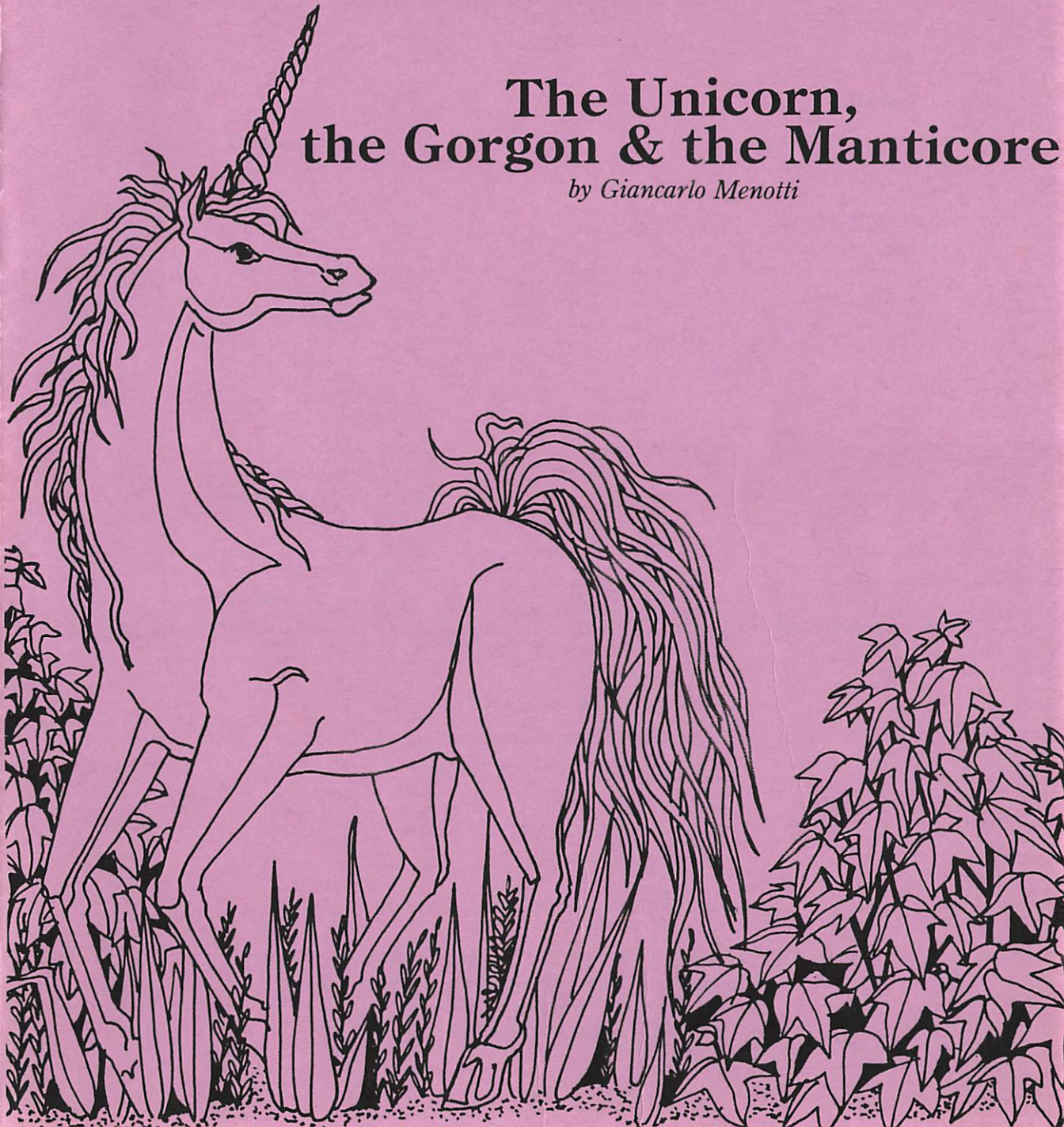


SEATTLE CHAMBER SINGERS

George Shangrow, conductor

The Unicorn, the Gorgon & the Manticore

by Giancarlo Menotti



THE SEATTLE CHAMBER SINGERS
SMALL ENSEMBLE
George Shangrow, conductor

SOPRANO

* Belle Chenault
* Crissa Cugini
* Kyla De Remer
Laurie Flint
Catherine Haight
Pamela Hill
Kathe Kern
Jill Kraakmo
Jeanne Van Bronkhorst

TENOR

John Addison
Henry Elsen
Phil Mortenson
Gene Patterson
* Jerry Sams

* - madrigal singers

ALTO

Marta Chaloupka
Mary Beth Hughes
Ruth Libbey
* Laurie Medill
Susan Miller
* Nancy Shasteen
Nedra Slauson
* Kay Verelius

BASS

John Behr
* Gustave Blazek
* Andrew Danilchik
Mark Haight
Ken Hart
Brian McGee
Delwyn Olivier
* Robert Schilperoort

SOLOISTS IN "THE LARK"

Catherine Haight, soprano
Nancy Shasteen, alto

OUR SPECIAL THANKS TO

Belle Chenault, rehearsal conductor

The Broadway Symphony/Seattle Chamber Singers
are pleased to enjoy the status of
artists-in-residence at
UNIVERSITY UNITARIAN CHURCH

THE SEATTLE CHAMBER SINGERS
George Shangrow, conductor

November 1, 1986

8:00pm

MADRIGALS OF THE RENAISSANCE

Spring Returns	Luca Marenzio
Rest Sweet Nymphs	Francis Pilkington
I Love, Alas, I Love Thee	Thomas Morley
Flora Gave Me Fairest Flowers	John Wilbye
The Silver Swan	Orlando Gibbons
Hark, All Ye Lovely Saints Above	Thomas Weelkes

CHORUSES FROM "THE LARK"

LEONARD BERNSTEIN

Prelude
Spring Song
Court Song
Benedictus
Soldier's Song
Sanctus
Requiem
Gloria

INTERMISSION

THE UNICORN, THE GORGON
AND THE MANTICORE

GIAN CARLO MENOTTI

THE UNICORN, THE GORGON AND THE MANTICORE or The Three Sundays of a Poet

A Madrigal Fable for Chorus and Instruments
by Gian Carlo Menotti

- The Unicorn: "No hunter can catch him, but he can be trapped by the following stratagem: a virgin girl is led to where he lurks and there she is sent off by herself into the wood. He soon leaps into her lap when he sees her and embraces her, and hence he gets caught."
- The Gorgon: "It is a beast all set over with scales like a dragon, having no haire except on his head, great teeth like Swine, having wings to fly and hands to handle, in stature betwixt a Bull and a Calfe."
- The Manticore: "It has a three-fold row of teeth . . . the face of a man with gleaming blood-red eyes . . . a tail like the sting of a scorpion, and a shrill voice which is so sibilant that it resembles the notes of flutes."

(from *The Book of Beasts*)

Gian Carlo Menotti was born in Cadegliano, Italy, in 1911. His inclusion in the scene of American music stretches a point, as he has never renouced his Italian citizenship. But he spent the greater part of his life in the United States—he came here when he was seventeen—and won his greatest successes in this country. Besides, his librettos, which he writes himself, are generally in English. Menotti is the most successful opera composer of our day. He has created a series of lyric dramas that has spread his name throughout the musical world. The list includes *The Medium* (1946), *The Consul* (1950), *Amahl and the Night Visitors* (1951), *The Saint of Bleecker Street* (1954), *The Last Savage* (1963), and *Help! Help! The Globolinks!* (1968).

The Unicorn, the Gorgon and the Manticore (or *The Three Sundays of a Poet*) was written in the early 1950s and is the story of a strange Man in the Castle who was shunned by the Townsfolk for his peculiar ways. When he is seen on Sunday with his Unicorn, the Man in the Castle is mocked by the Townsfolk. But soon, following the lead of the Count and Countess, they imitate him. On the second Sunday, the Man in the Castle appears at a picnic with a Gorgon. To the queries of the Townsfolk as to the fate of the Unicorn, he answers that he grew tired of him and "peppered and grilled him." Soon shocked surprise turns to envy and Gorgons are the rage. On the third Sunday, the Man in the Castle appears with the Manticore and tells the scandalized Townsfolk that the Gorgon died of murder. They again bow to his influencé and having secretly disposed of their Gorgons they bring the Manticore into fashion.

When the Man in the Castle is seen no more, the Townsfolk, sure that his Manticore has met the same fate as his other animals, form a committee and march on the Castle to stop the crimes. There they find the Man dying in the company of his three animals. To him the animals represented the dreams of youth (The Unicorn), manhood (The Gorgon) and old age (The Manticore). These creations were easily adopted and discarded by the Townsfolk as passing whims, but for the Man in the Castle, they were the very essence of his life.

- Introduction: There once was a man in a castle. He shunned the Countess' parties; he yawned at town meetings. Oh what a strange man! He does not go to church on Sundays.
- Interlude I The Dance of the Man in the Castle
- 1st Madrigal Every Sunday afternoon, all the respectable folk went out walking. At four o'clock they greeted each other -- they spoke ill of each other at six!
- Interlude II The promenade
- 2nd Madrigal One Sunday afternoon the proud man in the castle joined the crowd in their promenade by the sea. He walked slowly down the quai leading by a silver chain a captive unicorn! The townsfolk stopped to stare at the ill-assorted pair. Thinking the man insane, some laughed with pity, some laughed with scorn.
- Introduction to the third madrigal
- 3rd Madrigal Unicorn, unicorn, my swift and leaping unicorn, keep pace with me, don't run astray my gentle rover. Beware of the virgin sleeping under the lemon tree. If you kiss her lips the hidden hunter will pierce your throat.
- 4th Madrigal (The count and the countess) "Why are you sad my darling? What shall I buy to make you smile again?" "Ah, my husband dear, I fear you cannot afford to calm my sorrow--Why was I ever born if I must go through life without a unicorn?" "Ah, dry your tears my wife. I swear you will own a unicorn tomorrow!"
- Interlude III The townsfolk stare in surprise as the Count and Countess appear with a unicorn. Soon every respectable couple is seen promenading a unicorn.
- 5th Madrigal (The man from the castle enters with a gorgon) Behold the gorgon, stately and proud! His eyes transfixed but not unaware of the envious stare of the common crowd. Fearless and wild, he slowly sarabands down the street. He fascinates the maiden and frightens the child.
- 6th Madrigal "And what did you do with the unicorn, please?" "He only liked to gambol and tease. So I peppered and grilled him!"

-continued-

- 7th Madrigal (The countess has secretly poisoned her unicorn) 'Ah, my unicorn. He is so very ill. No other one could take his place--besides they have grown too commonplace. I want a gorgon!'
- Interlude IV The townsfolk stare in surprise as the Count and Countess appear with a gorgon. Soon all the respectable couples promenade with gorgons.
- 8th Madrigal (The man from the castle enters with a mantichore) Do not caress the lonely mantichore. He often bites the hand he really meant to kiss. Afraid of love, he hides in secret lairs, and late at night he battles with the sphinx.
- 9th Madrigal 'And what of the gorgon, how is he these days?' 'He was so proud and loud, I quickly grew tired of his ways. First I warned him and then I caged him, finally he died.' 'Of what?' 'Of murder.'
- Interlude V The Countess secretly stabs her gorgon
- 10th Madrigal 'Why are you sad my darling?' 'My gorgon is lost!' 'Hardly a reason to weep. I can get you a dozen at half the original price.' 'How dare you suggest such a thing! Do you expect me to pamper and feed a breed that is common and cheap? (will you) offer me a mantichore?'
- Interlude VI The townsfolk stare in surprise as the Count and Countess appear with a mantichore. Soon all the gorgons are killed and every respectable couple is seen promenading a mantichore.
- 11th Madrigal 'Have you noticed the man in the castle is seen no more, walking his mantichore? I have a suspicion; do you suppose the mantichore too? We must form a committee to stop all these crimes!'
- Interlude VII The march to the Castle
'Slow, much too slow is the judgement of God. We the few, the elect, must take things in our hands. We must judge those who live and condemn those who love. We detest all except what by fashion is blest. For ever and ever, whether evil or good, we shall respect what seems clever.'
- (As they enter the castle, the townsfolk discover the man on his deathbed, surrounded by the unicorn, the gorgon and the mantichore.)

12th Madrigal "Oh foolish people who feign to feel what other men have suffered. You, not I, are the indifferent killers of the poet's dreams. How could I destroy the pain-wrought children of my fancy? Although the world may not suspect it, all remains intact within the poet's heart. Farewell, farewell."

-scene synopsis prepared by Margaret Penne



INSTRUMENTAL ENSEMBLE

Janeen Shigley, flute
Shannon Hill, oboe
Gary Oules, clarinet
Jeff Eldridge, bassoon
David Hensler, trumpet
Rebecca Parker, cello
Allan Goldman, bass
Naomi Kato, harp
Daniel Oie, percussion

-members of the Broadway
Symphony, George Shangrow,
conductor

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Brahms — **THIRD SYMPHONY**
Bartok — **DIVERTIMENTO
FOR STRINGS**
Mozart — **SYMPHONY NO. 25**

Kane Hall
University of Washington

December 6, 8:00 pm

December 7, 2:00 pm

Claudio Monteverdi
1610 VESPERS
Vespro della beata Vergine

St. Joseph's Church
732 18th East

January 31, 8:00 p.m.

Music composed for
WOMEN'S VOICES
Belle Chenault, guest conductor
University Unitarian Church
6556 35th N.E.

December 19, 20, 22 — 8:00 p.m.

G. F. Händel

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