

1980-1981

**SEATTLE CHAMBER SINGERS  
CELEBRATE  
GEORGE FREDERICK HANDEL**



"My Lord, I am sorry to have only entertained them; I'd hoped to make them better."  
— G.F. Handel

**FEBRUARY 3, 1981  
MEANY THEATER  
SEATTLE, WASHINGTON**

**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.

**SOPRANOS**

Pam Dolan  
Ann Duncan  
Rebecca Hayden  
Shirley Kraft  
Teresa Labrador  
Carol Leenstra  
Vicki Leslie  
Janet Vinikow  
Sue Walsh  
Nancy Williamson  
Kristi Tilton

**ALTOS**

Kathy Elkins  
Sara Hedgpeth  
Mary Beth Hughes  
Katie Jezerinac  
Jan Kinney  
Laurie Medill  
Judy Rosenfeld  
Nancy Shasteen  
Nedra Slauson  
Anita Trotter  
Kay Verelius

**TENORS**

David Call  
Ron Carson  
Peter Schindler  
Robert Trotter  
Fred Fanning  
Morris Jellison

**BASSES**

Doug Albertson  
Gary Jankowski  
Jim Murphy  
Bob Schilperoort  
Sandy Thornton  
Dale Uhlman  
Jeff Wickstrom

**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.



**SEATTLE CHAMBER SINGERS  
CELEBRATE  
GEORGE FREDERICK HANDEL**

Born February 23, 1685

—Program—

**ODE ON SAINT CECELIA'S DAY**

Soloists: Polly Detels, *Soprano*  
Ann Duncan, *Soprano*  
Bruce Browne, *Tenor*

Intermission

**DETTINGEN TE DEUM**

Soloists: Ann Duncan, *Soprano*  
Katie Jezerinac, *Alto*  
Peter Schindler, *Tenor*  
Bob Schilperoort, *Baritone*

## PROGRAM NOTES

By Jan Kinney

Tonight we celebrate the 286th birthday of George Frederick Handel, albeit early, since the accepted date is February 23, 1685. 1685 was a hallmark year, for it brought both J.S. Bach and G.F. Handel into the world. Similarities between the two musical giants stop there. If Bach might represent the subjective mysticism of the late Baroque, Handel incarnates its worldly pomp. Where Bach inscribed his manuscripts "Soli Deo Gloria" (only for the glory of God), Handel pushed for and attained social position and musical prestige in both German and English courts. For an assured patronage, Handel left his native Saxony for England in 1712 and became a naturalized British citizen. Even after his death in 1769, Handel continued to dominate the musical life of England for a century.

Although 20th century audiences appreciate Handel as a composer of oratorios, chiefly *Messiah*, he was known to his contemporaries for writing operas. He wrote and produced 40 in a 30-year period. Popularity of Italian-style opera dwindled in London with the rise of the middle class, who demanded entertainment in their own language and portrayals of events other than the ancient. Handel rolled with the times and turned his sense of the dramatic to "sacred opera" or oratorio. In a time covering less than 20 years, he composed 18 major oratorios. In addition to opera and oratorio, Handel composed several extended anthems for the church and many celebration pieces. It is from this latter category that we have chosen tonight's program.

**The Ode on St. Cecelia's Day** is a setting of John Dryden's poem in honor of the patron saint of music. The text describes the universal power of music, the moving force of creation, the Day of Judgment, and of all existence in between. The tenor sings of the process of creation, as Music calls the "jarring atoms" to their ordained places. Primordial chaos is illustrated by the orchestral accompaniment, slipping from modulation to modulation, finally to settle on a chord which resolves into the first chorus. The choir, representing the whole of completed creation, explores the possibilities of the preordained 18th century universe. The soprano asks, "What passions cannot Music raise and quell?" The poem proceeds to answer: "Jubal's hollow shell inspired his brothers to worship; flutes and lutes move us to melancholy; the trumpet's loud clangor excites us to arms; sharp violins arouse jealous pangs; the organ (Cecelia's own instrument) can move heaven itself." The Ode concludes with a portrayal of the last day, when the trumpet call begins to unmake the universe: "The dead shall live, the living die; and Music shall untune the Sky." Handel's triumphal setting of this last chorus tells us that final destruction is a glorious part of the Divine Plan, as surely as was the Creation. Music, at the beginning and the end, is the tool and vehicle of celestial purpose.

**The Dettingen Te Deum** During the early 1740s, England allied herself with Austria against France, Spain, Prussia and Bavaria over the question of the successor to Charles VI of Austria. This was the last war in which monarchs personally went into battle. On June 27, 1743, George II of England led a cavalry charge against the French at Dettingen in Bavaria. His relatively small victory had the surprising result of the French retreat from Germany. When the king returned to England in November of that year, Handel had the *Dettingen Te Deum* ready.

As was the custom of the time, Handel "borrowed" liberally from other composers for his material. The *Dettingen Te Deum* was lifted almost entirely from a Latin Te Deum by an Italian named Urio. However, as an anonymous commentator wrote, "Either Handel's refurbishing of the Urio work is the sole factor which makes it one of the supreme masterworks of the 18th century, or else that fellow Urio must be the most undeservedly neglected composer in history."

This Te Deum is a militaristic work from the first fanfare. There are relatively few solos; rather, the chorus en masse seems to portray the entire nation joined in thanksgiving. Borrowed or not, the music fits beautifully with the English text, a canticle from the Anglican Daily Office. The hymn of praise "Holy, holy, holy, Lord God of Sabaoth," is passed from section to section; the chorus coming together to acknowledge the "infinite majesty of God." By repetition of text, Handel makes certain that we understand that the kingdom of heaven is for *all* believers. The words "we therefore pray Thee, help Thy servant, whom Thou hast redeemed with Thy precious blood," are left unaccompanied to lend a humbleness. The glorious, confident finale repudiates any possibility of the true believer, or the king, or England, ever being confounded.





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—Program—

Beethoven: Piano Concerto No. 4 in G major

Robert Kechley: Hunting Rags

Elgar: Serenade for Strings

Prokofieff: Peter and the Wolf

8 p.m. \* Feb. 18: University Unitarian \* Feb. 22: Kane Hall

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**The Seattle Chamber Singers** are proud to announce their first European concert tour. On July 12, 1981, the Chamber Singers embark on a 22-day performance itinerary that will bring them before audiences in Munich, Salzburg, Venice, Zurich, Paris and London. The programming will be chosen from the Chamber Singers' wide range of repertoire with emphasis on the music of American composers.

We ask the music lovers of the Pacific Northwest to give needed financial support for this important musical undertaking. Please mail your tax-deductible contribution today to

**Seattle Chamber Singers  
515 12th Avenue East  
Seattle, WA 98102**

*The Seattle Chamber Singers is a non-profit, tax-exempt organization in and for the State of Washington. All contributions made to them are tax-deductible according to IRS 501 3-C.*

**Receive Greetings from Europe!!** Contributors of \$25.00 or more will be sent a card from the singers from each and every one of their concert locations on tour.

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*(Members of the Broadway Chamber Symphony)*

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Peggy Bardarson  
Sandra Sinner  
Eileen Lusk  
Avron Maletsky

## VIOLIN II

Cathy Burroughs  
Donna Weller  
Laura Martin  
Jackie Cedarholm

## VIOLA

Sam Williams  
Beatrice Dolf  
Cathy McWilliams  
Shari Peterson

## CELLO

Kara Hunnicutt  
Ron Welch  
Marge Parkington

## BASS

Christine Howell  
Deborah Deloria

## FLUTE

Janine Shigley

## OBOE

Cathy Ledbetter  
Jeanette Houle

## BASSOON

Dan Kerlee

## TRUMPET

Gary Fladmoe  
Doug Bergt  
Ron Ryder

## HARPSICHORD/ORGAN

Robert Kechley

## ACKNOWLEDGMENTS

Laurie Dawson, *program illustrations*  
University Unitarian Church  
Christopher Young  
Peter Schindler

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