

Orchestra Seattle and Seattle Chamber Singers
George Shangrow, Music Director

presents

Music from the High Baroque Courts I
Kenneth Cooper, guest conductor

The Judgment of Paris, A Pastoral (1701)

John Eccles (c.1650-1735)

Symphony

Dialog (Mercury and Paris)

Arias and Trio (Juno, Pallas Athena and Venus)

Song (Paris)

Aria and Chorus (Juno)

Recitative, Aria and Chorus (Pallas Athena)

Symphony, Aria and Chorus (Venus)

Recitative (Paris)

Grand Chorus

Stephen Wall, Mercury

Marvin Regier, Paris

Emily Lunde, Juno

Catherine Haight, Pallas Athena

Josephine Mongiardo, Venus

Theodore Deacon, Staging Consultant

Molly Purrington, Stage Manager

INTERMISSION

Come, Ye Sons of Art (Ode for Queen Mary's Birthday, 1694)

Henry Purcell (1658-1695)

Overture

Song and Chorus

Duet

Alto Solo

Bass Solo with Chorus

Soprano Solo

Bass Solo

Duet with Chorus

Josephine Mongiardo, soprano

Emily Lunde, mezzo soprano

Marvin Regier, countertenor

William Mouat, baritone

January 19, 1992

McKay Chapel, Lakeside School

In courtesy for all, please turn off audible beepers and wrist watch alarms

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The Judgment of Paris

William Congreve-John Eccles

"The evil goddess of Discord, Eris, was naturally not popular in Olympus, and when the gods gave a banquet they were apt to leave her out. Resenting this deeply, she determined to make trouble – and she succeeded very well indeed. At an important marriage, that of King Peleus and the sea nymph Thetis, to which she alone of all the divinities was not invited, she threw into the banquet hall a golden apple marked "For the Fairest." Of course all the goddesses wanted it, but in the end the choice was narrowed down to three: Venus, Juno, and Pallas Athena. they asked Jupiter to judge between them, but wisely he refused to have anything to do with the matter. He told them to go to Mount Ida, near Troy, where the young prince Paris was tending his sheep. He was an excellent judge of beauty, Jupiter told them. Paris, though a royal prince, was doing shepherd's work because his father Priam, the King of Troy, had been warned that this prince would some day be the ruin of his country, and so had sent him away.

His amazement can be imagined when there appeared before him the wondrous forms of the three great goddesses. He was not asked, however, to gaze at the radiant divinities and choose which of them seemed to him the fairest, but only to consider the bribes each offered and choose which seemed to him best worth taking. Nevertheless, the choice was not easy. What men care for most was set before him. Juno promised to make him Lord of Europe and Asia; Pallas Athena, that he would lead the Trojans to victory against the Greeks and lay Greece in ruins; Venus, that the fairest woman in all the world should be his. Paris chose the last; he gave Venus the golden apple.

That was the Judgment of Paris, famed everywhere as the real reason why the Trojan War was fought."

(Adapted from Edith Hamilton, *Mythology*)

The Prize Musick

"A contention sprung among the Quality in towne, who was the greatest master. Some were for one and some for others, and at last they agreed to make a subscription, and divers of the masters should have their nights." (Roger North, c.1726)

Lord Halifax and some other subscribers advertised in the *London Gazette* of March 21, 1700, offering prizes of 100, 50, 30, and 20 ginneas respectively "to each master as shall be adjudged to compose the best." The famous playwright William Congreve was engaged to write the libretto, and the trials took place in the spring of 1701 at the Dorset Garden Theatre. Afterwards the subscribers voted, and the four prizes were awarded to John Weldon, John Eccles, Daniel Purcell, and Gottfried Finger. The English theatre composer John Eccles (c.1650-1735) had been appointed Master of the King's Band of Musick in 1701.



Symphony

Dialog

- Mercury: From high *Olympus* and the Realms above,
Behold, I come, ye Messenger of *Jove*,
His dread Commands I bear,
Shepherd, Arise and hear,
Arise and leave a while thy Rural Care,

Forbear thy woolly Flock to feed
And lay aside thy tunefull Reed,
For thou to Greater Honours art decreed.
- Paris: O *Hermes*, I thy Godhead know,
By thy winged Heels and Head,
By thy Rod that wakes the Dead
And guides the shades below.
Say wherefore dost thou Seek this humble Plain,
To greet a lowly Swain?
What does the mighty Thunderer Ordain?
- Mercury: This Radiant Fruit behold,
More bright than burnish'd Gold;
Three Goddesses for this Contend.
See now they descend,
And this way they bend.

Shepherd, take the Golden Prize,
Yield it to ye Brightest Eyes.
- Paris: O, Ravishing Delight,
What Mortall can Support the Sight?
Alas, too weak is the Human Brain
So much Rapture to Sustain
I faint, I fall, O take me hence
Ere Extacy invades my Akeing Sence
Help me *Hermes*, or I dye
Save me from excess of Joy.
- Mercury: Fear not, Mortall, none shall harm thee,
With my Sacred Rod I'll Charm thee.
Freely gaze and view all over,
Thou may'st every grace discover;
Tho' a thousand Darts fly round thee,
Fear not, Mortall, none shall wound thee.
- Mercury: Happy thou of Human Race,
Gods with thee would change their Place.
- Paris: With no God I'd change my Place,
Happy I of Human Race.
- ### Arias and Trio
- Juno: *Saturnia*, Wife of Thund'ring *Jove* am I,
Belovd by him and Empress of the Sky,
Shepherd, fix on me thy wond'ring Sight!
Beware and view me well and Judge a right!
- Pallas: This way, Mortall, bend thy Eyes,
Pallas Claims the Golden Prize;
A Virgin Goddess free from Stain
And Queen of Arms and Arts I Reign.
- Venus: Hither turn thee, Gentle Swain,
Let not *Venus* sue in vain,
Venus rules ye Gods above:
Love rules them, and She rules Love.

Venus: Hither turn thee, Gentle Swain...

Pallas: Hither turn to me again...

Juno: To me, to me, for I am She.

All three: Turn to me for I am She.

Pallas She will deceive thee,
& Juno: I'll never leave thee.

Venus: They will deceive thee,
I'll never leave thee.

Song

Paris: Distracted I turn but I cannot decide,
So Equall a Title sure never was try'd.
United your Beautys so dazzle the Sight
That lost in a maze,
I giddily gaze,
Confus'd and o'erwhelm'd with a Torrent of Light!

Apart let me view then each Heavenly Fair,
For three at a time there's no Mortall can bear,
And since a gay Robe an ill Shape may disguise,
When each is undrest,
I'll judge of ye best,
For 'tis not a Face that must carry the Prize.

Juno: Let ambition fire thy Mind,
Thou wert born o'er Men to Reign,
Not to follow flocks design'd.
Scorn thy Crook and leave ye Plain.
Crowns I'll throw beneath thy feet,
Thou on necks of Kings shall tread,
Joys in Circles Joys shall meet,

Joys in Circles Joys shall meet,
Which way e'er thy fancyes lead.
Let not toys of Empire fright.
Toys of Empire pleasures are.
Thou shalt only know delight,
All the Joy but not the Care.

Shepherd, if thou'lt yield the Prize
For the Blessings I bestow,
Joyfull I'll ascend the Skies,
Happy thou shalt Reign below.

Chorus: Let Ambition fire Mind, etc.

Recitative, Aria and Chorus

Pallas: Awake, awake, thy Spirrits Raise,
Waste not thus thy youthfull days,
Pipeing, Toying, Nymphs decoying,
Lost in wanton and inglorious Ease.

Hark! the glorious Voices of War
Calls aloud, for Arms prepare!
Drums are beating,
Rocks repeating,
Martiall Musick charms the Joyfull Air.

O what Joys does Conquest yield
When returning from the field,
O how Glorious 'tis to see
The Godlike Hero Crown'd with Victory.
Lawrell wreaths his head surrounding,
Banners waveing in the wind,

Fame her golden Trumpet Sounding,
Ev'ry Voice in Chorus Joyn'd.

To me, kind Swain, the Prize resign,
And Fame and Conquest shall be Thine.

Chorus: O how Glorious 'tis to See
The Godlike Hero Crown'd with Victory.

Symphony, Aria and Chorus

Venus: Stay, lovely youth, delay thy Choice,
Take heed lest empty names Enthrall thee,
Attend to *Citherea's* Voice,
Lo I who am Love's Mother call thee.

Far from thee be anxious care
And racking thoughts that vex the Great,
Empire's but a gilded Snare,
And fickle is ye warrour's Fate.
One only Joy mankind can know,
And Love alone can that bestow.

Chorus: One only Joy mankind can know,
And Love alone can that bestow.

Venus: Nature fram'd thee Sure for Loveing,
Thus adorn'd with ev'ry grace,
Venus self thy form approveing,
Looks with pleasure on thy Face.

Happy Nymph who shall enfold thee,
Circled in her yielding Arms,
Should bright *Hellen* once behold thee,
She'd surrender all her Charms.

Fairest She, all Nymphs transcending,
That the Sun himself has seen,
Were She for the Crown contending,
Thou would'st own her Beautie's Queen.

Gentle Shepherd, if my Pleading
Can from thee thy Prize obtain,
Love himself thy Conquest aiding,
Thou that Matchless Fair shalt Gaine.

Recitative

Paris: I yield, I yield, Oh take the Prize,
And cease, oh cease th'inchanting Song,
All Love's darts are in thy Eyes,
And Harmony falls from thy Tongue.
Forbear, O Goddess of desire,
Thus my Ravish'd Soul to move,
Forbear to Fan the rageing fire,
And be propitious to my Love.

Grand Chorus

Chorus: Hither, all ye Graces,
Hither, all ye Loves,
Hither, all ye Hours,
All ye hours, resort.
Billing Sparrows, Cooling Doves,
Come all the train of *Venus'* Court.
Sing all great *Cytherea's* Name,
Over Empire, over Fame, Her Victory proclaim!
Sing and Spread the Joyfull news a Round:
The Queen of Love is Queen of Beauty Crown'd.

members of Orchestra Seattle and the Seattle Chamber Singers

George Shangrow, Music Director

| | | |
|---|--|---|
| Violin Sue Herring Deb Kirkland, principal second Fritz Klein, concertmaster Diane Lange Eileen Lusk Avron Maletzky Sondra Schink | Oboe Geoff Groshong Terry Pickering | Soprano Crissa Cugini Kathe Kern Jennifer Miletta Liesel van Cleeff |
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| Flute Janeen Shigley, principal Margaret Vitus | | |

Guest Conductor Kenneth Cooper

Harpichordist, pianist, musicologist and conductor **Kenneth Cooper** is one of the world's leading specialists in music of the eighteenth century, and one of America's most exciting and versatile performers. He is famous for his improvisations, which enable him to revive a long-forgotten eighteenth century art, lending extraordinary authenticity to his performances.

Kenneth Cooper has been a featured artist at many festivals, including Spoleto, Caramoor, Marlboro, Mostly Mozart, Chautauqua, Santa Fe, and Salzburg. He has concertized all over the world and been enthusiastically received everywhere. He has been a frequent guest with the Chamber Mu-

sic Society of Lincoln Center and was soloist in their *Live from Lincoln Center* telecast of Bach's *Brandenburg Concerto No. 5*. Mr. Cooper has revived and often reconstructed dozens of eighteenth, nineteenth, and twentieth century works including Domenico Scarlatti's ode *Contesa della Stagioni*, Handel's pastoral opera *Tirsi, Clori e Fileno*, John Blow's masque *Amphion Anglicus*, and most recently, John Eccles' enchanting English opera *The Judgment of Paris*.

The possessor of a PhD in musicology from Columbia University, Kenneth Cooper is on the faculty there as well as at the Manhattan School of Music (where he is the Director of the Baroque Orchestra). His recent CDs

and cassettes include *J.S. Bach Harpsichord Music* on the Musical Heritage Society label, the *Bach Gamba-Harpsichord Sonatas* with YoYo Ma for CBS, and the award winning *Cousins* on Nonesuch. His ragtime can be heard on Angel's brilliant new album *Silks and Rags*.

Kenneth Cooper has recorded a number of film soundtracks, including Phillips' *Van Gogh Revisited* and Milos Forman's *Valmont*; he made a brief screen appearance in public television's *The Adams Chronicles*. He has been seen in countless television performances and interviews and was called upon by NBC News on the 300th anniversary of Bach's birth.

Come ye Sons of Art

Anonymous-Henry Purcell

Overture

Song&Chorus: Come, ye sons of art, away,
Tune all your voices and instruments play
To celebrate this triumphant day.

Duet: Sound the trumpet till around
You make the listening shore rebound.
On the sprightly hautboy play,
All the instruments of joy
That skillful numbers can employ
To celebrate the glories of this day.

Come ye sons of art, away.....

Alto: Strike the viol, touch the lute,
Wake the harp, inspire the flute.
Sing your patroness's praise,
Sing in cheerful and harmonious lays.

Bass&Chorus: The day that such a blessing gave,
No common festival should be.
What it justly seems to crave,
Grant, O grant and let it have
The honour of a jubilee.

Soprano: Bid the Virtues, bid the Graces
To the sacred shrine repair,
Round the altar take their places,
Blessing with returns of pray'r
Their great defender's care,
While Maria's royal zeal
Best instructs you how to pray,
Hourly from her own
Conversing with the Eternal Throne.

Bass: These are the sacred charms that shield
Her daring hero in the field,
Thus she supports his righteous cause,
Thus to immortal pow'r she draws.

Duet&Chorus: See Nature, rejoicing, has shown us the way,
With innocent revels to welcome the day.
The tuneful grove, and talking rill,
the laughing vale, replying hill,
With charming harmony unite,
The happy season to unite.

Thus Nature, rejoicing.....

What the Graces require, and the Muses inspire,
Is at once our delight and our duty to pay.

Thus Nature, rejoicing.....

Our Soloists

Soprano **Josephine Mongliardo** received her Masters degree in musicology from Columbia University. She has been widely acclaimed for her "extraordinary voice" and "brilliant ornamentation." Her credits include New York stage premieres of several eighteenth-century operas, including Handel's *Acis and Galatea*, *Esther*, and *Susanna*, as well as Lully's *Acis et Galatée*. A superb actress, Ms. Mongliardo has commanded attention in such roles as

Lucia, Violetta and Rosina, and as she speaks six languages, she has become a renowned recitalist and chamber music artist. Her chamber music and orchestral appearances have taken her throughout the United States, Europe and South America. Her festival appearances include Santa Fe, Waterloo, Chamber Music Northwest, Arcady, Grand Canyon, and Mohawk Trill Concerts. Ms. Mongliardo's diverse repertory includes premieres of works by Barab, Lacey, Goldstein, and Chambers; she has also been featured as narrator in works of André Caplet and Douglas Moore, and in Walton's *Facade*.

Soprano **Catherine Haight** is a graduate of Seattle Pacific University and has a busy vocal studio on the east side. She has appeared as soloist with Orchestra Seattle and Seattle Chamber Singers in their presentations of the Fauré *Requiem*, Haydn's oratorio *The Seasons*, past productions of *Messiah*, and Bach's cantata for soprano solo, *Jauchzet Gott in allen Landen*. In addition to her many appearances with Orchestra Seattle and Seattle Chamber Singers, Ms. Haight has also sung solos with the Bellevue Chamber Chorus, Pacific Northwest Ballet, and the Skagit Valley Bach Choir.

Northwest native **Emily Lunde** made her solo debut with Orchestra Seattle/Seattle Chamber Singers in their 1989 presentation of Bach's *Bminor Mass*. Ms. Lunde makes frequent solo appearances with many other Northwest ensembles: she has soloed in the Seattle Symphony's Baroque series under the baton of Gerard Schwarz and was the featured soloist with City Cantabile Singers in the world premiere of Fred West's oratorio in celebration of Earth Day, *Upon this Land*. Emily's solo appearances with the New Whatcom Choral Society of Bellingham include Handel's *Messiah* and the Dvorak *Mass in D*. Most recently, she was heard in the Pacific Northwest Ballet production of *A Midsummer Night's Dream*.

Marvin Regier, from Langley, BC, is presently teaching on the Voice Faculty at the University of Washington. Last year Mr. Regier sang leading roles for Rogue Opera's production of *Rigoletto* and Eugene Ballet's production of Kurt Weill's *Seven Deadly Sins*. He has been an active soloist and voice teacher in Canada as well as being a member of the Vancouver Opera and the Vancouver Chamber Choir. In December, Mr. Regier was soloist in the Mozart *Requiem* with the Willamette Orchestra and Master Chorus in Salem. In June he will return to Eugene to perform with the Oregon Baroque Ensemble in a production of *Orphée* by Louis N. Clérambault (1676-1949).

Tenor **Stephen P. Wall** has appeared many times with the OS/SCS. He was the tenor soloist in this fall's *Missa Solemnis* of Beethoven, Beethoven's *Symphony #9* as well as appearing in the title role in *The Return of Ulysses*. His credits with Seattle Opera include roles in *Tannhauser*, *Die Meistersinger* and *War and Peace*. Mr. Wall has been a featured soloist with the Seattle, Spokane, Vancouver (B.C.) and Sapporo (Japan) Symphonies. He currently is Professor of Voice at PLU and Seattle Community College, and last year created the role of Vladimir in Carol Sams' latest opera, *Heaven*.

Baritone **William Mouat** makes his debut appearance with Orchestra Seattle/Seattle Chamber Singers in today's concert. Mr. Mouat's regional concert credits include performances with the Northwest Symphony, the Tacoma Civic Chorus, Seattle's City Cantabile Choir, Masterworks Choral Ensemble of Olympia, the Bremerton Symphony and the Jacobsen Recital Series at the University of Puget Sound. His opera credits include roles in Anchorage Opera's performance of *The Face on the Barroom Floor*, Des Moines Metro Opera's *La Traviata* and Tacoma Opera's *Amahl and the Night Visitors*. He is currently a finalist in the prestigious Metropolitan Opera auditions.

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