



**THE CHOIR OF THE SOUND**  
**SEATTLE CHAMBER SINGERS** and the  
**BROADWAY SYMPHONY**

Robert Metzger, Conductor • Elizabeth Eaton, Soprano • Carolyn Maia, Mezzo-Soprano  
Paul Benningfield, Tenor • Bruce Pullan, Baritone

**MAY 20, 1984 • 3:00 PM Blessed Sacrament Church**

## Program Notes

His name was Jakob Ludwig Felix Mendelssohn-Bartholdy. The name "Felix" was prophetic, for it means "happy," and his short life (1809 to 1847) was one of the happiest in musical history.

His career was a charmed one. It seemed nothing that he undertook could fail. His "Midsummer Night's Dream" overture, composed at age 17, was hailed as a masterpiece. At 24, he was appointed musical director at Dusseldorf. Two years later, in 1835, he took over Leipzig's Gewandhaus Orchestra, which became the finest in Europe.

Felix's Jewish grandfather, Moses, was famous as a philosopher and as the liberator of German Jews from the ghettos. Felix's father, Abraham, turned Christian, and was a successful businessman. He gave his young son the customary European Grand Tour, and Felix traveled about, learned to paint, studied, and became well known for his keyboard accomplishments.

A devoted student and admirer of the long-neglected works of J.S. Bach, Mendelssohn played Bach's music wherever he could. He used his affluence and persuasiveness to force a revival of Bach's "St. Matthew Passion" in 1829, and can be said to be the power behind the world's rediscovery of this 18th century genius.

In 1831, the St. Cecilia Society of Frankfurt commissioned "Paulus," or "St. Paul," but the work was not completed until 1836. It was premiered at the Lower Rhine Festival in Dusseldorf, one of a multitude of choral societies and festivals which sprang into being throughout Europe and England in the early 1800's.

There is scarcely a more dramatic piece of Biblical narrative than the story of the conversion of Saul of Tarsus on the Damascus Road, as recounted in the book of Acts. The oratorio format, enjoying such great popularity in Mendelssohn's time that dozens of new works were being published, was an ideal form for such a story. Mendelssohn employed the form for his popular "Elijah" in 1847, and had begun work on "Christus" when he died. The oratorios combine vivid drama, reflective comment, and pious chorales which Mendelssohn modeled after Bach. The opening outcry of the chorus in "St. Paul" reflects directly the similar opening of Bach's "St. John Passion."

"St. Paul" was immediately popular, even being produced within a year in England and America. Today it endures as one of the monuments of this musical art form.

—Frances George Jones

## **Synopsis**

### **Part I**

Shortly after the martyrdom of Christ, the persecuted Christians in Jerusalem pray for the power to resist the fury of the heathens. The Christian Stephen is accused of blasphemy by the angry people, and is brought before the High Council. He is questioned by the High Priest, but he reproves his judges for their rejection of the true faith. The judges refuse to hear him and sentence him to death. Stephen tells them that Jerusalem has always killed the Prophets who were sent there. In-furiated, the judges shout, "Stone him to death!" Stephen is martyred, praying for the Lord's mercy upon his persecutors. His devout followers carry him to his grave. They lament and speak words of peace and hope over him. Saul, who witnessed and approved of Stephen's martyrdom, resolves to continue to persecute the Christians. He is charged by the High Priest to go to Damascus to seek out and imprison Christian women and men. While on the road to Damascus, he is struck blind by a brilliant light. A voice from heaven tells him to go into Damascus where he will be told of his mission. Blinded, he waits three days without food or drink, praying in repentance to the Lord. Ananias is sent to him, restores his sight, and tells him that he should proclaim the glory of the Lord to all people. Immediately, he begins preaching in the synagogues, praising the wisdom and knowledge of God.

### **Part II**

Saul takes the name of Paul, and with Barnabas, is sent as an ambassador to spread the word of Christianity abroad. The multitude greets them as messengers of the gospel of peace. The Jews, not believing in the Saviour, are outraged. They plan to kill Paul. Paul and Barnabas tell the Jews that though they were the first to hear the word of the Lord, they are now rejecting the truth. Paul and Barnabas decide to preach instead to the Gentiles. At Lystra, Paul miraculously cures a crippled man. The Gentiles, astounded, think that the Roman gods have come to them as mortals. They call them Jupiter and Mercurius, and try to sacrifice to them. The apostles refuse their homage and Paul tries to turn the people from false idols to the one God. This angers the crowd; both Jews and Gentiles accuse Paul of having blasphemed against Jehovah's temple and raise a cry of "Stone him!" The Lord saves Paul from this persecution. After years of tireless endeavor in the Lord's name, Paul calls together the Christian elders at Ephesus, and tells them that he must return to Jerusalem. He explains that they shall see him no more. They weep and pray that no harm shall come to him, but he chides them and expresses his readiness to die for the Lord. Paul takes his leave and the elders accompany him to the ship. The elders are comforted by their belief that they are God's own children. They know that to him who has fought the good fight and kept well the faith, a crown of righteousness shall be given. So they bless the Lord and praise his holy name forever.

# St. Paul

## Part I

### 1. Overture . . . . . Orchestra

### 2. Lord, Thou Alone Art God . . . . . Chorus

Lord, Thou alone art God, and Thine are the heaven, the earth, the mighty waters. The heathen furiously rage, Lord, against Thee and Thy Christ. Now behold, lest our foes prevail, and grant to thy servants all strength and joyfulness, that they may preach Thy word.

### 3. To God On High . . . . . Choral

To God on high be thanks and praise, who deigns our bonds to sever,  
His cares our drooping souls upraise, and harm shall reach us never.  
On Him we rest, with faith assured, of all that live the mighty Lord,  
Forever and forever.

### 4. And The Many That Believed . . . . . Narrative

And the many that believed were of one heart and of one soul. And Stephen, full of faith and full of power, did great wonders among the people. And they of the Synagogue were not able to resist the wisdom and the spirit by which he spake. Then they suborned men who were false witnesses, which said, "We verily have heard him blaspheme against these holy places and against the law, ourselves have heard him speak." And they stirred up the people and the elders, and came upon him, and caught hold of him, and brought him to the council, and spake:

### 5. Now This Man Ceaseth Not . . . . . Chorus

"Now this man ceaseth not to utter blasphemous words against the law of Moses, and also God. Did we not enjoin and straitly command you, that you should not teach in the Name ye follow? And lo! Ye have filled Jerusalem with your unlawful doctrine. He hath said, and our ears have heard him: Jesus of Nazareth, He shall destroy all these our holy places and change all the customs which Moses delivered us."

### 6. And All That Sat In The Council . . . . . Recitative and Chorus

And all that sat in the council looked steadfastly on him, and saw his face as it had been the face of an angel. Then said the High Priest, "Are these things so?" and Stephen said, "Men, brethren, and fathers, hearken to me. The God of glory appeared unto our fathers, delivered the people out of their afflictions, and gave them favour. But they understood it not. He sent Moses into Egypt for He saw their afflictions, and heard their groaning. But they refused him, and would not obey his word, but thrust him from them, and sacrificed to senseless idols. Solomon built Him an house; albeit the Most High God dwelleth not in temples which are made with hands, for heaven is His throne, and earth is but His footstool. Hath not His hand made all these things? Ye hard of heart, ye always do resist the Holy Ghost. As did your fathers, even so do ye. Which of the Prophets have not your fathers persecuted? And they have slain them which shewed before the coming of Him, the Just One, with whose murder ye have here been stained. Ye have received the Law, received it by the disposition of angels, and ye have not obeyed it!"

"Take him away! For now the holy Name of God he hath blasphemed, and who blasphemeth Him, he shall perish."

"Lo! I see the heavens opened, and the Son of Man standing at the right hand of God."

### 7. Jerusalem, Thou That Killest The Prophets . . . . . Air

Jerusalem, thou that killest the Prophets, thou that stonest them which are sent unto thee, how often would I have gathered unto Me thy children, and ye would not.

### 8. Then They Ran Upon Him . . . . . Recitative

Then they ran upon him with one accord, and cast him out of the city, and stoned him, and cried aloud:

### Stone Him To Death . . . . . Chorus

"Stone him to death! He blasphemeth God, and who does so shall surely perish."

**9. And They Stoned Him . . . . . Recitative**

And they stoned him and he kneeled down and cried aloud, "Lord, lay not this sin to their charge. Lord Jesus, receive my spirit." And when he had said this, he fell asleep.

**To Thee, O Lord . . . . . Choral**

To Thee, O Lord, I yield my spirit, who breakest, in love, this mortal chain.  
My life I but from Thee inherit, and death becomes my chiefest gain.  
In Thee I live, in Thee I die, content, for Thou art ever nigh.

**10. And The Witnesses . . . . . Recitative**

And the witnesses had laid down their clothes at the feet of a young man whose name was Saul, who was consenting unto his death. And devout men took Stephen, and carried him to his burial, and made great lamentation over him.

**11. Happy And Blest Are They . . . . . Chorus**

Happy and blest are they who have endured, for though the body dies, the soul shall live forever.

**12. And Saul Made Havoc Of The Church . . . . . Recitative**

And Saul made havoc of the Church; and breathing out threatenings and slaughter against the disciples, he spake of them much evil, and said:

**Consume Them All . . . . . Aria**

"Consume them all Lord Sabaoth, consume all these Thine enemies! Behold, they will not know Thee, that Thou, our great Jehovah, art the Lord alone, the Highest over all the world. Pour out Thine indignation and let them feel Thy power."

**13. But The Lord Is Mindful Of His Own . . . . . Recitative and Arioso**

And he journeyed with companions towards Damascus, and had authority and command from the High Priest that he should bring them bound, men and women, unto Jerusalem. But the Lord is mindful of His own. He remembers His children. Bow down before Him ye mighty, for the Lord is near us.

**14. The Conversion . . . . . Recitative and Chorus**

And as he journeyed he came near unto Damascus; when suddenly there shone around him a light from heaven, and he fell to the earth, and he heard a voice saying unto him, "Saul, Saul, why persecutest thou Me?" And he said, "Lord, who art Thou?" And the Lord said to him, "I am Jesus of Nazareth, whom thou persecutest." And he said, trembling and astonished, "Lord, what wilt Thou have me do?" The Lord said to him, "Arise and go into the city and there thou shalt be told what thou must do."

**15. Rise! Up! Arise! . . . . . Chorus**

Rise! Up! Arise! Rise and shine! For thy light comes, and the glory of the Lord doth appear upon thee. Behold now, total darkness covereth the kingdoms, gross darkness the people. But upon thee riseth the mighty Lord.

**16. Sleepers, Wake, A Voice Is Calling . . . . . Choral**

Sleepers, wake, a voice is calling; It is the watchman on the walls, Thou city of Jerusalem, For lo, the Bridegroom comes! Arise, and take your lamps. Hallelujah! Awake! His kingdom is at hand. Go forth to meet your Lord.

**17. And His Companions . . . . . Recitative**

And his companions which journeyed with him stood, and they were afraid, hearing a voice but seeing no man. And Saul arose from the earth, and when his eyes opened, he saw no man: but they led him by the hand, and brought him into Damascus, and he was three days without sight, and did neither eat or drink.

**18. O God, Have Mercy . . . . . Aria**

O God, have mercy, have mercy upon me, and blot out my transgressions according to Thy loving kindness, yea, even for Thy mercy's sake. Deny me not, O cast me not away from Thy presence, and take not Thy spirit from me, O Lord. Lord, a broken heart, and a contrite heart is offered before Thee. I will speak of Thy salvation, I will teach transgressors, and sinners shall be converted unto Thee. Then open Thou my lips, O Lord, and my mouth shall shew forth Thy glorious praise.

**19. And There Was A Disciple . . . . . Narrative**

And there was a disciple at Damascus, named Ananias; to him said the Lord, "Ananias, arise and enquire thou for Saul of Tarsus, for behold, he prayeth. He is a chosen vessel unto Me, the Lord; and I will shew unto him how great things he must suffer for My Name's sake."

**20. I Praise Thee, O Lord . . . . . Narrative**

I praise Thee, O Lord my God, with all my heart for evermore. For great is Thy mercy toward me, and Thou hast delivered my soul from the lowest hell. The Lord, He is good. He will dry your tears, and heal all your sorrows, for His word shall not decay.

**21. And Ananias Went His Way . . . . . Narrative**

And Ananias went his way, and entered into the house, and laying his hands upon him, said "Hear thou brother Saul! The Lord hath sent me hither, even Jesus, that appeared unto thee as thou comest, that thou mightest receive thy sight, and be likewise filled with the Holy Ghost." And there fell from his eyes like as though it were scales; and he received sight forthwith, and arose, and was baptized. And straight way he preached Jesus in the synagogues, and testified that He is very Christ.

**22. O Great Is The Depth . . . . . Chorus**

O great is the depth of the riches of wisdom and knowledge of the Father! O great is the depth of the riches of wisdom of the knowledge of our God! How deep and unerring is He in His judgments! His ways are past our understanding. Sing his glory for evermore. Amen.

**(Intermission)**

**Part II**

**23. The Nations Are Now The Lord's . . . . . Chorus**

The nations are now the Lord's, they are His Christ's. For all the Gentiles come before Thee, and shall worship Thy Name. Now are made manifest Thy glorious law and judgments.

**24. And Paul Came To The Congregation . . . . . Narrative**

And Paul came to the congregation, and preacheth freely the Name of Jesus Christ our Lord. Then spake the Holy Ghost, "Set ye apart Barnabas and Paul for the work where unto I have called them." And when they had fasted and prayed, and laid their hands on them, they sent them away.

**25. Now We Are Ambassadors . . . . . Narrative**

Now we are ambassadors in the Name of Christ, and God beseecheth you by us.

**26. How Lovely Are The Messengers . . . . . Anthem**

How lovely are the messengers that preach us the gospel of peace! To all the nations is gone forth the sound of their words, throughout all the lands their glad tidings.

**27. I Will Sing Of Thy Great Mercies . . . . . Recitative and Arioso**

So they, being filled with the Holy Ghost, departing thence delayed not, and preached the word of God with joyfulness. I will sing of Thy great mercies, O Lord, my Saviour, and of Thy faithfulness evermore.

**28. But When The Jews . . . . . Recitative**

But when the Jews saw the multitudes, how they assembled to hear what Paul delivered unto them, they were filled with envy, and spake against those things which were spoken by Paul, contradicting and blaspheming.

**Thus Saith The Lord . . . . . Chorus**

Thus saith the Lord, I am the Lord, and beside Me is no Saviour.

**And They Laid Wait For Paul . . . . . Recitative**

And they laid wait for Paul, and consulted together that they might kill him, and spake one to another:

**29. Is This He? . . . . . Chorus**

"Is this he who in Jerusalem destroyed all them calling on that Name which he here preacheth? May all deceivers ever be confounded! Force him away! Hence, away!"

**O Thou, The True And Only Light . . . . . Narrative**

O Thou, the true and only Light, direct the souls that walk in night; And bring them 'neath Thy sheltering care, to find their blest redemption there. Illumine those who blindly roam; and call the wanderer kindly home. The hearts astray that union crave, and those in doubt, confirm and save.

**30. But Paul And Barnabas Spake Freely . . . . . Narrative**

But Paul and Barnabas spake freely unto the people, "Ye were the first to have the word of the Lord set before you; but seeing that ye put it from you, and judge yourself unworthy of the life everlasting, behold ye, we turn even now unto the Gentiles."

**31. For So Hath The Lord . . . . . Narrative**

"For so hath the Lord himself commanded, 'Behold, I have made thee a light to the Gentiles, and for salvation unto all the earth, for those that call on the Lord, He will hear them, and they shall be blessed.'"

**32. And There Was A Man At Lystra . . . . . Narrative**

And there was a man at Lystra, impotent in his feet, and who had never walked, and the same heard Paul speak; who steadfastly beholding him, said with a loud voice, "Stand upright upon thy feet." And he leaped up and walked and praised God. But when the Gentiles saw what Paul had done, they lifted up their voices, saying to one another:

**33. The Gods Themselves . . . . . Chorus**

"The gods themselves as mortals have descended! Behold them here! Let us all adore them!"

**34. And They Called Barnabas, Jupiter . . . . . Recitative**

And they called Barnabas, Jupiter; and Paul, Mercurius. Then the priest of Jupiter, which was before the city, brought oxen and garlands to the gates, and would have sacrificed with the people, and adored them.

**35. O Be Gracious, Ye Immortals . . . . . Chorus**

O be gracious, ye immortals! Heed our sacrifice with favour.

**36. Now When The Apostles . . . . . Recitative**

Now when the Apostles heard the same, they rent their garments, and ran in among the people, crying out, and saying, "O wherefore do ye these things? We also are men, of like passions with yourselves, who preach unto you, in peace and earnestness, that ye should turn away from all these vanities unto the ever living God, who made the outstretched heavens, the earth, and the sea. As saith the prophet, 'All your idols are but falsehood, and there is no breath in them: they are vanity, and the work of errors: in the time of their trouble they shall perish!' God dwelleth not in temples made with hands."

**For Know Ye Not . . . . . Air**

"For know ye not that ye are his temple, and that the Spirit of God dwelleth within you? For know ye not that ye are His temple, and whosoever God's temple defileth, God shall sure destroy him? For the temple of God is holy, which temple ye are. But our God abideth in Heaven, His will directeth all the world."

**But Our God Abideth In Heaven . . . . . Chorus**

But our God abideth in Heaven, high in Heaven, His will directeth all the world.  
In one true God we all believe, Maker He of earth and heaven,  
Our Father, Who to all mankind hath the name of children given.

**37. Then The Multitude . . . . . Recitative**

Then the multitude was stirred up against them and there was an assault of the Jews and of the Gentiles; they were full of anger, and cried out against them:

**38. This Is Jehovah's Temple . . . . . Narrative**

"This is Jehovah's temple, this is the Lord Jehovah's temple. Ye children of Israel, help us! This is the man who teacheth all men against the people, against this place, and also our holy law. We have heard him speak against the law, against the people, and also these our holy places. Stone him to death! He blasphemeth God!"

**39. And They Persecuted Paul . . . . . Recitative**

And they all persecuted Paul on his way; but the Lord stood with him, and strengthened him, that by him the Word might be fully known, and that all the Gentiles might hear.

**40. Be Thou Faithful Unto Death . . . . . Cavatina**

Be thou faithful unto death, and I will give to thee a crown of life. Be not afraid, My help is nigh.

**41. And Paul Sent And Called The Elders . . . . . Narrative**

And Paul sent and called the elders of the Church at Ephesus, and said to them, "Ye know how at all seasons I have been with you, serving the Lord with all humility, and with many tears; testifying the faith towards our Lord Jesus Christ. And now, behold ye, I, bound in spirit, go my way to Jerusalem. Bonds and affliction abide me there, and ye shall see my face no more." And they all wept sore, and prayed:

**42. Far Be It From Thy Path . . . . . Narrative**

"Far be it from thy path, these things shall not be unto thee." "What mean ye thus to weep, and thus to break my heart? For I am prepared not only to be bound, but also to die at Jerusalem, for the Name of the Lord our Saviour Jesus Christ." And when he had thus spoken, he kneeled down, and prayed with them all. And they accompanied him unto the ship, and saw his face no more.

**43. See What Love . . . . . Chorus**

See what love hath the Father bestowed on us in His goodness, that we should be called God's own children.

**44. And Though He Be Offered . . . . . Recitative**

And though he be offered upon the sacrifice of our faith, yet he hath fought a good fight; he hath finished his course; he hath kept well the faith. Henceforth there is laid up for him a crown of righteousness, which the Lord, the righteous Judge, shall give him at the last great day.

**45. Not Only Unto Him . . . . . Chorus**

Not only unto him, but to all them that love truly His appearing. The Lord careth for us, and blesseth us. The Lord saveth us, and blesseth us. Bless thou the Lord, O my soul, and all within me bless His most holy Name, bless thou and praise His most holy Name evermore. Praise His Name forever, praise His holy Name forever. All ye His angels, bless ye the Lord. Praise ye His Name, all ye His angels.



### **Robert L. Metzger, Conductor.**

Robert L. Metzger is director of choral music at Shoreline Community College, a position he has held since 1969. He has been the musical director for the Choir of the Sound since it was founded, as the Shoreline Community College Chorale, in 1977. Mr. Metzger received his undergraduate musical training at Dickinson State College in North Dakota. In 1968, he was awarded a graduate fellowship in choral conducting at Eastern Washington State College where he received his M.A. in music. Since his arrival in Seattle, he has been featured as a baritone soloist with numerous ensembles in the Puget Sound area. Mr. Metzger is also active in the adjudication of high school music festivals, as well as serving as a clinician and guest conductor for school, civic, and church groups. He is a past president of Washington State's American Choral Directors' Association and the Washington Community College Music Association, as well as a former officer of the Puget Sound Choral Conductors' Guild. At Shoreline Community College, Mr. Metzger conducts and directs choral music activities including choral concerts, tours, and productions of operas and musicals. His college Chamber Chorale and Concert Choir have been featured as guest artists at numerous choral conventions since 1973. He has toured England with the Chamber Chorale and other European countries with members of the Choir of the Sound.

### **Peter Evans, Jr., Narrator.**

Peter Evans, Jr., has been active in choral singing in the Seattle area for many years. He was a member of Allied Arts, and has sung with the Choir of the Sound, as a member of the bass section, since 1979. During the 1981-1982 season, he served as President of the Board of Directors of the choir. In addition to his choral activities, Mr. Evans is also a Reader at the Greek Orthodox Church of the Assumption in Seattle.



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### **Elizabeth Eaton, Soprano Soloist.**



Elizabeth Eaton is quickly becoming known in the Seattle area for her rich, flexible voice and her lively presence on stage. She received her degrees from the University of Washington where she studied with Mary Curtis-Verna, and appeared in a wide variety of operatic roles, including Barbarina in "The Marriage of Figaro," Serafina in "The Night Bell," and Giannetta in "The Elixir of Love." Last summer she received acclaim for her performances in "Cosi Fan Tutte" and "The Impresario" under the baton of Roger Cantrell at Inspiration Point Fine Arts Colony. Most recently, Ms. Eaton has been

heard as a soloist for Pacific Northwest Ballet in the Stowell-Sendak "Nutcracker," and singing Purcell's "Dido's Lament" in "Ramifications." Ms. Eaton plans to attend the Summer Vocal Institute in Graz, Austria, this year, and is currently pursuing her studies under the guidance of soprano Carol Webber and coach/conductor Michel Singher.

### **Carolyn Maia, Mezzo-Soprano Soloist.**



Carolyn Maia was born in London, England, where at the age of 16, she won two vocal scholarships to the Guildhall School of Music and Drama, and later a scholarship from the Arts Council of Great Britain to continue her operatic training in Vienna. She has frequently sung with the BBC as a soloist on both radio and television. She has also sung with most of the major opera companies in Britain and Ireland, as well as in Stockholm, Brussels, Copenhagen, and Montreal. In 1974, Ms. Maia moved to the northwest coast of the United States.

Since then, she has sung numerous roles with the opera companies of Seattle, Portland, San Diego, and Vancouver, B.C. She has been a featured soloist with the symphony orchestras of Seattle, Port Angeles, Oregon, and Victoria, B.C. In 1975, together with Barbara Coffin, soprano, she formed a vocal duo, "Due Voci." This duo has received acclaim from public and critics alike, and is in demand to an ever-increasing audience in the Northwest and Canada.

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**Paul Benningfield, Tenor Soloist.**



Paul Benningfield came to the Pacific Northwest in 1981 from Michigan, where, from 1973 to 1981, he was Chair of Voice Studies and Artist in Residence at Michigan State University. His performing career includes appearances with the Cleveland Orchestra, the St. Paul Chamber Orchestra, and the Seattle Symphony. In December of 1982, Mr. Benningfield appeared as a tenor soloist in the Choir of the Sound and Thalia Symphony Orchestra performance of Ralph Vaughan Williams's "Hodie." Mr. Benningfield has won numerous awards, including the Metropolitan Opera National

Auditions (semifinalist), the Weyerhaeuser Award, NATS Singer of the Year, and the Cecelia Shultz Award Auditions (finalist).

**Bruce Pullan, Baritone Soloist.**



Bruce Pullan was born in England and received much of his early musical training as a member of the King's College Choir, Cambridge, where he became Senior Choral Scholar. After a further year at Oxford, he performed extensively in London, and was a soloist with such leading musical ensembles as the Elizabethan Singers, the Heinrich Schutz Choir, the Louis Halsey Singers, and the Monteverdi Choir. Since arriving in North America in 1974, Mr. Pullan has established an enviable reputation as a singer of lieder, oratorio, and early music. He has appeared with the Vancouver Symphony, Calgary

Symphony, and was a soloist in the "Messiah" at the National Arts Centre in Ottawa. He has performed often on radio and television, singing the lieder for a film biography of Schubert, and as tenor soloist in the award-winning KVOS television "Messiah" film. Mr. Pullan is Professor of Voice and Director of the Opera Workshop at Western Washington University. He is also Music Director of the Vancouver Bach Choir and the Amity Singers in Victoria.

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## Choir of the Sound

The Choir of the Sound, under the direction of Robert L. Metzger, was founded in 1977 as the Shoreline Community College Chorale. The choir's objective is to provide an outlet for musical expression, to be educationally stimulating, and to enhance the cultural enrichment of the community. Choir of the Sound, a nonprofit organization, is affiliated with Shoreline Community College where it rehearses on Monday evenings. In the summer of 1983, a portion of the choir toured Europe, performing concerts in several countries.

The choir has performed such major works as Ralph Vaughan Williams's "Hodie," Verdi's "Requiem," Brahms's "Requiem," Arthur Honegger's "King David," Beethoven's "Missa Solemnis," Mozart's "Mass in C Minor," Handel's "Dettingen Te Deum," and Carl Orff's "Carmina Burana."

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### Frances George Jones, Associate Conductor.

Frances George Jones brings to the position of Associate Conductor the experience of 25 years in the choral and instrumental fields. A native of Seattle, Ms. Jones is a graduate of the University of Washington, where she studied voice with Edison Harris. After being a church soloist for 17 years, she turned to choral directing, serving churches in the Redmond and Seattle areas. She is currently Minister of Music at Queen Anne Baptist Church, and maintains a private voice studio. Further choral and conducting studies were undertaken with Robert Shaw, Roger Wagner, and more recently, Helmut Rilling. A charter member of the Seattle Chorale and the Leonard Moore Chorale, Ms. Jones went on to found the Seattle Mastersingers, a chamber choir which toured the Northwest for Community Concerts, Inc. She and her husband, Raymond, also formed the Singers' Company, which specialized in Gilbert and Sullivan operettas. Ms. Jones has performed with the Seattle Opera Company, and has been a soloist for the Seattle Chorale and the Choir of the Sound.

# **Choir of the Sound**

## **Robert L. Metzger, Conductor**

### **Sopranos**

Joyce Acker  
Sharon Baker-Zander  
Julie Baltrusis  
Debra Bebee  
Mary Ellen Bennett  
Margaret Christie  
Deborah Cole  
Sharon Diel  
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Annette Fiscus  
Linda Gibler  
Virginia Glastra

Kathryn Hammond  
Mary Hatch  
Joan Henning  
Kay Hessemer  
Gratia Hinman  
Dorothy Hoff  
Brenna Jones  
Ilse Kneifel  
Jill Kraakmo  
Melissa Lattimore  
Shelley Machlis  
Janet Mansfield

Barbara Mungerson  
Judy Newman  
Marlene Paige  
Barbara Parsons  
Sylvia Pritzos  
Marilyn Shaw  
Barbara Stephens  
Kathy Sweet  
Cathy Sweum  
Susan Vanek  
Ann Vining

### **Altos**

Gehla Ault  
Laura Autio  
Dorothy Boelman  
Pat Byrd  
Betty Chamberlain  
Suzanne Conrad  
Jann Coolbaugh-Ronning  
Barbara Cotton  
Ellen Curran  
Mardi Dehn  
Sandra Fairchild  
Helen Felton  
Olivia Gardener

Jean Marie Gavreau  
Jean E. Hansen  
Frances George Jones  
Kathy Kreps  
Cyndi Kuchera  
Betsy Laush  
Patci McNamee  
Arlene Metzger  
Dayle Moss  
M. Diane Moss  
Carol Murphy-Fenske  
Carole Nelson  
Antoinette Nyman

Jeanelle Ott  
Suzanne Peterson  
Jane Phillips  
Janice Robb  
Betty Schierman  
Harriet Shick  
Helene Sharp  
Carol Sinclair  
Helen Tomminger  
Elsie Weaver  
Susan Weeks  
Irmgard Wimberger

### **Tenors**

Ron Appling  
Steven Autio  
Norma Bohan  
Eleanor Corbus  
Ed Crull  
Doug Diel

Jeff Honeycutt  
Raymond Jones  
Wayne McGuire  
John Plancich  
Robert Steen  
Dale Stern

Otto Vogeler  
Dennis Williams  
Alan Woodie  
John Wott

### **Basses**

Daniel Bennett  
Doug Bourlier  
Stan Carlson  
Richard Chamberlain  
Mike Clauson  
Jay Cook  
Dick Curran  
Joe Leonard Davis

Peter Evans, Jr.  
Rob Hesselbarth  
Edd Hopkins  
Osamu Inoue  
Lloyd Johnson  
Bill Keck  
Erling Larson  
Kenneth Miller

Don Paggeot  
Michael Reed  
Scott Stecker  
Dennis Thompson  
Wallace Weaver  
Lavert Woodard

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## **The Broadway Symphony / Seattle Chamber Singers**

The collaboration of the Broadway Symphony and the Seattle Chamber Singers has become a respected and unique musical force in the Pacific Northwest. The company is one of volunteer artists, dedicated to exciting and polished performances and with goals to bring the BS/SCS to professional status. Each ensemble rehearses weekly at the University Unitarian Church, where they have the privilege of residency, and develop their skills and repertoire under the direction of conductor George Shangrow. Membership in BS/SCS is by audition; general auditions are held for vacant positions during the months of August and September each year.

The Broadway Symphony / Seattle Chamber Singers offer a 6 to 7 concert season annually. Oratorios and symphonic works are the backbone of programming and the highlights are our regular presentation of local artists; both composers and soloists.

During the entire calendar year of 1985, the Broadway Symphony / Seattle Chamber Singers will celebrate the 300th birthday of Johann Sebastian Bach. A total of 35 concerts featuring the great composer's music are scheduled, ranging from intimate solo sonata recitals to a complete performance of the "St. Matthew Passion" in the Opera House (April 21, 1985).

The BS/SCS takes pride in their organization; in its growth thus far and its tremendous potential for the future. It is our sincere hope that we give to our audiences the same measure of joy from the music we do as we get from rehearsing and performing it.

### **George Shangrow, Conductor.**

George Shangrow has a musical career that takes several strong directions: he is the conductor and musical director for the Seattle Chamber Singers and the Broadway Symphony, he is in his 14th year as Director of Music at University Unitarian Church, he has taught music appreciation and chorus at both the community college and the university level, and he is an accomplished keyboardist. To his credit as a professional conductor are guest appearances with the Northwest Chamber Orchestra, Seattle Symphony Players Organization and Seattle Philharmonic. George Shangrow is a frequent guest lecturer for Women's University Club and Classical Music Supporters, Inc., and has been an adjudicator for several choral and instrumental competitions in the Pacific Northwest. He is an active member of ACDA and is pleased to have had Seattle Chamber Singers chosen to perform at the 1982 and 1984 regional conventions.

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*Janet Ellen Reed*  
*Teacher of Voice*

632-7402

## The Broadway Symphony

### George Shangrow, Conductor

The Broadway Symphony has the policy of regular rotation for orchestral seating.  
Therefore, our personnel is listed alphabetically within each section.

#### **Violin I**

Judith Beatie  
Eric Frankenfelt  
Fritz Klein (concertmaster)  
Eileen Lusk  
Avron Maletsky  
Terri Rogovy  
Phyllis Rowe  
Elizabeth Schmidt  
Kenna Smith  
Rebecca Soukup

#### **Violin II**

Karen Beemster  
Jacqueline Cedarholm  
Dean Drescher  
Marcia McElvain  
Marianne Michael (principal)  
Linda Nygren  
Sandra Sinner  
Myrnie Van Kempen  
Ellen Ziontz

#### **Viola**

Stan Dittmar  
Beatrice Dolf  
Katherine McWilliams  
Shari Peterson  
Stephanie Read  
Robert Shangrow  
Jane Simonson  
Sam Williams (principal)

#### **Cello**

Gary Anderson  
Joyce Barnum  
Rosemary Berner  
Rebecca Parker  
Maryann Tapiro  
Lauren Ulatosky-Root  
Sasha vonDassow (principal)  
Ronald Welch

#### **Bass**

James Biedel  
David Couch  
Allan Goldman (principal)  
Christine Howell

#### **Flute**

Erin Adair (co-principal)  
Janeen Shigley (co-principal)

#### **Oboe**

Huntley Beyer (co-principal)  
Shannon Hill (co-principal)

#### **Clarinet**

John Mettler (co-principal)  
Gary Oules (co-principal)

#### **Bassoon**

Annsley Coon (co-principal)  
Daniel Hershman (co-principal)

#### **Contrabassoon**

Herbert Hamilton

#### **Horn**

Maurice Cary (principal)  
MaryRuth Helppie  
Cynthia Jefferson  
Anita Stokes

#### **Trumpet**

Gary Fladmoe  
David Hensler (principal)

#### **Trombone**

Charles Arndt  
James Hattori (principal)

#### **Bass Trombone**

William Irving

#### **Percussion**

Ian Alvarez

#### **Tuba**

David Brewer

## The Seattle Chamber Singers

### George Shangrow, Conductor

#### Sopranos

Shannon Ahern  
Crissa Cugini  
Kyla DeRemer  
Josie Emmons  
Laurie Flint  
Cathy Haight

Mary Koch  
Allene Lagonegro  
Stephanie Lathrop  
Margaret Marshall  
Joan Mitchell  
Barbara Parsons

Nancy Robinson  
Liesel Rombouts  
Jeanne vanBronkhorst  
Susanna Walsh

#### Altos

Rachel DeGroot  
Laila Hammond  
Paula Hood  
Ruth Libbey  
Judy Mahoney  
Laurie Medill

Susan Miller  
Janet Ellen Reed  
Georgia Rohrbaugh  
Nancy Shasteen  
Mary Siebert  
Nedra Slauson

Margaret Smith  
Claire Thomas  
Kay Verelius  
Jane Seidman Vosk

#### Tenors

Tim Foscett  
Ron Haight  
Morris Jellison

Jim Johnson  
Stephen Kellogg  
George Lundgren

Jim Morgan  
Tom Nesbitt  
Jerry Sams

#### Bass / Baritones

Gerard Beemster  
John Behr  
Tim Braun  
Loren Foss

Mark Haight  
Stuart Kendall  
Robert Schilperoort  
Warren Shaffer

Sandy Thornton  
Bob Witty

## Acknowledgments

The Choir of the Sound wishes to publicly thank the following individuals and organizations for their cooperation and assistance:

**Betty Hedge**, our rehearsal accompanist, for her endless enthusiasm and support.

**Shoreline Community College**, for generously allowing the use of rehearsal space, facilities, and equipment.

**Blessed Sacrament Catholic Church**, for the use of these facilities.



Would you like to receive notice of our upcoming concert season? If so, please leave your name and address on the sign-up sheet in the lobby, and you will be added to our mailing list.

If you would like to advertise in our concert programs, please phone us at 365-4201 for further information.

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