

Seattle Chamber Singers

George Shangrow, conductor

AN A CAPELLA CHORAL RECITAL



May 10, 8pm

May 11, 3pm

THE BROADWAY SYMPHONY/SEATTLE CHAMBER SINGERS

The collaboration of the Broadway Symphony and Seattle Chamber Singers has become a respected musical force in the Pacific Northwest. This company of volunteer artists is dedicated to the presentation of exciting and polished musical performances. Each ensemble rehearses weekly at the University Unitarian Church, where they have status as artists in residence, and where they further develop musical skills and repertoire under the direction of conductor George Shangrow. Membership is by audition, and general auditions for vacant positions are held every August and September. On several occasions each season, smaller ensembles are formed from the main ensembles for the performance of chamber music. Especially important to the Broadway Symphony/Seattle Chamber Singers is the support and presentation of local performing artists and the work of local composers.

GEORGE SHANGROW is the Music Director and conductor of the Broadway Symphony/Seattle Chamber singers. Having founded the singers in 1968 and the orchestra in 1978, he has brought both groups to enjoy respected national and international reputations. Mr. Shangrow was the creative force behind these organizations' BACH YEAR celebration, having planned each of the 31 concerts, gathered together the performers, and performed in most of them as either conductor or harpsichordist. In addition to his work with the BS/SCS, George Shangrow is director of music at the University Unitarian Church in Seattle. Under his leadership the church and its music program have become recognized as a place for fine musical presentations. He also lectures frequently for the Women's University Club and Seattle Opera preview program, and has participated in the regional conventions of the American Choral Directors Association and the American Guild of Organists. Several of Seattle's professional performing ensembles have had Mr. Shangrow appear as a guest conductor, and he is frequently asked to adjudicate student and professional competitions.

PROGRAM

Si dessus vos levres de roses	Claude LeJeune (1528-1600)
When David Heard	Thomas Weelkes (1575-1623)
La, La, La, Je ne l'ose dire	Pierre Certon (1510-1572)
The Lamentations of Jeremiah, Parts I and II	Thomas Tallis (d. 1585)
Die Beredsamkeit Der Augenblick Abendlied zu Gott Alles hat seine Zeit	Franz Joseph Haydn (1732-1809)

INTERMISSION

Der bucklichte Fiedler, Op. 93a Nachtwache I, Op. 104, no. 1 Nachtwache II, Op. 104, no. 2 Letztes Glück, Op. 104, no. 3 Im Herbst. Op. 104, no. 5	Johannes Brahms (1833-1897)
Jeanie with the light brown hair Jerry Sams, tenor Cathy Haight, soprano Wayfaring Stranger The Drunken Sailor Sometimes I feel like a motherless child Nancy Shasteen, mezzo soprano Black Jack Davey	Stephen C. Foster (arr. Gail Kubik) traditional, arr. Eugene Englert Sea Chantey, arr. Robert Sund trad., arr. Jester Hairston traditional, arr. Gail Kubik

PROGRAM NOTES

by

Kay Verelius

Choral music enjoys a history more vast than any other musical format, and this concert program supports this claim. Featured are selections that span four and one-half centuries, yet Maestro Shangrow could have included much earlier works, and, certainly, much later ones. Program length forces one to make difficult choices. This concert has two French chansons from the late Renaissance, anthems from the English Reformation period, two sets of German secular part songs (one from the Classical era and one from the Romantic), and finally, a set of arranged folk melodies from the American past: a sea chantey, a Black-American spiritual, two ballads and a folk-hymn. A great variety, but the surface was barely scratched! Ensuing concert seasons will offer more, to be sure.

The body of secular Renaissance choral music was written for informal and usually intimate performances, with one singer on a part. The two most popular forms were the Italian madrigal and the French chanson. In fact, the very first published music in France which used Gutenberg's new movable type were two collections of chansons. Characteristic of chansons is vernacular French text, four or five voice parts, a lively rhythmic pulse and recurring sections with repeated text. Claude Lejeune (c. 1528-1600) and Pierre Certon (c. 1510-1572) wrote, equally well, secular and sacred works, and both had works included in those first published books of chansons.

The English Reformation, spearheaded by Henry VIII, profoundly affected music in England. Perhaps the single most important event was the dissolution of monasteries. Thousands of trained choristers were turned out of friaries and monasteries and were obliged to look for other work. As it turned out, this was a mortal blow to English church music; those same church musicians were directly responsible for the flowering of secular music during the reign of Elizabeth.

Henry did manage to arrange for the establishment of a 'new foundation' for his own court (it is good to be the King!), which included paid choristers (men and boys) as well as clergy. This was known as the Chapel Royal of St. George's, Windsor. The two most famous and capable members of the Chapel Royal were Thomas Tallis and his protégé, William Byrd. Henry's son Edward passed the Act of Uniformity in 1547, which struck remaining musical establishments for church services. The celebration of mass was eliminated, and that had been the main feature of daily musical life in all churches and colleges. Under Queen Mary, mass settings reappeared briefly (her reign was just five years), but they were banned again when Elizabeth took the throne. Elizabeth did, however, establish a new church service in which Latin motets could be used occasionally in the place of a new form of church music: the anthem. the term anthem comes from the Latin word 'antiphon' which means 'before the hymn.' Elizabeth also maintained the Chapel Royal, and conferred upon Tallis and Byrd a high honor; she gave to them the monopoly for printing and publishing music - a significant gesture indeed, since both Tallis and Byrd were both proudly Roman Catholic. Her decree was thus: '...to imprint any and so many as they will of set song or songes in partes, either in English, Latin, Frenche, Italian, or other tongue that may serve for musicke either in Church or chamber, or otherwise be plaid or soonge.'

Thomas Tallis (c. 1505-1585) possessed what his contemporaries generally lacked; a feeling for the beauty of words. His output was enormous and it appears that he was equally happy to compose for Latin or English texts. His two settings of The Lamentations are from late in his life and are among the most eloquent settings of those verses from the prophet Jeremiah. Parts I and II of The Lamentations of Jeremiah are possibly two separate compositions, since the second is in an entirely different mode from the first, but it is common performance practice to do both consecutively. The text is that prescribed for Maundy Thursday in Holy Week. Following custom, Tallis included the Hebrew letters which announce and separate each Old Testament verse, and he included in each part the benediction 'Jerusalem, Jerusalem, return unto the Lord, thy God.' The edition used for this performance was prepared from original manuscripts by the contemporary musicologist Peter Brett. The original work was for five male voices (two counter-tenors, tenor, baritone and bass) and pitched a minor third below our performing edition. Critical to the musical style are the points of imitation between parts and the shaping of the long, flowing phrases so one always leads to another.

Thomas Weelkes' anthem 'When David Heard' is typical of the music which replaced the Latin motet in the new English service. Weelkes lived from 1575 to 1623, and according to Elizabeth Cole in the textbook Choral Music, he 'seemed to have been attracted to the acrobatic of anguish and the gymnastics of grief at which the Italians were so adept.' 'When David Heard' does have its share of suspensions, but they serve to put the listener in direct touch with the text. It is a very effective treatment of the story of David's sorrow over the loss of his son Absalom.

Jumping ahead one hundred years or so we come to Joseph Haydn (1732-1809). (The Seattle Chamber Singers feels licensed to make such a leap in history since our celebration of The Bach Year during all of 1985 presented some of the best music from that above mentioned 100 years!). Haydn's huge catalog of works contains some very fine vocal music. Most often performed today are his mass settings and The Creation, which require an orchestra, but he did compose several solo songs and part songs for three and four voices. Of the nine four part songs, our program has four of the most delightful. Haydn set each of the poems so that not only the meaning of the words is expressed, but his sense of humour sparkles in each piece. Especially for these songs, you will want to follow the text translations.

Because of the huge popularity of a handful of large scale works, we tend to think of Johannes Brahms as primarily an orchestral composer. Yet, four symphonies, four concertos, two overtures, the St. Antoni Variations and two early serenades are the sum total of Brahms' original orchestral output. BUT, of vocal works, there are more than two hundred songs, twenty five duets, twenty seven quartets, fourteen piano-accompanied pieces (singles and sets), twelve sets of unaccompanied choral pieces, twenty canons, more than one hundred arrangements of folksongs, and two sets of waltzes for voices and piano four hands! Over and above these, he composed four major works for chorus with orchestra. The solo songs span the years from his first published piece to the last one of his life, and his vocal works take seventy four of his one hundred twenty two opus numbers. Up to the end of his creative life, Brahms always tried out new structures and harmonic possibilities with choral music. That Brahms was creatively moving towards symphonis writing is sure, since his choral works became more and more complex with each effort. Opus 93a, from which comes 'Der Buchlichte Fiedler' was composed in 1888, just nine years before his death in 1897. Op. 104 represents Brahms' first reach into the far frontier of choral harmony. He finely intertwined all the vocal parts so that none could exist without the others. Despite the musical com-

PROGRAM NOTES
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plexity, the feeling of the text is exactly expressed. Brahms' choral music is a wonderful surprise to music lovers who hear it for the first time, and basic to the needs of those who are familiar with this music.

As Americans, we can be truly proud of the indigenous music from our history. Most similar to Western European music is the ballad 'Jeannie With the Light Brown Hair' by Stephen Foster. Foster's songs have been compared to songs by Schubert because they are gentle and have lovely melodies. Completely unique to America is the Black-American spiritual. 'Sometimes I Feel Like a Motherless Child' is a moving, rich example of profound feeling expressed through music. The Sea-Chantey is shared in common with eastern Canada and comes from the fishing and whaling expeditions, especially off the Grand Banks of Newfoundland, Maine and Massachusetts. Sea-Chanteys were work songs, sung to keep a pace or rhythm going for a task, such as hauling lines or swabbing decks. Hymns from the American Protestant denominations offer some of the best loved melodies of our heritage. These tunes moved with the population as it migrated westward, and congregational singing was a very unifying force for 'pilgrims' settling in a new land. 'Wayfaring Stranger' is a fine example of this sentiment, and this particular arrangement is especially beautiful. 'Black Jack Davey' is a ballad about a rather dubious character - one might even say 'a bounder and a cad.' But such are the things that make folk heroes! Black Jack is sort of the Rhett Butler type, who turns the head and heart of a young married woman, only to have her decide that she must not forsake her family. Gail Kubik's arrangement is fun and expressive; using not only the remnants of the original folk tune, but adds a little jazzy swing which fits quite nicely with the 'swing' of Mr. Black Jack Davey.

Choral music enjoys neither the popularity or the presence it did 150 years ago. The Seattle Chamber Singers, along with many fine ensembles worldwide, are wanting to improve the reputation of choral singing and choral performances. We hope you will become among our champions.



Si dessus vos levres de roses

When I gaze on thy lips of roses
Then my heart its rapture discloses;
My dearest, my loved one so fair,
And though my love may find rejection,
Nought shall destroy my heart's affection;
I'll take care of its possession.

When David Heard

When David heard that Absalom was slain
He went up to his chamber over the gate and wept
and then he said,
Oh, my son Absalom
would God I had died for thee.

La, La, La, Je ne l'ose dire

La, la, la, I cannot conceal it;
La, la, la, I must then reveal it;
In our town there dwells a man who is
jealous of his wife
Jealous is with some good reason
He suspects her of treason.
La, la, la, etc.
Jealous he is with some good reason
He suspects her of treason
And when he has to go to the market
He makes her go with him.
La, la, la, etc.

The Lamentations of Jeremiah the Prophet

I
Here beginneth the lamentation of Jeremiah
the prophet.

Aleph.

How doth the city sit solitary, that was full
of people! How she is become as a widow!
She that was great among the nations, and
princess among the provinces, how she is
become tributary!

Beth.

She weepeth sore in the night, and her tears
are on her cheeks: among all her lovers she
hath none to comfort her. All her friends have
dealt treacherously with her, they are become
her enemies.

Jerusalem, Jerusalem, return unto the Lord
thy God.

II
From the lamentation of Jeremiah the prophet.

Ghimel.

Judah is gone into captivity because of afflic-
tion, and because of great servitude: she dwel-
leth among the heathen, she findeth no rest.

Daleth.

All her persecutors overtook her between the
straits: the way of Zion do mourn, because
none come to the solemn feasts. All her
gates are desolate, her priests sigh, her
virgins are afflicted, and she is in bitterness.

Heth.

Her adversaries are the chief, her enemies pro-
sper: for the Lord hath afflicted her for the
multitude of her transgressions. Her children
are gone into captivity before the enemy.

Jerusalem, Jerusalem, return unto the Lord
thy God.



Talkativeness

Friends, water makes one mute,
one learns this from fish,
but wine does the opposite
one learns this at the table.

What talkers we are,
when Rheinwine speaks through us,
we proclaim, fight, teach,
no one wanting to listen to the other.

Friends, water makes one mute.

The Moment

Fervor, tenderness, understanding,
Flattery, cares, tears,
cannot compel the favor of the beautiful,
do not obtain her hand for us;
only a favorable moment
brings its luck to the lovers.

Evensong to God

Lord! Lord! You who have given me life
until this day
I worship you like a child;
I am much too inadequate in the faith,
which I sing, and in what you've done
for me today.

Everything has its time

Living, loving, drinking, noise-making,
Entwine yourself with me, be excited with me,
When I am excited,
I am again one with you.



The Hunchbacked Fiddler

There lived a fiddler in Frankfurt am Main
who was going home, fuddled with wine,
when what did he see as he came to the
market square?

A crowd of lovely women making very merry
there.

'You hunchbacked fiddler, now fiddle for us,
we'll pay you handsomely for your pains;
a fine dance, nimbly played, for this year
we celebrate Walpurgis night!'

The fiddler struck up a lively dance,
the women danced the 'Rosenkranz';
then the first one spoke, 'My dear boy,
you've played so gaily, here's your reward.'

With that she gripped him tight under his doublet,
and took away the hump from his back:
'Go now, my fine slender fellow,
now any girl will take you right away!'

Night Watch I

Soft notes of the heart,
awakened by the breath of love,
whisper forth tremulously
if an ear or loving heart
should open to you;
and should none open,
let a night wind bear you back,
sighing, to mine.

SEATTLE CHAMBER SINGERS

SOPRANO

Laila Adams
 Jane Blackwell
 * Belle Chenault
 * Crissa Cugini
 Michele DeMaris
 * Kyla DeRemer
 * Catherine Haight
 * Pamela Hill
 Kathe Kern
 Jill Kraakmo
 Stephanie Lathrop
 Nancy Lewis
 Cassie Munger
 Barbara Parsons
 Nancy Robinson
 Liesel Rombouts
 * Nancy Shasteen
 * Heather Smith
 * Susan Vanek-Merry

ALTO

* Marta Chaloupka
 Gloria Debawka
 Kristina Haight
 LuAnne Hargis
 * Mary Beth Hughes
 Ruth Libbey
 Suzi Means
 Laurie Medill
 * Susan Miller
 Janet Ellen Reed
 Mary Siebert
 * Nedra Slauson
 Peggy Smith
 Claire Thomas
 * Kay Verelius
 Jane Siedman Vosk
 * Luna Wilcox

TENOR

* John Addison
 * Phil Mortenson
 Tom Nesbitt
 Gene Patterson
 * Jerry Sams

BASS

* John Behr
 * Gustave Blazek
 * Andrew Danilchik
 Dexter Day
 * Mark Haight
 * Ken Hart
 * Eric Kuester
 * Bob Schilperoort
 Roger Schmeckle
 Dirk Singletary
 * Richard Wyckoff

* - denotes small group



Night Watch II

Do they rest? there from the west
 the watchman's horn is calling,
 and from the east the horn
 calls back, 'They rest!'
 Timorous heart, do you hear
 the angel's whispering voices?
 Put out your lamp confidently,
 and let peace envelop you.

Last Happiness

Quietly and sadly, from the trees
 leaf glides down lifelessly on leaf;
 the heart lives in Spring dreams,
 its hopes never fulfilled.
 But a ray of sun still lingers
 on the late wild rose -
 as on a last happiness,
 sweet to one who has given up hope.

In Autumn

Gloomy is autumn,
 and when the leaves fall
 the heart too sinks to cheerless woe.
 Still is the pasture,
 and southwards travel
 the songsters, silent as if to the grave.

Wan is the day,
 and pallid mists veil
 the sun and the heart too.
 Soon comes night;
 then all strength fails,
 and life rests in deep oblivion.

Man mellow,
 He sees the sun sink,
 and forsees the end of life, as of the year.
 His eyes grow moist,
 but in his shining tears flows
 the most blissful outpouring of the heart.