

**The Broadway Symphony and Seattle Chamber Singers**

**George Shangrow, conductor**

**In Celebration of Twenty Years of Music Making**

**present**

**G.F. Handel's**

**Grand Oratorio**

**ISRAEL IN EGYPT**

**Soloists:**

**Eleanor Stallcop-Horrox, soprano**

**Sara Hedgpeth, mezzo-soprano**

**Stephen Wall, tenor**

**Brian Box, baritone**

**Gary Jankowski, bass**

**Saturday, May 20, 1989**

**Meany Theater**

**The Broadway Symphony and Seattle Chamber Singers are artists-in-residence at University Unitarian Church.**

**This concert was sponsored in part by Classic KING-FM 98.1**

The Broadway Symphony | The Seattle Chamber Singers  
George Shangrow, Music Director  
2115 North 42nd Street, Seattle, WA 98103 (206) 547-0427

May 20, 1989

Dear Friends,

Welcome to our 20th Anniversary Concert! We are pleased to be presenting a favorite oratorio of the Broadway Symphony and Seattle Chamber Singers -- Handel's "Israel in Egypt", which we introduced to Seattle audiences in 1972. We hope that you enjoy the music, and that you will take a few moments to experience our "Intermission Fair" celebrating our 20th anniversary.

- \* Sample some delicate Dilettante truffles ... our way of saying thank you for your presence here tonight.
- \* Stroll by our display of memorabilia from our 20 years of music making. Especially noteworthy might be the advertisements for some early concerts, whose ticket prices started at \$2.50!
- \* Stop at one of our information booths (marked with the bouquets of balloons) to order tickets for next year's season or to join our "20th Anniversary Club". (See information enclosed in this program.)
- \* See the display of our 20th Anniversary poster by the acclaimed Northwest artist, Alden Mason, courtesy of the Greg Kucera Gallery. Posters are available for purchase.

We hope you enjoy the music this evening, as well as the gala events which follow, and that you join us in congratulating Maestro George Shangrow, founder and director of the Seattle Chamber Singers and the Broadway Symphony, for his early vision ... and sustained energy over twenty years.

Sincerely,

Tom Nesbitt

Thomas J. Nesbitt  
President,  
BS/SCS Board of Directors

## OUR SOLOISTS

Soprano **ELEANOR STALLCOP-HORROX** made her Broadway Symphony/Seattle Chamber Singers debut as Giunone in Monteverdi's *Il Ritorno di Ulisse in Patria*. Eleanor received her musical training at Central Washington University and the Curtis Institute of Music. She has performed with the Philadelphia Singers, the Mendelssohn Club, Colorado Springs Chorale, and the Colorado Opera Festival, among others. Recently, Ms. Stallcop-Horrox was one of the winners of the national Bel Canto Foundation Competition and will spend the coming summer studying in Italy with Walter Baracchi of La Scala.

Tonight marks the fourth time mezzo soprano **SARA HEDGPETH** has performed *Israel in Egypt* with the Broadway Symphony/Seattle Chamber Singers. Ms. Hedgpeth was a member of Chamber Singers from 1977-1981 and has been a featured soloist many times since then. She graduated with a degree in Drama from California State University Stanislaus, and received her musical training at the University of Washington, where she was active in the Opera Theatre department. She has appeared as a soloist with the Seattle Choral Company, Pacific Northwest Ballet, and Seattle Area Lutheran Chorale. Ms. Hedgpeth also performed for three years with Northwest Opera in Schools, Etc. Many of you may recognize Sara from her non-singing role as Business Manager of the Broadway Symphony and Seattle Chamber Singers.

**STEPHEN WALL** has appeared frequently with the Broadway Symphony and Seattle Chamber Singers. He performed the title role in Monteverdi's opera *The Return of Ulysses*, and was the tenor soloist in this year's presentations of Beethoven's *Ninth Symphony*, *Messiah*, and the Bach *B Minor Mass*. Stephen has also appeared as soloist with the Vancouver B.C., Spokane, and Seattle Symphonies and the Northwest Chamber Orchestra. He has performed often with Seattle Opera and will be heard next in their upcoming production of *Die Meistersinger*. In December of 1988, Mr. Wall travelled with Maestro Stefan Minde to Japan as soloist with the Sapporo Symphony.

**BRIAN BOX** is a native of Washington and received his Master of Music degree in vocal performance from Western Washington University. Brian has appeared frequently with the BS/SCS as a soloist in cantatas and oratorios and with the Broadway Symphony in a performance of Mahler's *Songs of a Wayfarer*. Among his credits are performances of Brahms' "Four Last Songs" with the Western Washington University Orchestra and the leading role in Dominic Argento's opera *Postcard from Morocco* at the University of British Columbia. Mr. Box has also sung for two years with Seattle Opera's education program, singing children's opera throughout the state. Most recently, Brian was chosen a winner in the Seattle Civic Opera Vocal Competition.

**GARY JANKOWSKI** last appeared with the Broadway Symphony/Seattle Chamber Singers at Nettuno in *Il Ritorno di Ulisse in Patria*. He is a native Seattleite and an alumnus of Western Washington University. Gary is currently pursuing a Master's degree in Vocal Performance from Indiana University, where he studies with Norman Phillips. He has appeared with Cincinnati Opera, Indiana University Opera Theater and the Louisville Chorus in such roles as Osmin (*Abduction from the Seraglio*), Sarastro (*The Magic Flute*), Swallow (*Peter Grimes*). Mr. Jankowski is a past member of the Seattle Chamber Singers and participated in their 1981 European Tour.



Dilletante Chocolates congratulates George Shangrow and the Broadway Symphony/Seattle Chamber Singers for Twenty Years of Musical Excellence.

Enjoy our complimentary chocolates at intermission this evening, and come visit the Cafe Dilletante:

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## Program Notes by George Shangrow

Although George Frideric Handel began writing oratorios in 1918- 1719, no public performances occurred until 1732. Before this time, much of Handel's composing time was spent in the writing of Italian opera designed for royalty and nobility. After the performance for the public of *Esther* in 1732, Handel discovered that there was an audience and therefore an economic reason for writing oratorios. Handel's popularity then was assured by the middle class as well as by the royalty. In 1733 *Deborah* and *Athalia* were written and received with much success, but despite this he continued to write Italian operas until 1738 when he composed *Saul*. Four days after the completion of *Saul*, Handel began writing *Israel in Egypt*, which he finished a month later.

*Israel in Egypt* received its first performance in April of 1739. It was not highly successful. Reasons usually given for this seem not only to specify the lack of popularity in 1739 but also the height of popularity today. The public wanted less chorus and more solo voice! Unstaged biblical music-dramas had previously used only twenty-five percent or less chorus writing, and then only to depict the most important events in the drama. In *Israel*, Handel has only four arias and three duets as compared to twenty-seven choruses. Handel was commercially oriented, and he tried to save this oratorio by inserting four more arias for the second and future performances to be sung by a popular singer of the time. Unfortunately, even this didn't help to popularize the predominantly choral masterpiece and after only three more performances, Handel put *Israel* aside until 1756.

Long works seemed to be most desirable to English audiences at the time and *Israel* originally had three parts instead of two. It was in 1756 that Handel removed the first part, the *Funeral Anthem for Queen Caroline*, and replaced it with a portion of the first act of *Solomon*. Today we perform only the two parts of the work remaining after the deletion of the *Funeral Anthem*. The second of these parts, *Moses' Song*, was the first composed by Handel. The first section, *Exodus*, contains music borrowed from other of Handel's works, themes by other composers, and even entire movements by others. Borrowing from one's own music and even borrowing from other composers' works was a perfectly acceptable technique in the Baroque period, but Handel really took things to extremes in *Israel in Egypt*. It is for this reason and for the obvious mastery exhibited in choruses (both original and recomposed) that scholars consider *Israel* to be of major historical importance.

Antonio Stradella's serenata "Qual prodigo" provided much of the material for the first part. The flies and hailstones choruses as well as "But as for His People" and "And Believed the Lord" were all taken from this work and recomposed for *Israel*. With the exception of "Egypt was Glad," which was taken almost verbatim from a canzona by J.C. Kerl, all of the other major borrowings are from Handel's own works. The very odd vocal line in "They Loathed to Drink of the River" is explainable when one notes that it was taken from a fugue written for the keyboard. Of the choruses originally composed for this work, "The Horse and His Rider" and "The People Shall Hear" are the greatest. Only in *Solomon* did Handel exhibit such mastery of the choral art. His ability to use word paintings, not only through orchestral devices as in the "flies" chorus but also in the vocal lines like "shall melt away," shows a wealth of imagination and technical resource unmatched in the field of choral composition before or since.

In this performance of *Israel in Egypt*, I have tried to amass forces approximately equivalent to those Handel used in 1739 with allowances in chorus size to permit a better balance with the modern instruments. Handel's demonstrated theatrical sense, both in his life and his music, has led me to take a posture of trying to heighten the dramatic intent of the work whenever possible. The use of accent, crescendo and diminuendo, accelerando and ritard as well as certain doubling and vocal colors all contribute to making Handel's incredible compositional devices come more clearly into view at first hearing. Through the blending of these devices with Handel's own chosen text and a mind toward bringing out word painting as clearly as possible, a performance can attempt to recreate the drama which Handel felt in the composition of this great oratorio.

## ISRAEL IN EGYPT.

### PART I.

#### RECITATIVE.

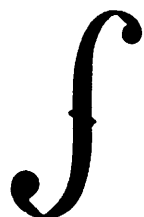
Now there arose a new king over Egypt, which knew not Joseph; and he set over Israel taskmasters to afflict them with burthens, and they made them serve with rigour.

*Ex. i. 8, 11, 13.*

#### CHORUS.

And the children of Israel sighed by reason of the bondage, and their cry came up unto God. They oppressed them with burthens, and made them serve with rigour; and their cry came up unto God.—*Ex. ii. 23.*

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**RECITATIVE.**

Then sent He Moses, His servant, and Aaron whom He had chosen; these shewed His signs among them, and wonders in the land of Ham.

He turned their waters into blood. *Ps. cv. 26, 27, 29.*

**CHORUS.**

They loathed to drink of the river. He turned their waters into blood. *Ex. vii. 18, 19.*

**AIR.**

Their land brought forth frogs, yea even in their king's chambers. *Ps. cv. 30.*

He gave their cattle over to the pestilence; blotches and blains broke forth on man and beast.—*Ex. xi. 9, 10.*

**CHORUS.**

He spake the word, and there came all manner of flies and lice in all their quarters.

He spake; and the locusts came without number, and devoured the fruits of the ground.—*Ps. cv. 34, 34, 35.*

**CHORUS.**

He gave them hailstones for rain; fire mingled with the hail ran along upon the ground. *Ps. cv. 32; Ex. ix. 23, 24.*

**CHORUS.**

He sent a thick darkness over the land, even darkness which might be felt.—*Ex. x. 21.*

**CHORUS.**

He smote all the first-born of Egypt, the chief of all their strength. *Ps. cv. 36, 37.*

**CHORUS.**

But as for His people, He led them forth like sheep: He brought them out with silver and gold; there was not one feeble person among their tribes.—*Ps. lxxviii. 53; cv. 37.*

**CHORUS.**

Egypt was glad when they departed, for the fear of them fell upon them.

**CHORUS.**

He rebuked the Red Sea, and it was dried up.—*Ps. cvi. 9.*

He led them through the deep as through a wilderness.—*Ps. cvi. 9.*

But the waters overwhelmed their enemies, there was not one of them left.—*Ps. cvi. 11.*

**CHORUS.**

And Israel saw that great work that the Lord did upon the Egyptians; and the people feared the Lord, and believed the Lord and His servant Moses.—*Ex. xiv. 31.*

**CHORUS.**

Moses and the children of Israel sung this song unto the Lord, and spake, saying: I will sing unto the Lord, for He hath triumphed gloriously; the horse and his rider hath He thrown into the sea.—*Ex. xv. 1.*

**DUET.**

The Lord is my strength and my song; He is become my salvation. *Ex. xv. 2.*

**CHORUS.**

He is my God, and I will prepare Him an habitation; my father's God, and I will exalt Him.—*Ex. xv. 2.*

**PART II.**

**DUET.**

The Lord is a man of war: Lord is His name. Pharaoh's chariots and his host hath He cast into the sea; his chosen captains also are drowned in the Red Sea.—*Ex. xv. 3, 4.*

**CHORUS.**

The depths have covered them: they sank into the bottom as a stone. *Ex. xv. 5.*

**CHORUS.**

Thy right hand, O Lord, is become glorious in power; Thy right hand, O Lord, hath dashed in pieces the enemy. *Ex. xv. 6.*

**CHORUS.**

And in the greatness of Thine excellency Thou hast overthrown them that rose up against Thee.—*Ex. xv. 7.*

**CHORUS.**

Thou sentest forth Thy wrath, which consumed them as stubble.—*Ex. xv. 7.*

**CHORUS.**

And with the blast of Thy nostrils the waters were gathered together, the floods stood upright as an heap, and the depths were congealed in the heart of the sea.—*Ex. xv. 8.*

**AIR.**

The enemy said, I will pursue, I will overtake, I will divide the spoil; my lust shall be satisfied upon them; I will draw my sword, my hand shall destroy them.—*Ex. xv. 9.*

**AIR.**

Thou didst blow with the wind, the sea covered them; they sank as lead in the mighty waters.—*Ex. xv. 10.*

**CHORUS.**

Who is like unto Thee, O Lord, among the gods? Who is like Thee, glorious in holiness, fearful in praises, doing wonders?

Thou stretchedst out Thy right hand, the earth swallowed them. *Ex. xv. 11, 12.*

**DUET.**

Thou in Thy mercy hast led forth Thy people which Thou hast redeemed; Thou hast guided them in Thy strength unto Thy holy habitation.—*Ex. xv. 13.*

**CHORUS.**

The people shall hear, and be afraid: sorrow shall take hold on them: all the inhabitants of Canaan shall melt away: by the greatness of Thy arm they shall be as still as a stone; till Thy people pass over, O Lord, which Thou hast purchased.—*Ex. xv. 14, 15, 16.*

**AIR.**

Thou shalt bring them in, and plant them in the inheritance of Thine inheritance, in the place, O Lord, which Thou hast made for Thee to dwell in, in the Sanctuary, O Lord, which Thy hands have established.—*Ex. xv. 17.*

**CHORUS.**

The Lord shall reign for ever and ever.—*Ex. xv. 18.*

**RECITATIVE.**

For the horse of Pharaoh went in with his chariots and with his horsemen into the sea, and the Lord brought again the waters of the sea upon them; but the children of Israel went on dry land in the midst of the sea.—*Ex. xv. 19.*

**CHORUS.**

The Lord shall reign for ever and ever.—*Ex. xv. 18.*

**RECITATIVE.**

And Miriam the prophetess, the sister of Aaron, took a timbrel in her hand; and all the women went out after her with timbrels and with dances. And Miriam answered them: *Ex. xv. 20, 21.*

**SOLO AND CHORUS.**

Sing ye to the Lord, for He hath triumphed gloriously; the horse and his rider hath He thrown into the sea. *Ex. xv. 21, 18.*



**THE SEATTLE CHAMBER SINGERS**  
George Shangrow, conductor

**CHORUS I**

**SOPRANO**  
Belle Chenault  
Crissa Cugini  
Kyla DeRemer  
Catherine Haight  
Jill Kraakmo  
Margaret Marshall  
Barbara Stephens  
Susanna Walsh

**ALTO**  
Laila Adams  
Luna Bitzer  
Marta Chaloupka  
Sara Hedgpeth  
C. Jane Lund  
Kay Verelius  
Jane Seidman Vosk  
Joy L.S. Wood

**TENOR**  
Darren Hollenbaugh  
Phil Jones  
Phil Mortenson  
Paul Raabe  
Stephen Wall

**BASS**  
Karl Allen  
John Behr  
Brian Box  
Jay Cook  
G. Tim Gojio  
Dale Heidal  
Peter Kechley  
Jim Murphy  
Richard Wyckoff

**CHORUS II**

**SOPRANO**  
Jane Blackwell  
Ann Erickson  
Kay Hessemer  
Julia Jaundalderis  
Kathe Kern  
Mary Ann Landsverk  
Carol Sams  
Nancy Shasteen  
Janet Sittig  
Liesel van Cleeff

**ALTO**  
Margaret Alsup  
Mary Beth Hughes  
Liz Kennedy  
Jan Kinney  
Suzi Means  
Laurie Medill  
Nedra Slauson  
Vicky Thomas

**TENOR**  
Ron Haight  
Tom Nesbitt  
David Reyes  
Ed Winkey

**BASS**  
Greg Abbott  
Andrew Danilchik  
Craig Fryhle  
Gary Jankowski  
Domenico Minotti  
Robert Schilperooort  
John Stenseth

**ASSISTANT CONDUCTOR**  
Belle Chenault

**THE BROADWAY SYMPHONY**  
George Shangrow, conductor

**ORCHESTRA I**

**VIOLIN**  
Deb Kirkland  
Fritz Klein, concertmaster  
Avron Maletzky  
Sondra Schink  
Erich Schweiger  
Janet Showalter  
Kenna Smith

**CELLO**  
Joan Selvig  
Maryann Tapiro  
Julie Reed Wheeler

**BASS**  
Allan Goldman

**TIMPANI**  
Daniel Oie

**HARPSICHORD**  
Robert Kechley

**VIOLA**

Anna Bezzo-Clark  
Robert Shangrow  
Katrina Sharples  
Sam Williams, principal  
Nancy Winder

**FLUTE**

Claudia Cooper  
Janeen Shigley, principal

**OBOE**

Huntley Beyer  
M. Shannon Hill, principal

**BASSOON**

Chris Harshman  
Michel Jolivet, contra  
William Schink, principal

**TRUMPET**

Matt Dalton, principal  
Dan Harrington

**TROMBONE**

William Irving  
Bryce Ferguson  
Steve Wampler

**ORCHESTRA II**

**VIOLIN**  
Betsy Alexander  
Rebecca Clemens-Keith  
Jeffrey Forbes  
Diane Lange  
Mark Lutz  
Sally Macklin  
Leif-Ivar Pedersen, principal

**CELLO**  
Gary Anderson  
Rosemary Berner  
Rebecca Parker, principal

**BASS**  
Eugene Warnick

**TIMPANI**  
Dan Adams

**HARPSICHORD**  
John Zielinski

The Broadway Symphony operates on a policy of regular rotation for orchestral seating; therefore, our personnel are listed alphabetically in each section.

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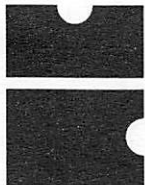
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David Bromley  
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Lynn Bruner  
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Dean Burnett  
Gwendolyn Bush  
Brian Byglund  
Julie Bynum  
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John Chamberlin  
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