Seattle Chamber Singers
and the
Broadway Chamber Symphony
Join Forces to Present
THE SEASONS
by
Franz Joseph Haydn
"... his consummate masterpiece."
— Karl Geiringer

April 4  Meaney Theater  8:00 p.m.

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them; I'd hoped to make them better."
— G.F. Handel

FEBRUARY 3, 1981
MEANEY THEATER
SEATTLE, WASHINGTON
**The Seattle Chamber Singers** are gaining increasing recognition for their musicality and the spirit of their interpretation. Critics have named them the best choral group in town. Their **St. Matthew Passion**, **Messiah**, and other wonderful oratorios and choral works have been enjoyed by hundreds of concert-goers.

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

**ALTOS**  
Kathy Elkins  
Sara Hagedorn  
Mary Beth Hughes  
Jan Kinney  
Laurie Meddill  
Judith Rosenfeld  
Nancy Shasteen  
Nedra Slauson  
Anita Trotter  
Kay Verelius

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

**BASSES**  
Douglas Albertson  
Gary Jankowski  
Jim Murphy  
Bob Schilp  
Sandy Thorton  
Dale Uhlman  
Jeff Wickstrom

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Jackie Cedarholm

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Beatrice Dolf  
Cathy McWilliams  
Shari Peterson

**CELLO**  
Kara Hunnicutt  
Ron Welch  
Marge Parkington  
Brian Satter

**BASS**  
Christine Howell  
Deborah Deloria  
Jeffrey R. Schindler

**FLUTE**  
Janine Shigley

**OBOE**  
Cathy Ledbetter  
Jeanette Houle

**TRUMPET**  
Gary Fladmoe  
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**ACKNOWLEDGMENTS**  
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SEATTLE CHAMBER SINGERS
CELEBRATE
GEORGE FREDERICK HANDEL
Born February 23, 1685
—Program—

ODE ON SAINT CECELIA’S DAY
Soloists: Polly Detels, Soprano
          Ann Duncan, Soprano
          Bruce Browne, Tenor

Intermission

THE BROADWAY CHAMBER SYMPHONY
FEBRUARY 18, 22

ARTHUR BARNES, PIANO
—Program—
Beethoven: Piano Concerto No. 4 in G major
Robert Kechley: Hunting Rags
Elgar: Serenade for Strings
Prokofiev: Peter and the Wolf

8 p.m. * Feb. 18: University Unitarian * Feb. 22: Kane Hall
General @ $5  Student/Senior Citizen @ $3
Tonight we celebrate the 286th birthday of George Frederick Handel, albeit early, since the accepted date is February 23, 1685. 1685 was a hallmark year, for it brought both J.S. Bach and G.F. Handel into the world. Similarities between the two musical giants stop there. If Bach might represent the subjective mysticism of the late Baroque, Handel incarnates its worldly pomp. Where Bach inscribed his manuscripts “Soli Deo Gloria” (only for the glory of God), Handel pushed for and attained social position and musical prestige in both German and English courts. For an assured patronage, Handel left his native Saxony for England in 1712 and became a naturalized British citizen. Even after his death in 1769, Handel continued to dominate the musical life of England for a century.

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

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

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

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

This Te Deum is a militaristic work from the first fanfare. There are relatively few solos; rather, the chorus en masse seems to portray the entire nation joined in thanksgiving. Borrowed or not, the music fits beautifully with the English text, a canticle from the Anglican Daily Office. The hymn of praise “Holy, holy, holy, Lord God of Sabaoth,” is passed from section to section; the chorus coming together to acknowledge the “infinite majesty of God.” By repetition of text, Handel makes certain that we understand that the kingdom of heaven is for all believers. The words “we therefore pray Thee, help Thy servant, whom Thou hast redeemed with Thy precious blood,” are left unaccompanied to lend a humbleness. The glorious, confident finale repudiates any possibility of the true believer, or the king, or England, ever being confounded.
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8 p.m. * Feb. 18: University Unitarian * Feb. 22: Kane Hall

General @ $5  Student/Senior Citizen @ $3

BCS, 420 NE 95th, Seattle, WA 98115
The Seattle Chamber Singers are proud to announce their first European concert tour. On July 12, 1981, the Chamber Singers embark on a 22-day performance itinerary that will bring them before audiences in Munich, Salzburg, Venice, Zurich, Paris and London. The programming will be chosen from the Chamber Singers' wide range of repertoire with emphasis on the music of American composers.

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

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

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

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

Patrons Who Donate $100.00 or More to the Chamber Singers' Tour Effort will receive a tape of an actual performance in a European concert hall, mailed from the city of performance!
Show Your Support — The chamber singers' logo has long been admired in the Seattle area and now you can wear it! Fine-quality T-shirts have been made with the SCS logo printed full chest. Styles available: Men's regular T, in beige and light blue both with dark brown imprint; Women's French-cut available in bright yellow or light blue with dark brown imprint; Children's T-shirts. Adult sizes are just $8.00, children's are $5.00. T-shirts are 100% cotton, French-cuts are 50/50. Use the convenient order form below.

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