JOSEPH HAYDN

Die Jahreszeiten
THE SEASONS

SEATTLE CHAMBER SINGERS
and the
BROADWAY CHAMBER SYMPHONY

George Shangrow
Conductor

April 4, 1981 Meany Theater 8:00 p.m.
The Seattle Chamber Singers, now in their twelfth season, are gaining increasing recognition for their musicality and the spirit of their interpretation. Seattle 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.

The Broadway Chamber Symphony’s second season offers the Pacific Northwest some of the best from the Classical and Romantic literature. Since their founding in 1979 by director George Shangrow, the BCS has grown in size and versatility, offering subscription concert series, guest artists and community concerto competitions. This summer, along with the Seattle Chamber Singers, the orchestra will be making its first European concert tour.

George Shangrow, Musical Director and founder of the Seattle Chamber Singers, is well known in Northwest musical circles. He is Music Director for University Unitarian Church and is director of choral activities at Seattle Central Community College. A pianist and harpsichordist of critical acclaim, he has produced the popular “Basically Baroque” concert series and Pacific Chamber Opera. In September of 1979, Mr. Shangrow founded his own orchestra, the Broadway Chamber Symphony. To his credit are appearances as guest conductor for the Northwest Chamber Orchestra, the Seattle Symphony Players Organization and the Seattle Philharmonic.

Violin I Mike Scott, principal
Peggy Bardsen Rebecca Livezy
Eileen Lusk Marcia McElvain
Ed Dannhauer Phyllis Rowe
Laura Martin
Viola II Cathy Burroughs, principal
Donna Weller Sandy Sinner
Jacqueline Cederholm Avron Maletsky
Mark Kapeluck Ellen Zientz
Jane Crigler
Viola Joy Wood, principal
Beatrice Dott Robert Shangrow
Catherine McWilliams
Shari Peterson
Stephanie Read

Cello Kara Hunnicutt, principal
Ron Welch Marjorie Parkinson
Rebecca Beyer Barb Shalbin
Rosemary Berner
Bass Michael Hovnanian
Delores DeLoria
Christine Howell

Trombone Bob Phillips
Adrienne Frank
Greg James
Timpani Blake Williams

Organizational Staff
Kay Verelius, Business Manager
Peter Schindler, Vocal Coach
Eileen Lusk, Orchestral Personnel Manager

Acknowledgments
University Unitarian Church
Anita Ashford-Trotter
Christopher Young
Terre Harris
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Soprano Marianne Weltmann appears tonight as Homer. Ms. Weltmann received her musical training at Juilliard under scholarship, thereafter making extensive soloist appearances in the United States and Europe. She has been guest soloist for the Seattle Chamber Singers and Seattle Chorale. Her many voice students have been winners of the regional Met auditions and the Cecilia Schutz awards, as well as faculty positions at various Northwest colleges.

Jerry Sams appears tonight in the tenor role of Lukan. A veteran member and regular soloist with the Seattle Chamber Singers, Mr. Sams is well known for his performances in Messiah, Israel in Egypt, Saul, Bach's Mass in Bm and St. Matthew Passion. He has been guest soloist with the Northwest Chamber Orchestra, the Northwest Boyschoir and is the tenor soloist for the University Unitarian Church.

Paul Berkholz, who appears tonight as Simon, received his musical training at the University of Washington where he earned a Bachelor of Music degree in vocal performance. To his credit are many roles including Don Alfonso in Cosi Fan Tutte, Colline in La Bohème, Falstaff in Merry Wives of Windsor as well as Don Quixote in the musical Man of La Mancha. Mr. Berkholz was a member of the prestigious Santa Fe Opera Apprentice Artists Program. He is currently a member of the Singers Training Program with Seattle Opera.
As America witnessed the birth of Abraham Lincoln in 1809, Haydn seemed to sense that the end of his life was near. He completed his will on May 26th of that year and five days later he died. Napoleon ordered an honor guard placed at Haydn's house and selected important military officers to conduct his body to its final resting place. But the tribute that would surely have impressed Haydn the most came on July 15, 1809, when Mozart's Requiem was sung in Haydn's honor. Thus, the two friends were musically reunited, perhaps an appropriate confirmation of what was probably the only meaningful relationship in Haydn's entire life.

The Creation had been an immediate success throughout Europe. Haydn was a deeply religious man and viewed his composition of The Creation as a service to his God. He was, however, motivated to create an oratorio meant for his native land in modes and expressions familiar to his people. In The Seasons we see Haydn as a man who had come to realize his place in the natural environment and who was trying to express his appreciation for the natural elements of that environment. Taken together, The Creation and The Seasons seem to represent the unification of the spiritual and physical sides of Haydn's existence. His musical expressions in the two works become objective descriptions of the universe as he knew and understood it.

The overall formal structure of The Seasons seems to lend itself to two analyses. One interpretation is to view the work in symphonic proportions, with each season representing a movement. Tempo relationships and key patterns help make this a convenient theory. "Spring" would represent the opening allegro movement. "Summer," with its slower tempo, suggests the typical slower second movement. "Autumn" could be viewed as a scherzo, and "Winter," the finale. Perhaps a more interesting, but equally valid analysis is to view the work as a broad representation of the sonata-allegro form which so characterized the Classical period. "Spring," with its clear sonata structure and adhering to the classical sonata exposition, "Summer," with less defined relationships and greater diversity of keys represents the development section. The return to clear forms in "Autumn" could serve as the recapitulation, while the form and tonal wanderings of "Winter" could be called a codetta.

With the scoring of The Seasons, Haydn greatly expanded his palette of colors. To The Creation, strings, pairs of winds and brass and percussion, he added a piccolo, contrabassoon, an additional pair of horns and trumpets, three trombones, extra percussion and extra strings.

The epic poem "The Seasons," by James Thomson of England, provided the basis for the libretto, with the exception of two selections in the "Winter" section; short poems by Burger and Weisse were chosen here by Baron van Swieten. Among the "Winter" numbers is a lively arioso in which we experience the tracking of prey by the scent of the hound. The scent grows stronger, the music accelerates as if the orchestra is speeding along beside the dog. When the prey is located, the dog points, and the music comes to a standstill. The bird thresholds to escape, takes to flight and plumbeus to the ground in a wild melodio leap after being shot (a crash from the winds and timpani). Having left the horns silent in the score for quite some time, Haydn now summons them to full force to announce the opening of the hunting chant. By this time the hound and his master have lost the scent and the company the chorus depicting the capture of a stag. The final number of this section is the rousing chorus "Bravo, the wine is here!" As the revelers progresses, we hear a remarkable musical depiction of drunkenness; the fugue has off-beat accents at differing places in the voice parts giving the effect of the peasants reeling from wine. In fact this fugue has come to be called the "tipy fugue." The festive mood is further heightened by Haydn's repetition of a suggested. Haydn used two keys simultaneously to evoke the effect of wine on the singers. Octave leaps in low strong chords for the basses, a cracked rhythmic pattern in the middle register utter some obscene belches and the sopranos climb to a high B-flat for a staggering hiccup! As if in a Bruegel painting, this tour-de-force closes with the participants totally intoxicated.

A highly chromatic introduction, nearly Wagnerian in its sweep, is followed by Haydn's most notable attempt at an opera, the four-voice fugue, utterly without recourse to the style. A theme is given to the strings, after which a wind triplets figure is given to the woodwinds with a counterpoint of desolate and bleak. The sopranos tell of shortening days, the accompanying sadness, and the dismal quality of the weather. The tenor at last finds solace in the memory of the freezing effect of Winter on the lakes and waterfalls, the cold, the loathsome winter wind, and the thought that the tenor aria tells of a traveller who has lost his way, trembling from fear and cold. As the traveller sees a light ahead, the waterfalls turn to a frozen falls, the moonrise to a moonlit country girl birthing a nobleman. The seduction fails and the narration is interrupted by laughter from the chorus—a device that was to become the norm in Rossini and Weber in their famous laughing chorus in Der Freischiitz. In this final section of the oratorio, Haydn engages in the symbolism of comparing the seasons to a life-span, with Winter representing old age. The finale of The Seasons is for the trio and double chorus, and with an anguished, spiritual great chorus fugue. Like the season when Winter gives way to Spring, man's life does not end with death, but is reconstructed to eternal life with God. The work ends in an extremely subtle and sublime simplicity with a four-measure "Amen."
Until the genius of Mozart rose to prominence in the latter half of the 18th century, Franz Joseph Haydn was regarded as the greatest composer alive. Haydn's compositional output was prodigious, and he became the first major musical force in the historical period we have come to designate as Classical. So influential was Haydn in directing the course of music in the Classical period, that even though the new trends did not start with him, he is often referred to as the "father of the symphony," the string quartet and the sonatas, as they were developed during his career.

Haydn was born in Rohrau, Austria, on March 31, 1732, the same year that George Washington was born in America. As a child he displayed a strong musical talent. By the age of eight, he had developed a skill as a harpsichordist and organist. During his youth, Haydn made a meager income from teaching students and occasional engagements as a violinist, but he continued his musical study and began to compose music for patrons at court. His positions with the Austrian royalty grew in importance and responsibility over the years, allowing him supervision over concerts and rehearsals, conducting orchestras and writing music for regular and special events. It was an ideal environment for young composers, and the public and social pressures could devote his time exclusively to his creative life. A failed marriage left him a basically unhappy man, but as a world-renowned composer and musician, he was composing at a prodigious rate.

In 1781 Haydn met Wolfgang Amadeus Mozart for the first time, and the two became instant friends. Haydn, although 29 years older, was emulated by Haydn, and the music Haydn wrote after becoming friends with the young genius displayed a new and profound richness. Haydn was also briefly associated with the young Beethoven. That teacher-student relationship was short because their temperaments clashed hopelessly; Haydn could not comprehend nor cope with Beethoven's personality.

With his genius, Haydn's physical strength waning, Haydn retired from court life. Failing physical health did not affect his creative health, however. In 1797, to celebrate the 300th anniversary of the birth of Emperor Francis Joseph II, which became the Austrian national anthem. Then, in his only attempts to write oratorios, Haydn composed what many recognize as his greatest musical accomplishments: The Creation and The Seasons. They were the last two works of his life and regarded as the consummate masterpieces of the format.

As America witnessed the birth of Abraham Lincoln in 1809, Haydn seemed to sense that the end of his life was near. He completed his will on May 26th of that year and five days later he died. Napoleon ordered an honor guard at Haydn's house and selected important military officers to conduct his body to its final resting place. But the tribute that would surely have impressed Haydn the most came on July 15, 1809, when Mozart's Requiem was sung in Haydn's honor. Thus, the two friends were musically reunited, perhaps an appropriate confirmation of what was probably the only meaningful relationship in Haydn's entire life.

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The overall formal structure of The Seasons seems to lend itself to two analyses. One interpretation is to view the work in symphonic proportions, with each season representing a movement. A second relationship and key patterns help make this a convenient theory. "Spring," would represent the opening allegro movement. "Summer," with its slower tempo, suggests the typical slower second movement. "Autumn," could be viewed as a scherzo, and "Winter," the finale. Perhaps a more interesting key pattern would be to view the work in clear and key relationships. The return to clear forms in "Autumn" could serve as the recapitulation, while the form and tonal wanderings of "Winter" could be called a codetta.

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The epic poem "The Seasons, by James Thomson of England, served as the basis for the poetry with the exception of two selections in the "Winter" section: short poems by Burger and Weisze were chosen here. Among the few themes that Thomson sings an aria in which we experience the tracking of prey by the huntsmen. As the scent grows stronger, the music accelerates as if the orchestra is sneaking along beside the dog. When the prey is located, the dog points, and the music comes to a standstill. The bird thrashes to escape, takes to flight and plummed to the ground in a wild melodio leap after being shot (a crash from the winds and timpani). Having left the horns silent in the score for quite some time, Haydn now summons them to full force to announce the opening of the hunting chorus. However, what is singular is the company the chorus depicts the capture of a stag. The final number of this season is the rousing chorus "Bravo, the wine is here!" As the revelers progress, they have a remarkable musical description of drunkenness: the fugue has off-beat movements at differing places in the voice parts giving the effect of the peasants reeling from wine. In fact this fugue has come to be called the "Trippy fugue." The glee is wild, the voices all over the compass engaged. Haydn used two keys simultaneously to evoke the effect of wine on the singers. Octave leaps in low strings against a high voice, imitation at the sixth in the voices and the last section in the basses, a rin gitter some obscene belches and the sopranos climb to a high B flat for a staggering hiccup! As if in a Bruegel painting, this tour-de-force closes with the participants totally intoxicated.

A highly chromatic introduction, nearly Wagnerian in its richness, marks the beginning of "The Gypsy's Dance MUSIC." Once again Haydn's fiery spirit inflames his music, as doesolate and bleak. The soprano tells of shortening days, the accompanying sadness, and the dismal quality of life for a girl without a future. The tenor, however, recalls the freezing effect of Winter on the lakes and waterfalls, how the frozen liquid turns down the Gypsy's life. The tenor aria tells of a traveller who has lost his way, trailing from fear and cold. As the traveller sees a light ahead, the glee is wild, the voices all over the compass engaged. Haydn finds a safe haven in the home of a peasant. There is a spinning song, then another tale told around the spinning wheel about an old man's lonely life as a country girl glides through the nobleman. The seduction falls and the narrative is interrupted by laughter from the chorus—a device that was to serve as a model for Richard Wagner in his Der Freischütz. This final section of the oratorio, Haydn engages in the symphonic cycle of the seasons to a life-scape, with Winter representing old age. The finale of The Seasons is for the trio and double strings, and the old people in the chorus are the great chorus fugue. Like the season when Winter gives way to Spring, man's life does not end with death, but is resurrected to eternal life with God. The work ends with an extremely subtle and sublime simplicity with a four-measure "Amen."
Nr. 1. Einleitung
Recitativo (Simon, Lukas, Hanne)
Sehr, wie der strenge Winter blieb
See how sad and gloomy winter flies

Nr. 2. Chor
Komm, heiler Lenz
Come, gentle spring

Nr. 3. Recitativo (Simon)
Von Wieder erhaben jetzt
Now in his course the sun

Nr. 4. Arie (Simon)
Sohn elter froh der Ackermann
With eagerness the husbandman

Nr. 5. Recitativo (Lukas)
Der Landmann hat sein Werk vollbracht
The countryman has done his due

Nr. 6. Terzett und Chor (Lukas, Simon, Hanne, Chor)
Sei nun goldig
Be now gracious

Nr. 7. Recitativo (Hanne)
Es lebe und freue Flora
Our happy prey's are heard

Nr. 8. Freudenlied (Hanne, Lukas, Simon, Chor)
O wie tieflich ist der Anblick
O what num'rous charms

Nr. 9. Chor (Hanne, Lukas, Simon, Chor)
Ewig, mächtig, ewig
Endless, mighty, ever

Der Sommer / Summer

Nr. 10. Recitativo (Lukas, Simon)
In grauen Schlierenlicht heran
Here far in deep voluptuous light

Nr. 11. Arie (Simon)
Der munter Hirn verantwortet nun
The ready swain is gazing now

Recitativo (Hanne)
Die Morgensonne breit hervor
With rosy steps young day pours in

Nr. 12. Terzett und Chor (Hanne, Lukas, Simon, Chor)
Sei eng anher, die Sonne
The sun ascends, he mounts

Nr. 13. Recitativo (Simon)
Nun reht und bewegt sich
Now comes in swarms

Nr. 14. Recitativo (Lukas)
Die Mittagssonne brent jetzt
'Tis noon, and verdiall

Nr. 15. Kavatine (Lukas)
Dem Druck erliegen die Natur
Dissolved nature painting sinks

Nr. 16. Recitativo (Hanne)
Willkommen jetzt, o dunkler Hain
O welcome now, ye shady groves

Nr. 17. Arie (Hanne)
Wehe Lanthin für die Sinne
O what comfort to the sensus

Nr. 18. Recitativo (Simon, Lukas, Hanne)
O selig, es stieg in der schweilen Luft
Fond, in the swathed air

Nr. 19. Chor
Ach, das Ungewitter sacht
O, the tempest comes o'er head

Nr. 20. Terzett mit Chor (Lukas, Hanne, Simon, Chor)
Die düsteren Wolken trenten sich
The cloudy clouds now clear up

Die Jahreszeiten
THE SEASONS

Der Frühling / Spring

Der Herbst / Autumn

Nr. 21. Einleitung
Recitativo (Hanne)
Was durch sein Riepe
Where grove blossoms

Nr. 22. Recitativo (Lukas, Simon)
Den reichen Vorrath führt er nun
The abundant harvest now he brings

Nr. 23. Terzett mit Chor (Simon, Hanne, Lukas, Chor)
So lieh es der Natur den Pfahl
Such nature ever kind repays

Nr. 24. Recitativo (Hanne, Simon, Lukas)
Seh, wie zum Himmelbogen dort
Behold, how to the heavens

Nr. 25. Duett (Lukas, Hanne)
Ihr Schönheit aus der Stadt, kommt her
You ladies fine and fair, come

Nr. 26. Recitativo (Simon)
Nun zeigt das erschaffte Feld
Now on the stripped fields appear

Nr. 27. Arie (Simon)
Seh auf die breiten Wiesen his
Behold the wide extended meads

Nr. 28. Recitativo (Lukas)
Hier treibt ein dunkler Frösche
Here closed rings cove

Nr. 29. Chor
Hört die Glocken in der wölf
Hear the church bells

Nr. 30. Recitativo (Hanne, Simon, Lukas)
Am Rebenstocke blinket jetzt
The vineyard now in clusters bright

Nr. 31. Chor
Jubel, der Weint ist da
Hymn, the liquor flows

Der Winter / Winter

Nr. 32. Einleitung
Recitativo (Simon, Hanne)
Nun senkt sich das klasse Jahr
Now sinks the pale declining year

Nr. 33. Recitativo (Simon, Hanne)
Der munter Hirn verantwortet nun
The ready swain is gazing now

Nr. 34. Kavatine (Hanne)
Löss und Leben sind gewohnt
Light and life in sadness languish

Nr. 35. Recitativo (Lukas)
Geruhet steht der breite See
Sleep the wide expanse of the lake

Nr. 36. Arie (Lukas)
Hier steht der Winter nun
Here stands the winter now

Nr. 37. Recitativo (Lukas, Hanne, Simon)
So wie er nährt, schaft in sein ihr
As he draws night, so his ears

Nr. 38. Lied mit Chor (Hanne, Chor)
Knurre, schaurre, kneure
Set the wheel a-going

Nr. 39. Recitativo (Lukas)
Angetrunken ist der Pfad
The path is drunk

Nr. 40. Lied mit Chor (Hanne, Chor)
Ein Mudden, das auf Ehre liebt
An honest counsylor there was

Nr. 41. Recitativo (Simon)
Vor elementen droht einem
Now from the cold East

Nr. 42. Arie (Simon)
Erlösche hier, herzlier Mensch
Behold, o world and foolish man

Nr. 43. Recitativo (Simon)
Sie bleibt allein und leitet uns
Alone she songs! Alone she too

Nr. 44. Terzett und Doppelchor (Simon, Hanne, Chor)
Dann breitet die große Morgen an
Then comes the great and glorious morr
JOSEPH HAYDN

Die Jahreszeiten
THE SEASONS

Nr. 1. Einleitung
Rezitativ (Simon, Lukas, Hanno) Sehr, wie der strengen Winter Reht
See, how sad and gloomy winter flies

Nr. 2. Chor
Kommt, holder Lens
Come, gentle spring

Nr. 3. Rezitativ (Simon)
Vom Wölde strahlt jetzt
Now in the course of the sun

Nr. 4. Ariete (Simon)
Sohn eler froh der Ackermann
With eagerness the husbandman

Nr. 5. Rezitativ (Lukas)
Der Landmann hat sein Werk vollbracht
The countryman has done his due

Nr. 6. Terzett und Chor (Lukas, Simon, Hanno, Chor)
Sei nun guldig
Be now gracious

Nr. 7. Rezitativ (Hanno)
Erstes ist unser Pfahl
Our humble prayer are heard

Nr. 8. Recitativo (Hanno, Simon, Lukas, Chor)
O wie feilich ist der Anblick
O what num'rous charms

Nr. 9. Chor (Hanno, Lukas, Simon, Chor)
Ewiger, mächtiger
Endless God, mighty God

Der Sommer / Summer

Nr. 10. Rezitativ (Lukas, Simon) In grauen Schätzen rückt heran
In stormy shades he draws near

Nr. 11. Ariete (Simon) Der munter Hirr versammelt nun
The mirthful train is gathering now

Rezitativ (Hanno) Die Morgendämmerkeit breiten hervor
With rosy steps young day pours in

Nr. 12. Terzett und Chor (Hanno, Lukas, Simon, Chor)
So steigt hervor, die Sonne
The sun ascends, he mounts

Nr. 13. Rezitativ (Simon) Nun regt und bewegt sich
Now comes in swarms

Nr. 14. Rezitativ (Lukas) Die Mittagssonne strahlt jetzt
'Tis noon, and radiant

Nr. 15. Karzatine (Lukas) Dem Druck erliegt die Natur
Dreadful nature fainting sinks

Nr. 16. Rezitativ (Hanno) Willkommen jetzt, o dunkler Hain
O welcome now, ye shad's groves

Nr. 17. Ariete (Hanno) Welche Lüfte für die Sinne
O what comfort to the senses

Nr. 18. Rezitativ (Simon, Lukas, Hanno) O selig, es strahlt in der schwelen Luft
O how blissful on mountain high

Nr. 19. Chor
Ach, das Ungewitter nahet
O, the tempest comes o'er head

Nr. 20. Terzett mit Chor (Lukas, Hanno, Simon, Chor) Die düster Wolken trennen sich
The cloudy heaven now clears up

Der Herbst / Autumn

Nr. 21. Einleitung
Rezitativ (Hanno) Was durch seine Stöße
What by various blossoms

Nr. 22. Rezitativ (Lukas, Simon) Den reichen Vorrat führt er aus
The abundant harvest now he brings

Nr. 23. Terzett mit Chor (Simon, Hanno, Lukas, Chor) So lehnt die Natur den Pfahl
So nature ever kind repays

Nr. 24. Rezitativ (Hanno, Simon, Lukas) Seh, wie zum Haselbusch dort
Behold, how in the haselnut

Nr. 25. Duett (Lukas, Hanno) Ihr Schönheit aus der Stadt, kommt her
Ye ladies fine and fair, come here

Nr. 26. Rezitativ (Simon) Nun zeigt das erstblühende Feld
Now on the striped fields appear

Nr. 27. Ariete (Simon) Seh auf die breiten Wiesen hin
Behold the wide extended meadows

Nr. 28. Rezitativ (Lukas) Hier treibt ein diener Gere
Here closed rings compose

Nr. 29. Chor
Hört das laute Geräusch
Hear the crash of the snow

Nr. 30. Rezitativ (Hanno, Simon, Lukas) Am Rebefränke blinket jetzt
The vineyard now in clusters bright

Nr. 31. Chor
Jahr, der Zeit ist das
Hallelujah, the liquor flows

Der Winter / Winter

Nr. 32. Einleitung
Rezitativ (Simon, Hanno) Nun sinkt sich das klägse Jahr
Now sinks the pale declining year

Nr. 33. Rezitativ (Simon, Hanno) Nuß solche ist das klägse Jahr
Now sinks the pale declining year

Nr. 34. Kavatine (Hanno) Löst und Leben sind gedühnt
Light and life in sadness languish

Nr. 35. Rezitativ (Lukas) Genauso ist der breite See
As once cemented stands the lake

Nr. 36. Ariete (Lukas) Hier steht der Wandel nun
Here stands the wandering now

Nr. 37. Rezitativ (Lukas, Hanno, Simon) So wie es geschah, schaltet im sein Chr
As he draws near, so is he ears

Nr. 38. Lied mit Chor (Hanno, Chor) Kühne, schöne, kühne
Kühne, schöne, kühne

Nr. 39. Rezitativ (Lukas) Abgezogen ist der Flade
Since the snow is past the pole

Nr. 40. Lied mit Chor (Hanno, Chor) Ein Mäden, das auf Ehre liebt
An honest courting girl there was

Nr. 41. Rezitativ (Simon) Von thieren geht der Mensch
Now from the wild beast

Nr. 42. Ariete (Simon) Erleichtere hier, bester Mensch
Ease this heart, best friend

Nr. 43. Rezitativ (Simon) Sie bleibt allein und liest uns
Alone she stands, alone she too

Nr. 44. Terzett und Doppelchor (Simon, Lukas, Hanno, Chor) Dann bricht die große Morgen an
Then comes the great and glorious morn
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Hear the Dusty Strings String Band perform on the Seattle Chamber Singers' "American Quilt" program June 8th, Seattle Concert Theater.

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Monday April 20th
8:00 PM
Tickets $5.00 General, $3.00 Students & Seniors
Available at the door or in advance by mail
Write: SCS, 515 12th Ave. E., Seattle, WA 98102
All Proceeds to benefit the 1981 European tour

The Seattle Chamber Singers and
The Broadway Chamber Symphony
Under the Direction of George Shangrow
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HANDEL'S MESSIAH
Parts II and III
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Sing or play with the
SEATTLE CHAMBER SINGERS
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in readings of five major works
All readings will be at 7:30 pm

March 28  Bach's Mass in b minor
April 25  Schubert's Mass in G & Faure's Requiem
May 16  Haydn's The Creation
June 13  Brahms' Requiem

All will be under the direction of maestro George Shangrow and will take place at University Unitarian Church, 4556 65th Ave. E. (Wedgewood area). Vocal scores, orchestral parts and snacks will be provided by SCS & BCS.

Tickets available at the door or write SCS 515 12th E.

Tickets just $5 ea.

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!
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JOSEPH HAYDN

Die Jahreszeiten
THE SEASONS

SEATTLE CHAMBER SINGERS
and the
BROADWAY CHAMBER SYMPHONY

George Shangrow
Conductor

April 4, 1981    Meany Theater    8:00 p.m.