The Broadway Symphony
George Shangrow, conductor

Violin I
Fritz Klein, concertmaster
Rebecca Soukup
Judith Bottie
Phyllis Rowe
Elizabeth Schmidt
Eileen Lusk
Avery Malatyski
Kerrin Smith
Eric Frankenstein

Violin II
Marianne Michael, principal
Dean Drescher
Karen Beanster
Jacqueline Cederholm
Sandra Sinner
Marcia McElvain
Linda Nygren
Ellen Ziortza
Merrill Van Kempen

Viola
Sam Williams, principal
Beatrice Dolf
Robert Shangrow
Katherine McWilliams
Jane Sminson
Stephanie Read
Stan Dittrar
Shari Peterson

Cello
Sasha vonDassow, principal
Ron Welch
Lauren Utzisky-Root
Mary Ann Tapio
Joyce Bannum
Gary Anderson
Rebecca Parker
Rosemary Berner

Bass
Allan Goldman, principal
David Couch
Christine Howell
Connie vanWinkle

Flute
Erlin Adair, co-principal
Janeen Shigley, co-principal
Claudia Cooper

Piccolo
Claudia Cooper

Oboe
Huntley Beley, co-principal
Shannon Hill, co-principal
Susan Scott

English Horn
Gail Coughran

Clarinet
John Merzler, co-principal
Gary Oakes, co-principal

Bassoon
Daniel Hershman, co-principal
Francine Peterson, co-principal
Amsley Cox

Contrabassoon
Herb Hamilton

Horn
Maurice Gary, principal
Mare Ruth Helgseth
Nancy Foster
Anita Stokes

Trumpet
David Herleree, principal
Gary Fishmoe
Dan Brock

Trombone
James Hatters
Charles Arndt

Tuba
William Irving

Timpani
Ian Alvarez

Percussion
Julie Martinez-Arndt
Chris Hard

Piano
Clive Swansboune

Celeste
Robert Kechley

Harp
Naomi Kato

SEATTLE CHAMBER SINGERS
and the
BROADWAY SYMPOSYM

George Shangrow
Conductor

A Concert for Christmas

featuring

Hodie
(This Day)
by Ralph Vaughan-Williams

The Seattle Chamber Singers
George Shangrow, conductor

Sopranos
Shannon Ahern
Nancy Cook
Gina Cugrini
Kyla DeRemer
Josie Emmans
Carly Hallmark
Rachel Karr
Mary Koch
Stephanie Lathrop
Allie Lagrange
Margaret Marshall
Jean Mitchell
Judi Myers
Marilynn Pearson
Margaret Penne
Juli Rae
Nancy Robinson
Liesel Rombaut
Catherine Young

Altos
Rachel DeGroot
Laia Hammond
Paula Hood
Ruth Libbey
Judy Mahoney
Theresa Martinone
Laurie Medill
Susan Miller
Janet Ellen Reed
Katherine Segura
Mary Siebert
Nedra Stanson
Margaret Smith
Claire Thomas
Kay Verekus
Jane Seidman Vask
Deborah Wooley

Tenors
David Call
Tom Hight
Morris Jefferson
Jim Johnson
Stephen Kellogg
Jim Morgan
Tom Neff
Jerry Sams

Tenors
David Call
Tom Hight
Morris Jefferson
Jim Johnson
Stephen Kellogg
Jim Morgan
Tom Neff
Jerry Sams

Bass, Baritones
Gerard Beanster
John Behr
Tim Braun
Loren Foss
Mark Hight
Stuart Kendall
Robert Schilperoot
Warren Shaffer
Sandy Thornton

This performance of Hodie (This Day) by R. Vaughan-Williams is by permission from Oxford University Press.
The use of the creche is through the courtesy of the Seattle Youth Symphony Orchestra, Venm Solot, conductor.

December 17, 1983 8:00 p.m.
December 18, 1983 3:00 p.m.

Scottish Rite Temple
Seattle, Washington

"The blessed Son of God only, in a crib full poor did lie . . . ."
Ralph Vaughan Williams once spoke of himself that “the composer must not submit himself up and think about art, he must live with his fellows and make his art an expression of the whole life of the community.” In that one remark Vaughan Williams concisely described the very essence of his own musical style, a musical language which blended the elements of English folk-song, English hymnody, and English literature of the seventeenth century into expressions which brought the composer to the forefront among English nationalistic composers of the twentieth century. Vaughan Williams was born in Down Ampney, England, in 1872. He attended the Royal College of Music where he studied with Hubert Parry and Charles Villiers Stanford. He then studied for a time in Berlin with Max Bruch. After receiving a doctorate from Cambridge in 1901, Vaughan Williams served as organist at the St. Barnabas Church in London, founded and led a choral and orchestral society, edited the English Hymnal, and began his career as a composer. In 1904 he first became acquainted with the folk-songs of the Tudor period of English history. The music made such an impression upon him that he joined the Folk-Song Society and dedicated himself to the study and research of this music. His own compositional goal became that of writing ambitious compositions in which he might evacuate the rich heritage of the English folk-song. In 1908, while still disenamoured with his own composing skills, he went to Paris and studied for eight months with Maurice Ravel. This experience gave him new confidence and solidified the view that he could best reach his goal of nationalistic expression in music by making the English folk-song his point of departure. His approach served him well in an active compositional career which ended only with his death in 1958, his eighty-sixth year.

Hodie is the last of the great large-scale choral works which Vaughan Williams composed. Written during 1953 and 1954, it was first performed when the composer was nearly eighty-two and, James Day, one of several biographers of Vaughan Williams, suggests that the music might better have been viewed as the product of a man twenty-two than one of eighty-two. Such an analysis is indicative of the youthful exuberance which pervades the work.

A cantata for Christmas, Hodie is scored for large orchestra, organ, soprano, tenor, baritone, treble voices, and chorus. As he had done in the text of his Dona Nobis Pacem, Vaughan Williams melded verses from the Scriptures with poetic accounts of the nativity. The result was a combination of beautifully simple narration of the Christmas story with profoundly moving expressions of adoration for a child whose birth would change the lives of people for centuries to come.

The work opens with a Prologue which proclaims with fervent rejoicing the birth of Christ. Vaughan Williams chose the text from the Vespers for Christmas Day which, although written in the early 16th century, is well known and highly esteemed among English church choirs.
SEATTLE CHAMBER SINGERS
and the
BROADWAY SYMPHONY
George Shangraw, Conductor

A Concert for Christmas

HODIE............................................. Ralph Vaughan-Williams
Jacelyn Schneider, Soprano
John Obourm, Tenor
Kevin Helppie, Baritone

(text on page 6 and 7)

INTERMISSION

CHRISTMAS MEDLEY.................................... arr. Bruce Chase
It's Begining to Look a Lot Like Christmas
Silver Bells
The Christmas Song

FIVE CHRISTMAS CAROLS.......................... arr. David Wilcox
God Rest You, Merry Gentlemen
O Come, All Ye Faithful
Unto Us Is Born a Son
The First Nowell
Hark! The Herald Angels Sing

A CHRISTMAS FESTIVAL............................. arr. Leroy Anderson
March of the Three Kings
Joy to the World
What Child is This?
Angels We Have Heard on High

CHRISTMAS WISHES................................. arr. Holcumbe

SLEIGH RIDE ........................................ Leroy Anderson

VARIATIONS ON LO, HOW A ROSE E'ER BLOOMING.............. Robert Keckley
Merry Christmas!

HODIE
(THIS DAY)
A Cantata for Christmas

I. PROLOGUE:

Hodie! Hodie! Hodie! 
Hodie Christmas nata est: nata est salutis apparens: 
Hodie in terra consens angeli, incarnavit archangel, 
Hodie millitant justi, dominat gloria in excelsis Deus: Alleluia. (From the Venite for Christmas Day.

ENGLISH VERSE:

Hodie! Hodie! Hodie! 
Christmas Day, Christ was born on Christmas Day, 
Christmas Day, the Saviour was born on Christmas Day, 
Christmas Day, on earth an angels singing, in heaven rejoicing, 
Christmas Day, music to our ears, joy to our hearts, 
Glory to God in the highest: Alleluia.

II. NARRATION:

Now there was a man named Joseph who was from the city of Nazareth. He was a carpenter and he was betrothed to a girl named Mary. They got married and she became pregnant. When she was about to give birth, Joseph told her that he would take her to Bethlehem to register for the census. Mary and Joseph went to Bethlehem, and when they arrived, the stable was full of people. They found a stable and Joseph put Mary down on the straw. Mary gave birth to Jesus, and they named him Jesus.

III. SONG:

It was at midnight when Jesus was born. In the stable, all the other animals were there too. Mary was tired and in pain, but she was happy because she knew that the king of kings had been born. She was singing a lullaby to her baby and asking God to protect him. She was so happy that she was smiling all the time.

IV. NARRATION:

And so it was that when they were there, the days were accomplished and she was delivered. And she brought forth her firstborn son, and wrapped him in swaddling clothes, and laid him in a manger; because there was no room for them in the inn.

V. CHORUS:

The child of our Salvation is born to us today, 
With every song and every tear, 
With every joy and every care, 
Let us praise God and sing:

VI. NARRATION:

And there were in the same country shepherds abiding in the field, keeping watch over their flocks by night. And, lo, the angel of the Lord came upon them, and the glory of the Lord shone around them: and they were sore afraid. And the angel said unto them,

"Fear not: for, behold, I bring you good tidings of great joy, which shall be to all people. For unto you is born this day in the city of David a Saviour, which is Christ the Lord. And this shall be a sign unto you: ye shall find the baby wrapped in swaddling clothes, lying in a manger."

And suddenly there was with the angel a multitude of the heavenly host praising God, and saying,

"Glory to God in the highest, and on earth peace, good will toward men. Peace be to all who seek peace."

VII. THE ORNAMENTS:

Christmas Eve, and twelve of the clock.

VIII. NARRATION:

The shepherds returned, glorifying and praising God for all the things that they had heard and seen, as it was told unto them.

[Text continues on page 6]
One of the happiest musical collaborations is that of the Seattle Chamber Singers and the Broadway Symphony. Both are under the direction of Maestro George Shangrow, and each year the two ensembles produce concert series with great variety and skill. During the summers of 1981 and 1983, the SCS/BS toured Europe and are planning a third tour in 1985. The two groups regularly support local artists — both performers and composers: the annual soloist competition by the Broadway Symphony gives spotlight experience to instrumentalists and vocalists, and the Chamber Singers have commissioned several new works from Seattle composers. This season, the Broadway Symphony is pleased to present two world premieres to the Seattle Public: in February, the Third Symphony by Hunterst Beyer and in June, the First Symphony by Robert Kechley. Beyond the special contests and commissions, the major works programmed by the SCS/BS allow opportunities for solo performance by the many local talents in the Puget Sound Area. Future plans for the Seattle Chamber Singers and the Broadway Symphony include an invitational Handel Festival during the summer of 1984, and special gestures toward the Tricentennial of J.S. Bach during 1985.

GEORGE SHANGROW has a talent that takes three strong directions: he is conductor and musical director for both the Broadway Symphony and the Seattle Chamber Singers; he is an accomplished keyboard player and a favorite accompanist for his students; and, perhaps most important of all, he has the special gift of bringing other musicians' strengths out to the fullest.

For fourteen years Mr. Shangrow has been director of music at the University Unitarian Church. The great variety of projects he has produced there includes the Basicly BoxEO series, "The Second Shepherd's Pageant," "Evensong in Old Vienna," vocal and instrumental recitals and full oratorios. George Shangrow has also been involved with music education in the Puget Sound area. He has taught for the Seattle Community College District and for Seattle University, has been a guest lecturer for the Women's University, and has participated as a soloist for the Seattle Symphony Chorale Summer Sings. To his credit are appearances as guest conductor for the Northwest Chamber Orchestra, the Seattle Symphony Players Organization and the Seattle Philharmonic Orchestra, and active participation in the American Choral Director's Association.

SOPRANO JACALYN SCHNEIDER is in demand as a soloist with many of the performing groups in Washington. She has appeared with the Seattle Chamber Singers and the Broadway Symphony in several programs, and has been featured by the Choir of the Sound, Seattle Pro Musica, the Whatcom County Chorale and the Mid-Columbia Symphony. To her credit are the soprano solos in Elijah by Mendelssohn, the tenor Mass and St. John Passion by Bach, Leoncavallo's Zaza, Liszt's Nelson's Victory by Russian by Mussorgsky and the Beethoven Missa Solemnis. She is a past member of the San Francisco Opera Center Auditions and the Cecelia Schulz Awards, and next season she will be a role in a Seattle Opera production of Elektra by Strauss. In February of 1984, Ms. Schneider will be giving a solo recital at Seattle University, where she is also a student of the Fine Arts faculty.

JOHN OBOURN, tenor, is originally from the East Coast, born in Rochester, New York. He received his Bachelor of Arts from Williams College, and came to Seattle to study at the University of Washington, where he earned a Master of Music degree. Mr. Obourn has been active in the U.W. opera program. In 1981, he sang the lead role in Stravinsky's opera The Rake's Progress. In addition to the opera program, he has performed in the Seattle University Church and Classical Music Supporters, Inc., and has conducted by Abraham Kaplan, and has appeared with MusicComedy Northwest. In the past, he taught voice at Pacific Lutheran University in Tacoma, and presently he is director of Music at Magnolia Presbyterian Church.

KEVIN HELPPIE, bass-baritone, received a Bachelor's Degree in music from Western Washington University and a Master of Music degree from Indiana University, where he was a student of Margaret Hanshaw. As a member of Indiana University ensembles, Mr. Helppie participated in performances at the Metropolitan Opera House, Avery Fisher Hall and with the Atlanta Symphony under conductor Robert Shaw. He has performed locally with the Northwest Chamber Orchestra, Seattle Pro Musica, City Cantabile and the U.W. Opera Program. In 1984, he will sing the Five Mystical Songs by Vaughan-Williams with Thalia Orchestra and will begin doctoral studies in music at the University of Washington.

read "Nowell! Hodie Christus natus est" — Nowell! This day Christ is born. To conclude the movement he adds a contrasting "Alleluia" which features the-bow-chord accompaniment and modal scale patterns which lend an air of mystery to the music.

Another narration is a movement of the verses from the gospels of Matthew and Luke which tell of the angel's visit of Joseph at his discovery of Mary's pregnancy and his response by marriage. The soprano then sings a tender song, "It was the winter wild, while the Heaven-born child, all meekly wrap, in the rude manger lie." The text is Milton's From Hymns on the Morning of Christ's Nativity.

Additional narration follows. This time it is a passage from the second chapter of Luke which relates the story of the taxation decree of Caesar Augustus and the journey of Mary and Joseph to Bethlehem to comply with the decree. When there Mary gave birth to a son, wrapping him in swaddling clothes and laying him in a manger because there was no room for them in the inn.

A text by Miles Coverdale, after Martin Luther, serves as the inspiration for the fifth movement, a chorale, "The blessed Son of God only in a crib full poor did lie." This is foliated by the Soprano's statement of the story of the angel's visit and the shepherds in the field, their fear and reassurance, their adoration of the child in Bethlehem, and their own telling of the story of Christ's birth.

The imagery of the manger scene and the adoration of the child as seen through present-day eyes are depicted in the seventh movement, "The Shepherd's Visit." This text is a poem by Thomas Hardy, "Christmas Eve, and twelve of the clock. 'Now they are all on their knees,' an elder said as we sat in a florid church. 'Let's not do that, it's old.'" A brief narration from the second chapter of Luke follows telling of the return of the shepherds from their visit to Bethlehem, where they are singing and praising of God for all they had heard and seen.

Their song is heard in a setting of the poetry of George Herbert. The shepherds sing and shall I silent be? My god, no hymn for thee? My soul's a shepherd too: a flock it feeds of thoughts and words, and deeds.

Another verse from the second chapter of Luke tells of Mary's consideration of the events she had experienced and served as the introduction to the lullaby, "Sweet was the song of the Virgin sang." This leads to the hymn setting of William Drummond's "Bright Portals," the text of which begins, "Bright portals of the sky, embossed with sparkling stars, doors of eternity, with diamantine to the firm rich upon your brows and springs, open wide your leaves of gold, that in your roofs may come the King of Kings.

Narration again appears to tell of the journey of wise men from the east to seek out the new-born king and worship him. The story is told musically in "The March of the Three Kings," from "Kingdoms from the secret and far com Caspar, Melchior, Baltasar; they ride through time, they ride through night by led the star's foretelling light from Ursla Vaughn Williams, whom the composer had married in 1933 at the age of eighty.

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JANET-ELLEN REED
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Silver Bells
The Christmas Song

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O Come, All Ye Faithful
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The First Nowell
Hark! The Herald Angels Sing

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A CHRISTMAS SHOWCASE ........................................ arr. Phil Fink
March of the Three Kings
Joy to the World
What Child Is This?
Angels We Have Heard on High

CHRISTMAS WISHES ........................................ arr. Holcombe

SLEIGH RIDE ........................................ Leroy Anderson

VARIATIONS ON LO, HOW A ROSE E'ER BLOOMING .................... Robert Keetley
Merry Christmas!

HODIE (THIS DAY)
A Cantata for Christmas

I. PROLOGUE.
How now! How now! How now! How now! How now! How now! How now! How now!
How now! How now! How now! How now! How now! How now! How now! How now!
How now! How now! How now! How now! How now! How now! How now! How now!

II. NARRATION.
Now there was a man and his wife.

III. SONG.
It was the winter wild, and the snow fell wide,

IV. NARRATION.
And so it was that while they were there, the days were accomplished that she should be delivered.

V. CHORAL.
The blessed Son of God only
In a stable poor did lie;
With our poor flesh and our poor blood
Our God did have and still doth live;

VI. NARRATION.
And there were in the same country shepherds abiding in the field, keeping watch over their flock by night.

VII. THE ORCHESTRA.
Christmas Eve, and twelve of the clock.

VIII. NARRATION.
The shepherds returned, glorifying and praising God for all the things that they had heard and seen, as it was told unto them.
Ralph Vaughan Williams ( Hodie (This Day) )

Ralph Vaughan Williams once spoke of himself that “the composer must not shut himself up and think about art, he must live with his fellows and make his art an expression of the whole life of the community.” In that one remark Vaughan Williams concisely described the very essence of his own musical style, a musical language which blended the elements of English folksong, English hymnody, and English literature of the seventeenth century into expressions which brought the composer to the forefront among English nationalist composers of the twentieth century.

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The work opens with a Prologue which proclaims with festivity the rejoicing of the birth of Christ. Vaughan Williams chose the text from the Vespers for Christmas Day which

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Maurice Gary, principal
Mary Ruth Holste
Nancy Foss
Anita Stokes
Trumpet
David Herbst, principal
Gary Fladern
Dan Bruck

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James Watters
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