THE BROADWAY SYMPHONY
George Shangrow, conductor

The Broadway Symphony has the policy of regular rotation for orchestral seating. Therefore, our personnel are listed alphabetically in each section.

Violin I
Pamela Carson
Fritz Klein, concertmaster
Diane Lange
Robin Petzold
Phyllis Rowe
Rebecca Soukup
Steve Tada

Violin II
Karen Beensier
Alice Leighton
Eileen Lusk, principal
Avron Maletzky
Timothy Prior
Kenna Smith
Susanna Vetter

Viola
Stan Dittmar
Beatrice Dolf
Katherine McWilliams
Stephanie Read
Katrina Sharples
Sam Williams, principal
Nancy Winder

'Cello
Gary Anderson
Rosemary Berner
Vera Groom
Rebecca Parker
Joan Selvig
Maryann Tapiro, principal
Julie Wheeler

Bass
David Couch, principal
Jo Foster
Allan Goldman
Connie van Winkle

Flute
Erin Adair, co-principal
Janeen Shigley, co-principal

Piccolo/Third Flute
Connie Cooper

Oboe
Huntley Beycr, co-principal
Shannon Hill, co-principal

English Horn
Gail Coughran

Clarinet
Gary Oules, co-principal
John Mettler, co-principal

Bass Clarinet
Jerome Vinikow

Bassoon
Daniel Hershman, co-principal
Jeff Eldridge, co-principal

Contrabassoon
Herb Hamilton

Horn
Maurice Cary, principal
Laurie Heidt
Cynthia Jefferson
Anita Stokes

Trumpet
David Hansler, principal
Ron Ryder
William Berry

Trombone
Charles Arndt
William Irving, principal
Steve Sommer

Tuba
David Brewer

Timpani
Daniel Oie

Harp
Naomi Kato

The Broadway Symphony / Seattle Chamber Singers
George Shangrow, conductor

Sunday, March 9, 3 pm
Meany Hall
University of Washington
THE BROADWAY SYMPHONY/SEATTLE CHAMBER SINGERS

The collaboration of the Broadway Symphony/Seattle Chamber Singers has become a respected and unique musical force in the Pacific Northwest. This company of volunteer artists is dedicated to the presentation of exciting and well 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 and 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’s Preview Program, and has participated in the regional conventions of the American Choral Directors Association and American Guild of Organists. Several of Seattle’s professional performing ensembles have had Mr. Shangrow appear as guest conductor, and he frequently is asked to adjudicate student and professional competitions.
While there is ample and occasionally even interesting debate over just how much "completion" Süssmayr accomplished, most evidence suggests that he possessed extensive outlined material of Mozart's original compositional intent, and therefore academic argument should give way to gratitude for Süssmayr's attempt to elaborate on his master's divinely inspired ideas.

The work opens quietly and gently, building on thematic material that reflects Mozart's own earlier works and his link with Bach and Handel (the first of the "Kyrie" fugue subjects is identical with that of the double fugue "And with His Stripes We Are Healed" from Handel's Messiah). Passing through what some 19th century critics described as "wild gurglings," the "Kyrie" ends with a terrifying climax.

A vision of the Last Judgement, the Dies irae expresses apocalyptic grandeur with the music depicting the "tremors" in both the voices and orchestra. With beneficent calm the trombone introduces the reassuring solo section Tuba mirum. In great contrast to the introductory statement of the almost overpowering Rex tremendae, the section closes with a plea for salvation heard in the heavenly sounding "Salve me." The metaphysical questions posed by the text and Mozart's musical solutions for the Confutatis are perhaps some of the composer's most inspired and profound work. The desparation of the lost souls (tenors and basses) is heard in opposition to the plea for help (higher voices).

It is early in the Lacrymosa section that many scholars suggest Mozart died. However, it is generally agreed that Mozart left behind him most of the thematic ideas for the remainder of the mass.

In the Domine Jesu the sequence of falling sevenths in the "ne absorbent eas tartarum" are suggestive of the falling into the darkness of Hell. After the fugal "Quam olim Abrahae" is the serene Hostias after which the fugue returns.

With magnificent exultation the Sanctus is sung, followed by the gentle quartet treatment of the Benedictus. Finally the Agnus Dei, accompanied by insistant violins and violas, begins to gently draw the mass to its conclusion. The opening theme "Te delect" is heard again in the "Lux aeterna" section. Likewise, ideas from the beginning "Kyrie" fugue become the beginnings of the "Cum Sanctis," adding further weight to the suggestion that Sussmayr was drawing from Mozart's earlier material in order to complete the mass.

Many do not feel that the conclusion of Requiem matches up to its sublime beginnings. Regardless of such opinions, the work is irreplaceable in the repertoire of religious choral music. This writer has had the unforgettable experience of singing it under the baton of B. Paumgartner, Director of the Mozart Institute in Vienna, who, in describing parts of Requiem said it contains "harmonies lofty beyond all earthly notions."

Two composers' expressions of life and death: Requiem and Gloria both speak of the joy and grace which permeate our lives. One a profound yet gentle response to death; the other a charming and graceful response to life. As listeners we may experience the divine unity manifested in the variety found in these two magnificent works.

Notes by Dell Elizabeth Gossett

PROGRAM

Gloria ................................................ Francis Poulenc
Gloria
Laudamus Te
Domine Deus
Domine File Unigenite
Domine Deus, Agnus Dei
Qui Sedes ad Dexteram Patris
Ann Erickson, Soprano

INTERMISSION

Requiem (K. 626) ............... Wolfgang Amadeus Mozart
Requiem
Dies irae
Tuba mirum
Rex tremendae
Recordare
Confutatis
Lacrymosa
Domine Jesu
Hostias
Sanctus
Benedictus
Agnus Dei
Carol Sams, soprano
Jerry Sams, tenor
Ann Erickson, mezzo-soprano
Peter Kechley, bass
Guest Soloists

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Program Notes

From the 18th and 20th centuries come two major religious compositions: Requiem, by Wolfgang Amadeus Mozart (1756-1791), and Gloria, by Francis Poulenc (1899-1963). Both composers found themselves reacting to the excess and yet redundant emptiness of their times by being attuned to a true and recognizable spirit of graceful simplicity and refreshing beauty.

Described by himself as "without a doubt the best thing I've ever done..." Poulenc's Gloria was commissioned by the Koussevitzky Foundation of the Library of Congress and premiered on January 20, 1961.

During the first half of his life, Poulenc showed no penchant for religious composition. A member of "Les Six," the group of French composers (Milhaud, Honegger and others) who were united under the inspiration of Satie against the over-refinements of Impressionism and the emotional excesses of Romanticism, Poulenc early displayed a style marked by elegance, joyful wit and gentle mockery. His music expressed the intense excitement of Paris in the 1920's.

The tragic death of one of his best friends in 1935, however, caused a radical change in Poulenc's attitudes about life. This experience caused him to return to the faith of his childhood, always maintaining that inspire of his excessive beginnings, his faith was, in fact, that of a simple country priest. Gloria was the last of several religious musical works which Poulenc hoped would "endear" himself to God and preclude an anticipated lengthy stay in purgatory.

The Latin text of the mass is divided into six parts. The opening Gloria is marked "Maestoso," but is thoroughly jubilant and majestic, reminiscent of Handel's "Hallelujah" from Messiah. Next is the Laudamus Te, directed to be performed joyously, followed by a highly contrasting Domine Deus where a soprano solo of gentle lyricism gives way to a middle section that is quite lively.

Again with a characteristic direction of "joyous" intent, the Domine Fili Unigenite brings the chorus back, and it is again followed by a contrasting solo section preceding the chorus in Domine Deus, Angus Dei. The final section, Qui Sede ad Dexteram Patris, is the grand and beautiful conclusion.

Filled with divine humor, Mozart is often considered the embodiment of the term "genius," for his was a craft of utmost ease and pre-formed perfection. Music was his instrument with which he exorcised all the petty terrors that beset him. He leads us into the cloudless sunshine (so essential to us Seattlites!), into a life unfettered by the worries and burdens of daily existence.

As a composition, Requiem has always been problematical to musicologists and music lovers alike. Scholars have argued for years as to the extent of Mozart's authorship of the work. It is known that the piece was commissioned by a Count Walsegg in July of 1791, to be used at his wife's funeral. Although Mozart was already very involved in the composition of Die Zauberflöte and La clemenza di Tito, he was probably very grateful for the Requiem commission as he was deeply in debt. As the last months of his life passed and his own health began to fail, it became clearer to him that Requiem was becoming his own personal statement.

Scholars suggest that at the time of his death (December 5, 1791) only the opening section through the "Kyrie" was completed. Rough drafts of the second through the ninth movements (Dies irae to Hostias) were in the form of vocal parts with the more significant sections of the instrumental accompaniment noted. Mozart's wife, Constanza, asked his pupil Franz Süßmayr to complete the remainder of the score.
Gloria

Francis Poulenc

I. GLORIA
Maestoso
Gloria in excelsis Deo
Et in terra pax hominibus bonae voluntatis.

Glory be to God on high,
And on earth peace to men of good will.

II. LAUDAMUS TE
Très vil et joyeux
Laudamus te, benedictimus te,
Adoramus te, glorificamus te,
Gratias agimus tibi gloriandam tuam,
Propriem magnam gloriam tuam,
Laudamus te.

We praise Thee, we bless Thee,
We adore Thee, we glorify Thee,
We give thanks to Thee for Thy great glory.
We praise Thee.

III. DOMINE DEUS
Très lent et calme
(Soprano and Chorus)
Domine Deus, rex caelestis,
Pater omnipotens,
Rex caelestis, Deus pater,
Pater omnipotens, Deus pater,
Gloria.

Lord God, heavenly King,
Father almighty,
Heavenly King, God the Father,
Almighty Father, God the Father,
Glory.

IV. DOMINE FILI UNIGENITE
Très vite et joyeux
Domine fili unigenite,
Jesu Christe.

Lord the only-begotten son,
Jesus Christ.

V. DOMINE DEUS, AGNUS DEI
Très lent; Plus allant
(Soprano and Chorus)
Domine Deus, agnus Dei,
Filius patris, rex caelestis
Qui tollis peccata mundi
Miserere nobis,
Suscepi deprecationem nostram.

Lord God, Lamb of God,
Son of the Father, heavenly King
Who taketh away the sins of the world,
Have mercy upon us,
Receive our prayer.

VI. QUID SEDES AD DEXTERAM PATRIS
Maestoso
(Soprano and Chorus)
Quid sedes ad dexteram patris
Miserere nobis,
Quoniam tu solus sanctus, tu solus Dominus, Amen.
Quid sedes ad dexteram patris
Jesu Christe,

Who sittest at the right hand of the Father,
Have mercy upon us,
For Thou only art holy, Thou only art the Lord, Amen,
Thou only art the most high,
Jesus Christ,
With the Holy Ghost in the glory of God the Father. Amen.
Requiem (K. 626)
Wolfgang Amadeus Mozart

Introit and Kyrie

Eternal rest grant unto them, O Lord,
and let perpetual light shine upon them.
A hymn, O God, becometh Thee in Sion,
and a vow shall be paid Thee in Jerusalem.
Hear my prayer,
unto Thee all flesh shall come.
Lord have mercy, Christ have mercy.

Sequence

Day of Wrath, day of mourning,
earth in smouldering ashes lying,
so spake David and the Sibyl.
How great the trembling shall be
when the Judge shall come
by whose sentence all shall be bound!
The trumpet, sending its wondrous sound
through the sepulchres in every land,
shall bring all before the throne.
Death will stun and nature quake
when all creatures rise again
to answer the Judge.
The written book will be brought forth
in which all is recorded,
whence the world shall be judged.
Therefore, when the Judge will be seated
nothing shall be held hidden any longer,
no wrong will remain unpunished.
What shall I, a poor sinner, say?
What patron shall I entreat
when even the just need mercy?
King of tremendous majesty,
who sends us free salvation,
save me, fount of mercy.
Remember, kind Jesus,
that I caused Thy earthly life.
Do not forget me on that day.
Seeking me, Thou sat down weary,
redeemed me on the cross of suffering;
such labor should not be in vain.
Righteous Judge of retribution,
grant the gift of absolution
before the day of reckoning.
I groan, as one who is accused;
guilt reddens my cheek;
spare Thy suppliant, O God.
Thou who absolved Mary
and hardened to the thief,
has given a hope to me.
My prayers are worthless,
sed tu bonus fac benigne,
ne perenni cremer igne.
Inter oves locum praestis,
est ab haedis me sequesra,
statuens in parte dextra.
Confutatis maledictis,
flammis acribus addictis,
voca me cum benedictis.
Oro supplex et acclamis,
cor contritum quasi cinis;
gere curam mei finis.
Lacrimosa dies illa,
qua resurget ex fossa
judicandus homo reus.
Huic ergo parce, Deus;
pie Jesu Domine,
dona eis requiem.

Offertory

Domine Jesu Christe, Rex gloriae,
libera animas omnium fidelium defunctorum
de poenis inferni et de profundo lacu.
Libera eas de ore leonis,
ne absorbant eas tartarus,
ne cadant in obscurum;
sed signifer sanctus Michael
repraesentet eas in lucem sanctam,
quam olim Abrahami promissi et semi ejus.
Hostias et preces tibi, Domine,
laudis offerimus.
Tu suscipe pro animabus illis,
quorum hodie memoriam facimus.
Fac eas, Domine, de morte transire ad vitam,
quam olim Abrahami promissi et semi ejus.

Sanctus and Benedictus

Sanctus, sanctus, sanctus,
Dominus Deus Sabaoth!
Pleni sunt coeli et terra gloria tua.
Osanna in excelsis.
Benedictus qui venit
in nomine Domini.

Agnus Dei and Communion

Agnus Dei, qui tollis peccata mundi,
dona eis requiem sempiternam.
Lux æterna luceat eis, Domine,
cum sanctis tuis in æternum,
quia pias.
Requiem æternam dona eis,
et lux perpetua luceat eis.

but Thou, who art good and kind,
rescue me from everlasting fire.
With Thy sheep give me a place,
and from the goats keep me separate,
placing me at Thy right hand.
When the wicked have been confounded,
doomed to the devouring flames,
call me with the blessed.
I pray, supplicant and kneeling,
my heart crushed almost to ashes;
watch o'er me in my final hour.
Tearful that day shall be
when from the ashes will arise
guilty man to be judged.
Spare him then, O God;
gentle Lord Jesus,
grant him eternal rest.

Lord Jesus Christ, King of glory,
free the souls of all the faithful departed
from the pains of hell and from the deep pit.
Free them from the lion's mouth,
lest hell devour them
or they fall into darkness;
let the standard bearer, St. Michael,
lead them into the holy light,
as you promised Abraham and his seed.
A sacrifice of praise and prayer, O Lord,
we offer Thee.
Accept it in behalf of those souls
we commemorate this day.
Let them, O Lord, pass from death to life,
as you promised Abraham and his seed.
Requiem (K. 626)
Wolfgang Amadeus Mozart

Introtit and Kyrie


Dies irae, dies illa, solvet saeculum in favilla, teste David cum Sibylla. Quantus tremor futurus, quando judex est venturus, cuncta stricte discussurus!

Tuba mirum spargens sonum per secula seculorum, cogit omnes ante thronum. Mors stupebit et natura, cum resurget creatura, judicatrix responsura.


Quid sum miser tunc dicturus? Quem patronum rogaturus, cum vix justus siturus?

Rex tremendae majestatis, qui salvandos salvaverit, salva me, fons pietatis.

Recordare, Jesu pie, quod sum causa tuae viae. Ne me perdas illa die. Quarens me, sedisti lassus, redemisti crucem passus; tans labor non sit casus. Juste judex ultionis, donum fac remissionem ante diem rationis.

Ingemisco, tanquam reus; culpa rubet vultus meus; supplianti parce, Deus. Qui Mariam absolvisti, et latronem exaudisti, mihi quoque spem dedisti. Preces meae non sunt dignae, sed tu bonus fac benignae, ne perenni cremer igne. Inter oves locum praestas, et ab haedis me sequestra, statuens in parte dextra.

Confutatis maledictis, flammis acribus addictis, voca me cum benedictis.

Oro supplex et acclinis, cor contritum quasi cinis; gere curam mei finis.

Lacrimosa dies illa, qua resurget ex fawilla judicandus homo reus. Huic ergo parce, Deus; pie Jesu Domine, dona eis requiem.

Sequence

Day of Wrath, day of mourning, earth in smouldering ashes laying, so spake David and the Sibyl.

How great the trembling shall be when the Judge shall come by whose sentence all shall be bound!

The trumpet, sending its wondrous sound through the sepulchres in every land, shall bring all before the throne.

Death will stun and nature quake when all creatures rise again to answer the Judge.

The written book will be brought forth in which all is recorded, whence the world shall be judged. Therefore, when the Judge will be seated nothing shall be held hidden any longer, no wrong will remain unpunished.

What shall I, a poor sinner, say? What patron shall I entreat when even the just need mercy?

King of tremendous majesty, who sends us free salvation, save me, fount of mercy.

Remember, kind Jesus, that I caused Thy earthly life. Do not forget me on that day.

Seeking me, Thou sat down weary, redeemed me on the cross of suffering; such labor should not be in vain. Righteous Judge of retribution, grant the gift of absolution before the day of reckoning.

I groan, as one who is accused; guilt redounds my cheek; spare Thy suppliant, O God. Thou who absolved Mary and harkened to the thief, has given a hope to me. My prayers are worthless, but Thou, who art good and kind, rescue me from everlasting fire. With Thy sheep give me a place, and from the goats keep me separate, placing me at Thy right hand.

When the wicked have been confounded, doomed to the devouring flames, call me with the blessed.

I pray, supplicant and kneeling, my heart crushed almost to ashes; watch o'er me in my final hour.

Tearful that day shall be when from the ashes will arise guilty man to be judged.

Spare him then, O God; gentle Lord Jesus, grant him eternal rest.

Offertory

Domine Jesu Christe, Rex gloriae, libera animas omnium fidelium defunctorum de poenis infernii et de profundo lacu. Libera eas de ore leonis, ne absorbant eas tarantus, ne cadant in obscurum; sed signifer sanctus Michael represtante eas in lucem sanctam, quam olim Abrahami promissi et semini ejus.

Hostias et preces tibi, Domine, laudis offerimus. Tu suscipe pro animabus illis, quorum hodie memoriam facimus. Fac eas, Domine, de morte transire ad vitam, quam olim Abrahami promissi et semini ejus.

Sanctus and Benedictus

Sanctus, sanctus, sanctus, Dominus Deus Sabaoth! Pleni sunt coeli et terra gloria tua. Osanna in excelsis.

Benedictus qui venit in nomine Domini.

Agnus Dei and Communion

Agnus Dei, qui tollis peccata mundi, dona eis requiem sempiternam.

Lux aeterna luceat eis, Domine, cum sanctis suis in aeternum, quia pius es. Requiem aeternam dona eis, et lux perpetua luceat eis.
Gloria
Francis Poulenc

I. GLORIA
Maestoso

Gloria in excelsis Deo
Et in terra pax hominibus bonae voluntatis.

Glory be to God on high,
And on earth peace to men of good will.

II. LAUDAMUS TE
Très vif et joyeux

Laudamus te, benedictimus te,
Adoramus te, glorificamus te,
Gratias agimus tibi gloriari tuam,
Proprius magnam gloriari tuam,
Laudamus te.

We praise Thee, we bless Thee,
We adore Thee, we glorify Thee,
We give thanks to Thee for Thy great glory.
We praise Thee.

III. DOMINE DEUS
Très lent et calme
(Soprano and Chorus)

Domine Deus, rex caelestis,
Pater omnipotens,
Rex caelestis, Deus pater,
Pater omnipotens, Deus pater,
Gloria.

Lord God, heavenly King,
Father almighty,
Heavenly King, God the Father,
Almighty Father, God the Father,
Glory.

IV. DOMINE FILI UNIGENITE
Très vite et joyeux

Domine fili unigenite,
Jesus Christe.

Lord the only-begotten son,
Jesus Christ.

V. DOMINE DEUS, AGNUS DEI
Très lent; Plus allant
(Soprano and Chorus)

Domine Deus, agnus Dei,
Filius patris, rex caelestis
Qui tollis peccata mundi
Miserere nobis,
Susci deprecationem nostram.

Lord God, Lamb of God,
Son of the Father, heavenly King
Who takest away the sins of the world,
Have mercy upon us,
Receive our prayer.

VI. QUI SEDES AD DEXTERAM PATRIS
Maestoso
(Soprano and Chorus)

Qui sedes ad dexteram patris
Miserere nobis,
Quoniam tu solus sanctus, tu solus Dominus, Amen.
Qui sedes ad dexteram patris
Suscipe deprecationem nostram,
Jesu Christe,
Cum Sancto Spiritu, in gloria Dei patris, Amen.

Who sittest at the right hand of the Father,
Have mercy upon us,
For Thou only art holy, Thou only art the Lord, Amen.
Thou only art the most high,
Jesus Christ,
With the Holy Ghost in the glory of God the Father, Amen.
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Again with a characteristic direction of “joyous” intent, the Domine Fili Unigenite brings the chorus back, and it is again followed by a contrasting solo section preceding the chorus in Domine Deus, Angus Dei. The final section, Qui Sedes ad Dexterae Patris, is the grand and beautiful conclusion.

Filled with divine humor, Mozart is often considered the embodiment of the term “genius,” for his was a craft of utmost ease and pre-formed perfection. Music was his instrument with which he exorcised all the petty terrors that beset him. He leads us into the cloudless sunshine (so essential to us Seattleites!), into a life unfettered by the worries and burdens of daily existence.

As a composition, Requiem has always been problematical to musicologists and music lovers alike. Scholars have argued for years as to the extent of Mozart’s authorship of the work. It is known that the piece was commissioned by a Count Walsegg in July of 1791, to be used at his wife’s funeral. Although Mozart was already very involved in the composition of Die Zauberflöte and La Clemenza di Tito, he was probably very grateful for the Requiem commission as he was deeply in debt. As the last months of his life passed and his own health began to fail, it became clearer to him that Requiem was becoming his own personal statement.

Scholars suggest that at the time of his death (December 5, 1791) only the opening section through the “Kyrie” was completed. Rough drafts of the second through the ninth movements (Dies irae to Hostias) were in the form of vocal parts with the more significant sections of the instrumental accompaniment noted. Mozart’s wife, Constanza, asked his pupil Franz Süßmayer to complete the remainder of the score.
While there is ample and occasionally even interesting debate over just how much “completion” Süssmayr accomplished, most evidence suggests that he possessed extensive outlined material of Mozart’s original compositional intent, and therefore academic argument should give way to gratitude for Süssmayr’s attempt to elaborate on his master’s divinely inspired ideas.

The work opens quietly and gently, building on thematic material that reflects Mozart’s own earlier works and his link with Bach and Handel (the first of the “Kyrie” fugue subjects is identical with that of the double fugue “And with His Stripes We Are Healed” from Handel’s Messiah). Passing through what some 19th century critics described as “wild gurglings,” the “Kyrie” ends with a terrifying climax.

A vision of the Last Judgement, the Dies irae expresses apocalyptic grandeur with the music depicting the “tremors” in both the voices and orchestra. With beneficent calm the trombone introduces the reassuring solo section Tuba mirum. In great contrast to the introductory statement of the almost overpowering Rex tremendae, the section closes with a plea for salvation heard in the heavenly sounding “Save me.”

The metaphysical questions posed by the text and Mozart’s musical solutions for the Confutatis are perhaps some of the composer’s most inspired and profound work. The desparation of the lost souls (tenors and basses) is heard in opposition to the pleas for help (higher voices).

It is early in the Lacrymosa section that many scholars suggest Mozart died. However, it is generally agreed that Mozart left behind him most of the thematic ideas for the remainder of the mass.

In the Domine Jesu the sequence of falling sevenths in the “ne absolvat eas in tartarum” are suggestive of the falling into the darkness of Hell. After the fugal “Quam olim Abrahamae” is the serene Hostias after which the fugue returns.

With magnificent exultation the Sanctus is sung, followed by the gentle quartet treatment of the Benedictus. Finally the Agnus Dei, accompanied by insistant violins and violas, begins to gently draw the mass to its conclusion. The opening theme “Te decet” is heard again in the “Lux aeterna” section. Likewise, ideas from the beginning “Kyrie” fugue become the beginnings of the “Cum Sanctis,” adding further weight to the suggestion that Süssmayr was drawing from Mozart’s earlier material in order to complete the mass.

Many do not feel that the conclusion of Requiem matches up to its sublime beginnings. Regardless of such opinions, the work is irreplaceable in the repertoire of religious choral music. This writer has had the unforgettable experience of singing it under the baton of B. Paumgartner, Director of the Mozart Institute in Vienna, who, in describing parts of Requiem said it contains “harmonies lofty beyond all earthly notions.”

Two composers’ expressions of life and death: Requiem and Gloria both speak of the joy and grace which permeate our lives. One a profound yet gentle response to death; the other a charming and graceful response to life. As listeners we may experience the divine unity manifested in the variety found in these two magnificent works.

Notes by Dell Elizabeth Gossett

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**PROGRAM**

Gloria ........................................ Francis Poulenc
  Gloria
  Laudamus Te
  Domine Deus
  Domine Deus, Unigenite
  Qui Sede ad Dexteram Patris

  Ann Erickson, Soprano

INTERMISSION

Requiem (K. 626) ................. Wolfgang Amadeus Mozart
  Requiem
  Dies irae
  Tuba mirum
  Rex tremendae
  Recordare
  Confutatis
  Lacrymosa
  Domine Jesu
  Hostias
  Sanctus
  Benedictus
  Agnus Dei

  Carol Sams, soprano
  Jerry Sams, tenor
  Ann Erickson, mezzo-soprano
  Peter Kechley, bass
THE BROADWAY SYMPHONY/SEATTLE CHAMBER SINGERS

The collaboration of the Broadway Symphony/Seattle Chamber Singers has become a respected and unique musical force in the Pacific Northwest. This company of volunteer artists is dedicated to the presentation of exciting and well 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 and 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's Preview Program, and has participated in the regional conventions of the American Choral Directors Association and American Guild of Organists. Several of Seattle's professional performing ensembles have had Mr. Shangrow appear as guest conductor, and he frequently is asked to adjudicate student and professional competitions.

THE SEATTLE CHAMBER SINGERS

Soprano
Laila Adams
Jane Blackwell
Belle Chenault
Crissa Cugini
Kyla DeRemer
Laurie Flint
Catherine Haight
Pamela Hill
Jill Kraakmo
Stephanie Lathrop

Alto
Marta Chaloupka
Gloria Derbawka
Kristina Haight
LuAnne Hargis
Mary Beth Hughes
Ruth Libbey
Suzi Means
Laurie Medill

Tenor
John Addison
Ronald Haight
Phil Mortenson
Tom Nesbitt

Bass
John Behr
Gustave Blazeck
Andrew Danilchik
Dexter Day
John Dippel
John Edwards

Nancy Lewis
Judy Mahoney
Margaret Marshall
Kassie Munger
Barbara Parsons
Nancy Robinson
Liesel Rombouts
Nancy Shasten
Susan Vanek-Merry
Susanna Walsh
Susan Miller
Janet Ellen Read
Mary Siebert
Nedra Slauzon
Peggy Smith
Claire Thomas
Jane Seidman Vosk
Luna Wilcox
Gene Patterson
Christoph Sahn
Jerry Sams
Mark Haight
Ken Hart
Robert Schilperoort
Roger Schmeekle
Richard Wyckoff
THE BROADWAY SYMPHONY
George Shangrow, conductor

The Broadway Symphony has the policy of regular rotation for orchestral seating. Therefore, our personnel are listed alphabetically in each section.

Violin I
Pamela Carson
Fritz Klein, concertmaster
Diane Lange
Robin Petzold
Phyllis Rowe
Rebecca Soukup
Steve Tada

Violin II
Karen Beensier
Alice Leighton
Eileen Lusk, principal
Avery Maletzky
Timothy Prior
Kenna Smith
Susanna Vetter

Viola
Stan Dittmar
Beatrice Dolf
Katherine McWilliams
Stephanie Read
Katrina Sharples
Sam Williams, principal
Nancy Winder

'Cello
Gary Anderson
Rosemary Berner
Vera Groom
Rebecca Parker
Joan Selvig
Maryan Tapio, principal
Julie Wheeler

Bass
David Couch, principal
Jo Foster
Allan Goldman
Connie van Winkle

Flute
Erin Adair, co-principal
Janeen Shigley, co-principal

Piccolo/Third Flute
Connie Cooper

Oboe
Huntley Beyrer, co-principal
Shannon Hill, co-principal

English Horn
Gail Coughran

Clarinet
Gary Oules, co-principal
John Mettler, co-principal

Bass Clarinet
Jerome Vinikow

Bassoon
Daniel Hershman, co-principal
Jeff Eldridge, co-principal

Contrabassoon
Herb Hamilton

Horn
Maurice Cary, principal
Laurie Heidt
Cynthia Jefferson
Anita Stokes

Trumpet
David Hansler, principal
Ron Ryder
William Berry

Trombone
Charles Arndt
William Irving, principal
Steve Sommer

Tuba
David Brewer

Timpani
Daniel Oie

Harp
Naomi Kato

The Broadway Symphony / Seattle Chamber Singers
George Shangrow, conductor

Sunday, March 9, 3 pm
Meany Hall
University of Washington