SEATTLE CHAMBER SINGERS

SOPRANO
Laila Adams
Jane Blackwell
*Belle Chenault
*Crista Cugini
Michele Demarais
*Kyla DeRomer
*Catherine Haight
*Pamela Hill
Kathe Kern
Jill Kraakmo
Stephanie Lathrop
Nancy Lewis
Cassie Munger
Barbara Parsons
Nancy Robinson
Liesel Rombouts
*Nancy Shasteen
*Heather Smith
*Susan Vanek-Merry

ALTO
*Martha Chaloupka
Gloria Debawka
Kristina Haight
LuAnne Hargis
*Mary Beth Hughes
*Ruth Libbey
Suzi Means
*Laurie Medill
*Susan Miller
Janet Ellen Reed
Mary Siebert
*Nedra Slauson
Peggy Smith
*Claire Thomas
*Kay Verellus
*Jane Siedman Vosk
*Luna Wilcox

TENOR
*John Addison
*Phil Mortenson
*Tom Nesbitt
*Gene Patterson
*Jerry Sams

BASS
*John Behr
*Gustave Blazek
*Andrew Danilichik
*Dexter Day
*Mark Haight
*Ken Hart
*Eric Kuester
*Bob Schlipperoot
Roger Schneekle
Dirk Singletary
*Richard Wyckoff

* - denotes small group

Seattle Chamber Singers
George Shangrow, conductor

AN A CAPELLA CHORAL RECITAL

Night Watch II

Do they rest? there from the west
The watchman's horn is calling,
And from the east the horn
Calls back, 'They rest!'
Timorous heart, do you hear
The angel's whispering voices?
Put out your lamp confidently,
And let peace envelop you.

Last Happiness
Quietly and sadly, from the trees
Leaf glides down listlessly on leaf,
The heart lives in Spring dreams,
Its hopes never fulfilled,
But a ray of sun still lingers
On the fate wild rose -
As on a last happiness,
Swept to one who has given up hope.

In Autumn

Gloomy is autumn,
And when the leaves fall
The heart too sinks to cheerless woe.
Still is the pasture,
And southwards travel
The songsters, silent as if to the grave.

Wan is the day,
And pallid mists veil
The sun and the heart too,
Soon comes night;
Then all strength fails,
And life rests in deep oblivion.

Man mellowed,
He sees the sun sink,
And forsores the end of life, as of the years
His eyes grow moist,
But in his shining tears flows
The most blissful outpouring of the heart.

May 10, 8pm
May 11, 3pm
THE BROADWAY SYMPHONY/SEATTLE CHAMBER SINGERS

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

The Lamentations of Jeremiah the Prophet

I. Here beginneth the lamentation of Jeremiah the prophet.

Alack.

How doth the city sit solitary, that was full of people! How is she become as a widow! She that was great among the nations, and princess among the provinces, how is she become tributary!

Beth.

She weepeth sore in the night, and her tears are on her cheeks, among all her lovers she hath none to comfort her. All her friends have dealt treacherously with her, they are become her enemies.

Jerusalem, Jerusalem, return unto the Lord thy God.

II. From the lamentation of Jeremiah the prophet.

Ghimmel.

Judah is gone into captivity because of affliction, and because of great servitude: she dwelleth among the heathen, she findeth no rest.

Daleth.

All her persecutors overtook her between the straits: the way of Zion do mourn, because none come to the solemn feasts. All her gates are desolate, her priests sigh, her virgins are afflicted, and she is in bitterness.

Beth.

Her adversaries are the chief, her enemies prosper: for the Lord hath afflicted her for the multitude of her transgressions. Her children are gone into captivity before the enemy.

Jerusalem, Jerusalem, return unto the Lord thy God.

Talkativeness

Friends, water makes one mute, one learns this from fish, how wine does the opposite one learns this at the table.

What talkers we are when Rhinewine speaks through us, we proclaim, fight, teach, no one wanting to listen to the other.

Friends, water makes one mute.

The Moment

Fervor, tenderness, understanding, Flattery, care, tears, cannot compel the favor of the beautiful, do not obtain her hand for us; only a favorable moment brings its luck to the lovers.

Evensong to God

Lord! Lord! You who have given me life until this day! I worship you like a child; I am much too inadequate in the faith, which I sing, and in what you've done for me today.

Everything has its time

Living, loving, drinking, noise-making, Entwine yourself with me, be excited with me, When I am excited, I am again one with you.

The Hunchbacked Fiddler

There lived a fiddler in Frankfurt am Main who was going home, fuddled with wine, when what did he see as he came to the market square? A crowd of lovely women making very merry there.

"You hunchbacked fiddler, now fiddle for us, Call away you handiwork for your pains, a fine dance, nimbly played, for this year we celebrate Walpurgis night!"

The fiddler struck up a lively dance, the women danced the "Rosenkranz", then the first one spoke, "My dear boy, you've played so gaily, here's your reward."

With that she gripped him tight under his doublet; and took away the lump from his back: "Go now, my fine slender fellow, now any girl will take you right away!"

Night Watch

Soft notes of the heart, awakened by the breath of love, whisper faith tremulously. If an ear or loving heart should open to you, and should none open, let a night wind bear you back, sighing, to mine.
plexity, the feeling of the text is exactly expressed. Brahms' choral music is a wonderful surprise to music lovers who hear it for the first time, and basic to the needs of those who are familiar with this music.

As Americans, we can be truly proud of the indigenous music from our history. Most similar to Western European music is the ballad "Jeannie With the Light Brown Hair" by Stephen Foster. Foster's songs have been compared to songs by Schubert because they are gentle and have lovely melodies. Completely unique to America is the Black-American spiritual. "Sometimes I Feel Like a Motherless Child" is a moving, rich example of profound feeling expressed through music. The Sea-Chantey is shared in common with eastern Canada and comes from the fishing and whaling expeditions, especially off the Grand Banks of Newfoundland, Maine and Massachusetts. Sea-Chanties were work songs, sung to keep a pace or rhythm going for a task, such as hauling lines or swabbing decks. Hymns from the American Protestant denominations offer some of the best loved melodies of our heritage. These tunes moved with the population as it migrated westward, and congregational singing was a very unifying force for "pilgrims" settling in a new land. "Wayfaring Stranger" is a fine example of this sentiment, and this particular arrangement is especially beautiful. "Black Jack Davey" is a ballad about a rather dubious character - one might even say "a bounder and a cad." But such are the things that make folk heroes! Black Jack is sort of the Rhett Butler type, who turns the head and heart of a young married woman, only to have her decide that she must not forsake her family. Gail Kubik's arrangement is fun and expressive; using not only the remnants of the original folk tune, but adds a little jazzy swing which fits quite nicely with the "swing" of Mr. Black Jack Davey.

Choral music enjoys neither the popularity or the presence it did 150 years ago. The Seattle Chamber Singers, along with many fine ensembles worldwide, are wanting to improve the reputation of choral singing and choral performances. We hope you will become among our champions.

---

**PROGRAM**

- Si dessus vos levres de roses
- When David Heard
- La, la, la, je ne l'ose dire
- The Lamentations of Jeremiah, Parts I and II
- Die Beredsamkeit
- Der Augenblick
- Abendlied zu Gott
- Alles hat seine Zeit

---

**INTERMISSION**

- Der bucklichte Fiedler, Op. 93a
- Nachtwache I, Op. 104, no. 1
- Nachtwache II, Op. 104, no. 2
- Letztes Glück, Op. 104, no. 3
- Im Herbst, Op. 104, no. 5

---

**PROGRAM NOTES**

- Si dessus vos levres de roses
  When David Heard
  La, la, la, je ne l'ose dire
  The Lamentations of Jeremiah, Parts I and II
  Die Beredsamkeit
  Der Augenblick
  Abendlied zu Gott
  Alles hat seine Zeit

---

**SI DESSUS VOS LEVRES DE ROSES**

When I go on thy lips of roses

Then my heart its rapture discloses;

My dearest, my loved one so fair,

And though my love may find rejection,

Naut shall destroy my heart's affection;

I'll take care of its possession.

When David Heard

When David heard that Absalom was slain

He went up to his chamber over the gate and wept

And then he said,

Oh, my son Absalom

would God I had died for thee.

---

**PROGRAM**

- Nicola Leleune
  (1528-1600)
- Thomas Weelkes
  (1575-1623)
- Pierre Certon
  (1510-1572)
- Thomas Tallis
  (d. 1585)
- Franz Joseph Haydn
  (1732-1809)

---

**INTERMISSION**

- Der bucklichte Fiedler, Op. 93a
- Nachtwache I, Op. 104, no. 1
- Nachtwache II, Op. 104, no. 2
- Letztes Glück, Op. 104, no. 3
- Im Herbst, Op. 104, no. 5

---

**PROGRAM NOTES**

- Si dessus vos levres de roses
  When David Heard
  La, la, la, je ne l'ose dire
  The Lamentations of Jeremiah, Parts I and II
  Die Beredsamkeit
  Der Augenblick
  Abendlied zu Gott
  Alles hat seine Zeit

---

**SI DESSUS VOS LEVRES DE ROSES**

When I go on thy lips of roses

Then my heart its rapture discloses;

My dearest, my loved one so fair,

And though my love may find rejection,

Naut shall destroy my heart's affection;

I'll take care of its possession.

When David Heard

When David heard that Absalom was slain

He went up to his chamber over the gate and wept

And then he said,

Oh, my son Absalom

would God I had died for thee.

---

**PROGRAM**

- Nicola Leleune
  (1528-1600)
- Thomas Weelkes
  (1575-1623)
- Pierre Certon
  (1510-1572)
- Thomas Tallis
  (d. 1585)
- Franz Joseph Haydn
  (1732-1809)

---

**INTERMISSION**

- Der bucklichte Fiedler, Op. 93a
- Nachtwache I, Op. 104, no. 1
- Nachtwache II, Op. 104, no. 2
- Letztes Glück, Op. 104, no. 3
- Im Herbst, Op. 104, no. 5

---

**PROGRAM NOTES**

- Si dessus vos levres de roses
  When David Heard
  La, la, la, je ne l'ose dire
  The Lamentations of Jeremiah, Parts I and II
  Die Beredsamkeit
  Der Augenblick
  Abendlied zu Gott
  Alles hat seine Zeit

---

**SI DESSUS VOS LEVRES DE ROSES**

When I go on thy lips of roses

Then my heart its rapture discloses;

My dearest, my loved one so fair,

And though my love may find rejection,

Naut shall destroy my heart's affection;

I'll take care of its possession.

When David Heard

When David heard that Absalom was slain

He went up to his chamber over the gate and wept

And then he said,

Oh, my son Absalom

would God I had died for thee.
Choral music enjoys a history more vast than any other musical format, and this concert program supports this claim. Featured are selections that span four and one-half centuries, yet Maestro Shangrow could have included much earlier works, and, certainly, much later ones. Program length foretells one to make difficult choices. This concert has two French chansons from the late Renaissance, anthems from the English Reformation period, two songs of German secular part songs (one from the Classical era and one from the Romantic), and finally, a set of arranged folk melodies from the American past: a sea chantey, a Black-American spiritual, two ballads and a folk-hymn. A great variety, but the surface was barely scratched! Ensuing concert seasons will offer more, I know.

The body of secular Renaissance choral music was written for informal and usually intimate performances, with one singer on a part. The two most popular of these were the Italian madrigal and the French chanson. In fact, the very first published music in France which used Gutenberg's new movable type was two collections of chansons. Characteristic of chansons is vernacular French text, four or five voice parts, a lively rhythmic pulse and recurring sections with repeated text. Claude Lejeune (c. 1528-1600) and Pierre Cerion (c. 1510-1572) wrote, equally well, secular and sacred works, and both had works included in those first published books of chansons. The English Reformation, spearheaded by Henry VIII, profoundly affected music in England. Perhaps his most momentous event was the dissolution of monasteries. Thousands of trained choristers were turned out of friaries and monasteries and were obliged to look for other work. As it turns out, they were a mortis blow to English church music, those same church musicians were directly responsible for the flowering of secular music during the reign of Elizabeth.

Henry did manage to arrange for the establishment of a 'new foundation' for his own court (it is good to be the King!), which included paid choristers (men and boys) as well as clergy. This was known as the Chapel Royal of St. Anselm, London. The two most famous of the chapel's members were Thomas Tallis and his protegé, William Byrd. Henry's son Edward passed the Act of Uniformity in 1547, which struck remaining musical elements from church services. The celebration of mass was eliminated, and that had been a main feature of daily religious life in all churches and colleges. Under Queen Mary, mass settings reappeared briefly (her reign was just five years), but they were banned again when Elizabeth took the throne. Elizabeth did, however, allow for the establishment of new church services. The solo renaissance could be used occasionally in the place of a new form of church music: the anthem. The term anthem comes from the Latin word 'antiphon' which means 'before the hymn.' Elizabeth also maintained the Chapel Royal and imposed upon Tallis and Byrd a high honor; she gave them the monopoly for printing and publishing music - a significant gesture indeed, since both Tallis and Byrd were both proudly Roman Catholic. Her decree was thus: ...to imprint any and so many as they will of set song or songs in partes, either in English, Latin, French, Italian, or other tongue that may serve for musicke either in Churche or chamber, or otherwise be plaid or sonnge.'

Thomas Tallis (c. 1505-1585) possessed what his contemporaries generally lacked: a feeling for the beauty of words. His output was enormous and it appears that he was equally happy to compose for Latin or English texts. His two settings of The Lamentations are from late in his life and are among the most eloquent settings of those verses from the prophet Jeremiah. Parts I and II of The Lamentations of Jeremiah are possibly two separate compositions, since the second is in an entirely different mode from the first, but it is common practice to do both consecutively. The text is the prescriptive for Maundy Thursday in Holy Week. Following custom, Tallis included the Hebrew letters which announce and separate each Old Testament verse, and he concluded each Lamentation with Jerusalem, return unto the Lord, thy God.' The edition used for this performance was prepared from original manuscripts by the contemporary musicologist Peter Brett. The original work for five voice parts (two counter-tenors, tenor, baritone and bass) and pitched a minor third below our performing edition. Critical to the musical style are the points of imitation between parts and the shaping of the long, flowing phrases so one always leads to another.

Thomas Weelkes' anthem 'When David Heard' is typical of the music which replaced the Latin motet in the new English service. Weelkes lived from 1573 to 1623 and according to Elizabeth Catz in the text he wrote: 'It seemed to have been attracted to the acrobatics of anguish and the gymnastics of grief at which the Italians were so adept.' 'When David Heard' does have its share of suspensions, but they serve to put the listener in direct touch with the text. It is a very effective treatment of the story of David's sorrow over the loss of his son Absalom.

Jumping ahead one hundred years or so we come to Joseph Haydn (1732-1809). (The Seattle Chamber Singers feels licensed to make such a leap in history since our celebration of The Bach Year during all of 1985 presented some of the best music from that above mentioned 100 years!). Haydn's huge catalog of works contains something very much for everyone. Many of his concert overtures today are his mass settings and the Creation, which require an orchestra, but he did compose several solo songs and part songs for three and four voices. Of those part songs, our four part songs, our four part songs, Haydn set each of the poems so that not only the meaning of the words is expressed, but his sense of humor sparkles in each piece. Especially for these songs, you will want to follow the text translations.

Because of the huge popularity of a handful of large scale works, we tend to think of Johannes Brahms as primarily an orchestral composer. Yet, four symphonies, five concertos, three operas, two string quartets, two early serenades are the sum total of Brahms' original orchestral output. But, of vocal works, there are more than two hundred songs, twenty five duets, twenty trios, fourteen (seven unaccompanied) piano pieces, seventeen concerto movements (singles and sets), twelve sets of unaccompanied choral pieces, twenty piano arrangements of folk songs, two hundred arrangements of folksongs, and two sets of waltzes for voices and piano four hands! Over and above these, he composed four major works for chamber choirs, which plus his serenades, establish a new church service in the last quarter of the century. He used the same four part song to the last one of his life, and his vocal works take seventy four of his one hundred twenty two opus numbers. Up to the end of his creative life, Brahms was working on new structures and harmonic possibilities with choral music. That Brahms was creatively moving towards symphonics writing is sure, since his choral works became more and more complex with each effort. Opus 93a, from which comes 'Der Buchliche Fiedler' was composed in 1888, just nineteen years before his death in 1897. Opus 104 was published in 1890 and 'The Call of the Wild' goes into the far frontier of choral harmony. He finely interwove all the vocal parts so none could exist without the others. Despite the musical com-
Choral music enjoys a history more vast than any other musical format, and this concert program supports this claim. Featured are selections that span four and one-half centuries, yet Maestro Shangrow could have included much earlier works, and, indeed, later ones. Program length forces one to make difficult choices. This concert has two French chansons from the late Renaissance, anthems from the English Reformation period, two songs of German secular part songs (one from the Classical era and one from the Romantic), and finally, a set of arranged folk melodies from the American past: a sea chantey, a Black-American spiritual, two ballads and a folk-hymn. A great variety, but the surface was barely scratched! Ensuing concert seasons will offer more, to be sure.

The body of secular Renaissance choral music was written for informal and usually intimate performances, with one singer on a part. The two most popular examples are the Italian madrigal and the French chanson. In fact, the very first published music in France which used Gutenberg's new movable type were two collections of chansons. Characteristic of chansons is vernacular French text, four or five voice parts, a lively rhythmic pulse and recurring sections with repeated text. Claude Lejeune (c. 1528-1600) and Pierre Certon (c. 1510-1572) wrote, equally well, secular and sacred works, and both had works included in those first published books of chansons.

The English Reformation, spearheaded by Henry VIII, profoundly affected music in England. Perhaps the single most important event was the dissolution of monasteries. Thousands of trained choralists were turned out of friaries and monasteries and were obliged to look for other work. As it turned out, they had a market in English church music; those same church musicians were directly responsible for the flowering of secular music during the reign of Elizabeth.

Henry did manage to arrange for the establishment of a 'new foundation' for his own court (it is good to be the King!), which included paid chori-sters (men and boys) as well as clergy. This was known as the Chapel Royal of St. Peter ad Vincula. The two most famous of the English choral foundations were the Chapel Royal and its protégé, William Byrd. Henry's son Edward passed the Act of Uniformity in 1547, which struck remaining musical elements out of church services. The celebration of mass was eliminated, and that had been a main feature of daily religious life in all churches and colleges. Under Queen Mary, mass settings reappeared briefly (her reign was just five years), but they were banned again when Elizabeth took the throne. Elizabeth also established a new church service for the English. The solo part settings of the Latin motets could be used occasionally in the place of a new form of church music: the anthem. The term anthem comes from the Latin word 'antiphon' which means 'before the hymn.' Elizabeth also maintained the Chapel Royal, and imposed upon Tallis and Byrd a high honor; she gave them the monopoly for printing and publishing music—a significant gesture indeed, since both Tallis and Byrd were both proudly Roman Catholic. Her decree was thus: '..to imprint any and as many as they will of set song or songs in parts, either in English, Latin, French, Italian, or other tongue that may serve for musicke either in Churche or chamber, or otherwise be plaid or songge.'

Thomas Tallis (c. 1505-1585) possessed what his contemporaries generally lacked: a feeling for the beauty of words. His output was enormous and it appears that he was equally happy to compose for Latin or English texts. His two settings of The Lamentations are from late in his life and are among the most eloquent settings of those verses from the prophet Jeremiah. Parts I and II of The Lamentations of Jeremiah are possibly two separate compositions, since the second is in an entirely different mode from the first, but it is common performance practice to do both consecutively. The text is thus prescribed for Maundy Thursday in Holy Week. Following custom, Tallis included the Hebrew letters which announce and separate each Old Testament verse, and he used in each of the Lamentations, Jerusalem, return unto with the Lord, thy God.' The edition used for this performance was prepared from original manuscripts by the contemporary musicologist Peter Brett. The original work had five voice parts (two countertenors, tenor, baritone and bass) and pitched a minor third below our performing edition. In critical to the musical style are the points of imitation between parts and the shaping of the long, flowing phrases so one always leads to another.

Thomas Weelkes' anthem 'When David Heard' is typical of the music which replaced the Latin motet in the new English service. Weelkes lived from 1573 to 1623 and according to Elizabeth Corriole in the textbook 'Music and Music Making in England,' 'seemed to have been attracted to the acrobatics of anguished and the gymnastics of grief at which the Italians were so adept.' 'When David Heard' does have its share of suspensions, but they serve to put the listener in direct touch with the text. It is a very effective treatment of the story of David's sorrow over the loss of his son Absalom.

Jumping ahead one hundred years or so we come to Joseph Haydn (1732-1809). (The Seattle Chamber Singers feels licensed to make such a leap in history since our celebration of The Bach Year during all of 1985 presented some of the best music from that above mentioned 100 years!). Haydn's huge catalog of works contains some very beautiful music. Most of the works today are his mass settings and the Creation, which require an orchestra, but he did compose several solo songs and part songs for three and four voices. Of the part songs of the few, four slow songs, our four part songs of the Haydn set each of the poems that not only the meaning of the words is expressed, but his sense of humour sparkles in each piece. Especially for these songs, you will want to follow the text translations.

Because of the huge popularity of a handful of large scale works, we tend to think of Johannes Brahms as primarily an orchestral composer. Yet, four symphonies (his famous and his Sinfonia), two quartets, the Clarinet Quintet, the Piano Quintet, and the Choral Symphony make up the early serenades are the sum total of Brahms' original orchestral output. BUT, of the chamber music, there are more than two hundred songs, twenty five duets, twenty one trios, fourteen vocal duos, eighteen songs for piano, fourteen pianos, tenor, baritone and bass, twelve sets of accompanied choral pieces, twenty canon duos, twenty arrangements of folk songs, and two sets ofPartes for voices and piano four hands! Over and above these, he composed four major works for choruses. Brahms was a church singer and church servant for much of his life and his vocal works take seventy four of his one hundred twenty two opus numbers. Up to the end of his creative life, Brahms maintained the tradition of the Church in its new structures and harmonies possible with choral music. That Brahms was creatively moving towards symphonies writing is sure, since his choral works became more and more complex with each effort. Opus 93a, from which comes 'Der Buclichte Fiedler' was composed in 1888, just nineteen years before his death in 1897. Opus 104, the last major work in the Choral Society, is a piece of work for chorus and orchestra and a piece which puts the choral into the far frontier of choral harmony. He finely intertwined all the vocal parts so none could exist without the others. Despite the musical com-
plexity, the feeling of the text is exactly expressed. Brahms's choral music is a wonderful surprise to music lovers who hear it for the first time, and basic to the needs of those who are familiar with this music.

As Americans, we can be truly proud of the indigenous music from our history. Most similar to Western European music is the ballad 'Jeanie With the Light Brown Hair' by Stephen Foster. Foster's songs have been compared to songs by Schubert because they are gentle and have lovely melodies. Completely unique to America is the Black-American spiritual. 'Sometimes I Feel Like a Motherless Child' is a moving, rich example of profound feeling expressed through music. The Sea-Chantey is shared in common with eastern Canada and comes from the fishing and whaling expeditions, especially off the Grand Banks of Newfoundland, Maine and Massachusetts. Sea-Chanteys were work songs, sung to keep a pace or rhythm going for a task, such as hauling lines or swabbing decks. Hymns from the American Protestant denominations offer some of the best loved melodies of our heritage. These tunes moved with the population as it migrated westward, and congregational singing was a very unifying force for 'pilgrims' settling in a new land. 'Wayfaring Stranger' is a fine example of this sentiment, and this particular arrangement is especially beautiful. 'Black Jack Davey' is a ballad about a rather dubious character - one might even say 'a bounder and a cad.' But such are the things that make folk heroes! Black Jack is sort of the Rhett Butler type, who turns the head and heart of a young married woman, only to have her decide that she must not forsake her family. Gail Kubik's arrangement is fun and expressive; using not only the remnants of the original folk tune, but adds a little jazzy swing which fits quite nicely with the 'swing' of Mr. Black Jack Davey.

Choral music enjoys neither the popularity or the presence it did 150 years ago. The Seattle Chamber Singers, along with many fine ensembles worldwide, are wanting to improve the reputation of choral singing and choral performances. We hope you will become among our champions.

**PROGRAM**

Si dessus vos levres de roses
When David Heard
La, La, La, Je ne l'ose dire
The Lamentations of Jeremiah, Parts I and II
Die Beredsamkeit
Abendlied zu Gott
Alles hat seine Zeit

INTERMISSION

Der bucklighete biedler, Op. 93a
Nachtwache I, Op. 104, no. 1
Nachtwache II, Op. 104, no. 2
Letztes Glück, Op. 104, no. 3
Im Herbst, Op. 104, no. 5

Jeanie with the light brown hair
Jerry Sams, tenor
Wayfaring Stranger
Cathy Haight, soprano
The Drunken Sailor
Nancy Stashen, mezzo soprano
Black Jack Davey

Stephen C. Foster
(arr. Gail Kubik)
traditional, arr. Eugene Englebert
Sea Chantey, arr. Robert Sund
trad., arr. Jester Hairston

Johannes Brahms
(1833-1897)
Claude Leleuene
(1528-1600)
Thomas Weelkes
(1575-1623)
Pierre Certon
(1510-1572)
Thomas Tallis
(d. 1585)
Franz Joseph Haydn
(1732-1809)
The Broadway Symphony/Seattle Chamber Singers

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

The Lamentations of Jeremiah the Prophet

Here beginneth the lamentation of Jeremiah the Prophet.

Alepeth.

How doth the city sit solitary, that was full of people! How she is become as a widow! She that was great among the nations, and princess among the provinces, how she is become tributary!

Beheth.

She weepeth sore in the night, and her tears are on her cheeks; among all her lovers she hath none to comfort her. All her friends have dealt treacherously with her, they are become her enemies.

Jerusalem, Jerusalem, return unto the Lord thy God.

From the lamentation of Jeremiah the Prophet.

Gimel.

Judah is gone into captivity because of affliction, and because of great servitude: she dwelleth among the heathen, she findeth no rest.

Daleth.

All her persecutors overtook her between the streets: the way of Zion do mourn, because none come to the solemn feasts. All her gates are desolate, her priests sigh, her virgins are afflicted, and she is in bitterness.

Hebeth.

Her adversaries are the chief, her enemies prosper: for the Lord hath afflicted her for her multitude of her transgressions. Her children are gone into captivity before the enemy.

Jerusalem, Jerusalem, return unto the Lord thy God.

The Hunchbacked Fiddler

There lived a fiddler in Frankfurt am Main who was going home, fiddled with wine, when what did he see as he came to the market square? A crowd of lovely women making very merry there;

"You hunchbacked fiddler, now fiddle for us, dwell you handomely for your pains a fine dance, nimbly played, for this year we celebrate Walpurgis night!"

The fiddler struck up a lively dance, the women danced the "Rosenkraze", then the first one spoke, "My dear boy, you've played so gaily, here's your reward."

With that she gripped him tight under his doublet and took away the hump from his back: "Now, my fine slender fellow, now any girl'll take you right away!"

Talkativeness

Friends, water makes one mute, one learns this from fish; how wine does the opposite one learns this at the table.

What talkers we are, when Rheinwine speaks through us, we proclaim, fight, teach, no one wanting to listen to the other.

Friends, water makes one mute.

The Moment

Fervor, tenderness, understanding, Flattery, cares, tears, cannot compel the favor of the beautiful, do not obtain her hand for us; only a favorable moment brings its luck to the lovers.

Even Song to God

Lord! Lord! You who have given me life until this day I worship you like a child; I am much too inadequate in the faith, which I sing, and in what you've done for me today.

Everything has its time

Living, loving, drinking, noise-making, Entwine yourself with me, be excited with me, When I am excited, I am again one with you.

The Night Watch

Soft notes of the heart, awakened by the breath of love, whisper forth tremulously If an ear or loving heart should open to you, and should none open, let a night wind bear you back, sighing, to mine.
SEATTLE CHAMBER SINGERS

SOPRANO
Laila Adams
Jane Blackwell
Belle Chenaault
*Christina Cugini
*Michele Demarais
*Kyla DeRenier
*Catherine Haigh
*Pamela Hill
Kathe Kern
Jill Kraaikmo
Stephanie Lathrop
Nancy Lewis
Cassie Munger
Barbara Parsons
Nancy Robinson
Liesel Rombouts
*Nancy Shasteen
*Heather Smith
*Susan Vanek-Merry

* denotes small group

ALTO
*Marta Chaloupka
Gloria DeBawka
Kristina Haigh
LuAnne Hargis
*Mary Beth Hughes
Ruth Libbey
Suzi Means
Laurie Medill
Susan Miller
Janet Ellen Reed
Mary Siebert
*Nedra Slauson
Peggy Smith
*Claire Thomas
*Kay Verelius
*Jane Siedman Vosk
*Luna Wilcox

TENOR
*John Addison
*Phil Mortenson
Tom Nesbitt
Gene Patterson
*Jerry Sans

BASS
*John Behr
*Gustave Blazek
*Andrew Danilchik
Dexter Day
*Mark Haigh
*Ken Hart
*Eric Kuester
*Bob Schliperoort
Roger Schmeckle
*Dirk Singletary
*Richard Wyckoff

Seattle Chamber Singers
George Shangrow, conductor

AN
A CAPELLA CHORAL
RECITAL

Night Watch II
Do they rest? there from the west
the watchman's horn is calling,
and from the east the horn
calls back, 'They rest!'
Timorous heart, do you hear
the angel's whispering voices?
Put out your lamp confidently,
and let peace envelop you.

Last Happiness
Quietly and sadly, from the trees
leaf glides down listlessly on leaf;
the heart lives in Spring dreams,
its hopes never fulfilled.
But a ray of sun still lingers
on the fate wild rose—
on a last happiness,
swept to one who has given up hope.

In Autumn
Gloomy is autumn,
and when the leaves fall
the heart too sinks to cheerless woe.
Still is the pasture,
and southwards travel
the songsters, silent as if to the grave.

Wan is the day,
and pallid mists veil
the sun and the heart too.
Soon comes night;
then all strength falls,
and life rests in deep oblivion.

Man mellowes,
The sees the sun sink,
and forsees the end of life, as of the years.
His eyes grow moist,
but in his shining tears flows
the most blissful outpouring of the heart.

May 10, 8pm
May 11, 3pm