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Six Fables
de Jean de la Fontaine
music by Linda Waterfall

A Dream is a Gift
words & music by Linda Waterfall
The collaboration of the BROADWAY SYMPHONY and the 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 at University Unitarian Church, where they enjoy the status of artists-in-residence, and where they further develop their repertoire under 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, Music Director and Conductor of the Broadway Symphony and Seattle Chamber Singers, is a native of Seattle who founded the chorus (in 1968) and the orchestra (in 1978) in order to give Seattle area artists and audiences an opportunity to hear and perform great works of music. In addition to acclaimed performances of the classic repertoire for both chorus and orchestra, he has brought to Seattle world premieres of operas, choral works, and symphonies by Seattle's most gifted local composers. Mr. Shangrow has toured Europe as a conductor and keyboard artist; appeared as a guest conductor with the Seattle Symphony, Northwest Chamber Orchestra, and Eastern Texas University Opera; and lectures frequently for the Seattle Opera and Symphony. As Director of Music for University Unitarian Church, Mr. Shangrow is a leader in the performance of sacred music, and as the guiding producer of The Bach Year in Seattle (1985) he brought to our city the world's most extensive celebration of the music of J.S. Bach.

LINDA WATERFALL is a well-known and popular composer/performer in the pop musical genre; her compositional style, influenced by rock, jazz, classical and ethnic elements, is difficult to categorize. She has produced four albums of her own work and toured the United States several times. In 1979 she was named Seattle's Best Solo Artist by the Seattle Sun-KZAM Arts and Entertainment Poll. Since 1980 she has also conducted numerous workshops and has been an Artist-in-Residence in Washington and Alaska. A fifth album of original songs is scheduled for May release on Flying Fish Records.

UPCOMING BROADWAY SYMPHONY/SEATTLE CHAMBER SINGERS CONCERTS

- Saturday, March 7, 8pm, St. Paul's Church
  Sunday, March 8, 8pm, University Unitarian Church

  THE BROADWAY BRASS - Our Chamber Music Series continues with a concert featuring the Broadway Symphony's fine brass section and several guest performers.

- Saturday, March 14, University Unitarian Church

  SEATTLE CHAMBER SINGERS - Performing Robert Kechley's choral masterpiece "Frail Deeds" and a reprise of the works by Linda Waterfall.

- Friday, March 27, 7:30pm, Kane Hall (UW)

  BROADWAY SYMPHONY OPEN DRESS REHEARSAL - This special treat is free to ticket holders and only $2.00 for others. This is your chance to increase your pre-concert knowledge of the music. Conductor Shangrow will comment on the pieces from the podium.

- Sunday, March 29, 3pm, Kane Hall (UW)

  THE BROADWAY SYMPHONY IN CONCERT - Join us for Haydn's Symphony No. 103, Beethoven's First Symphony and Stravinsky's Jeu de Cartes.

- Friday, April 17, 7:00pm, Meany Hall (UW)

  THE SAINT MATTHEW PASSION - This will mark the sixth time that the BS/SCS perform Bach's monumental masterpiece. Commemorate Good Friday by sharing in the experience of the Passion.

- Sunday, June 7, 3pm, Meany Hall (UW)

  JOSEPH HAYDN - THE SEASONS - The Broadway Symphony and Seattle Chamber Singers will close their season with Haydn's tribute to love, life, and nature.

- Call 547-0427 for information.
THE SEATTLE CHAMBER SINGERS
George Shangrow, conductor

SOPRANO
Belle Chenault
Crissa Cugini
Catherine Haight
Pamela Hill
Kathe Kern
Jill Kraakmo
Jeanne Van Bronkhorst

ALTO
Marta Chaloupka
Mary Beth Hughes
Susan Miller
Nancy Shasteen
Nedra Slauson
Kay Verelius

BASS
John Behr
Gustave Blazek
Andrew Danilchik
Ken Hart
Peter Kechley

TENOR
John Addison
Henry Elsen
Ronald Haight
Phil Mortenson
Gene Patterson
Jerry Sams
Tim Southwell

HARMONY VOCALISTS FOR LINDA WATERFALL
Julie Miller
Kim Scanlon

PERCUSSIONISTS FOR "A DREAM IS A GIFT"
Christine Bard
Scott Nygaard
Robert Shangrow

PIANIST FOR "A DREAM IS A GIFT"
Linda Waterfall

BROADWAY SYMPHONY/SEATTLE CHAMBER SINGERS
BUSINESS MANAGER
Sara Hedgpeth

THE SEATTLE CHAMBER SINGERS
George Shangrow, conductor

present
a concert of new works by

LINDA WATERFALL

February 21, 1987
February 22, 1987

Six Fables de Jean de la Fontaine
La Cigale et la Fourmi
La Chatte Métamorphosée en Femme
Le Père et le Lion
Le Lion Abattu par L'Homme
Le Vieillard et L'Ane
Le Loup et le Chien

Four Songs for Voice and Guitar

INTERMISSION

Four Songs for Voice and Piano

A Dream is a Gift
A Dream is a Gift
Beautiful Earrings
To the Mountains

This concert was made possible in part
by funding from the
Original Works Program
of the
SEATTLE ARTS COMMISSION
PROGRAM NOTES

Jean de la Fontaine (1621-1695) is best known for his books of Fables, the sources of which were, for the most part, the Fables of Aesop. At the beginning of the sixth book, la Fontaine presents a brief poetic justification of his art form:

"Une morale nue apporte de l'enroui:
Le conte fait passer le precepte avec lui.
En ces sortes de feinte il faut instruire et plaie;
Et contor pour contor me semble peu d'affaire."

"An unvarnished moral brings boredom:
A story can impart a teaching along with a telling.
In this sort of fiction one must instruct and please;
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"A Dream is a Gift" is a group of three pieces about nature; the compositional style is in contrast to the Fables, which are more or less in the tradition of Western European music. "A Dream is a Gift" was inspired by African folk music and makes more use of cyclic rhythm and vocal patterns, although some linear structure is also apparent. The subject matter for sections One and Three is nature in its joyful manifestations of beauty and unity with the One. Section Two, "Beautiful Earrings," is the stream-of-consciousness of a woman at work at a repetitive task; her internal dialogue focuses on the sorrowful manifestations and their contrast to physical beauty. This section was inspired by experiences I had while working as an Artist-in-Residence in an Eskimo village in the Alaskan tundra.

- Linda Waterfall

I.

La Cigale et la Fourmi

La cigale, ayant chanté tout l'été,
Se trouva fort deplorée
Quand la bise fut venue.
Pas un seul petit morceau
De mouche ou de vermisseau.
Elle alla crier famine
Chez la fourmi sa voisine,
La pliant de lui prêter
Quelque grain pour subsister
Jusqu'à la saison nouvelle.
Je vous prierai, dis-elle,
Avant l'été, en faveur de l'animal,
Interêet et principal.

The Grasshopper and the Ant

The grasshopper, having sung all summer,
Found herself quite impoverished
When the cold north wind came.
Not a single little crumb
Or fly or worm.
She went, crying of famine,
To her neighbor, the ant,
Asking her to lend
Some little bit to subsist on
Until the next growing season.
I will pay you, she said,
Before August, upon my oath as an animal,
Interest and principal.

I'm coming
Want to be there
I am one with it
You found it, you're on your way
You found it, no stopping you now

I walk through patterns in the shifting sand
They write a language that I understand
My fingers whisper as they trace the passing breeze
The lines of branches and the shapes of leaves

Want to be there
Bronzing the water with a film of rose and gold
Want to be there
I am one with it
You found it
I'd like to jump up there and fly
I'm coming

Want to be there
I am one with it
You found it, you're on your way
You found it, no stopping you now
You found it
Now
A DREAM IS A GIFT

1. A Dream is a Gift

The mountains rise around the lake
And from my left the birds are flying
They’re movin’ slow, I see them very clearly now
They’re movin’ slow

The island is inside the lake
I see the angelfish through water
Their colored stripes are bending in the waves
They’re movin’ slow

I walked along the road ’til the road became a path and closed behind me

The mountains rise around the lake
I see the birds are landing in the water
The patterns in their wings are like the waves
They’re movin’ slow

2. Beautiful Earrings

Beautiful earrings
I have to do my work
Beautiful earrings
Color so bright fade in time pain and separation
Breathing
Something was wrong with his breathing
It brings itself forth as life, it takes back itself
I have to do my work
Beautiful earrings
Color so bright fade in time
Beautiful earrings

3. To the Mountains

The clouds are moving in a heavy wind
Turning and winding as it rolls them in
Blow from the ocean to the eastern mountains
I’d like to jump up there and fly with them
Want to be there

The sun is down behind the western ridge
Right now it’s dipping at the water’s edge
Bronzing the water with a film of rose and gold
And disappearing in its shining folds

La fourmi n’est pas prêcheuse;
C’est la son moindre défaut.
Que faisiez-vous au temps chaud?
dis-elle à cette emprunteuse.
Nuit et jour à tout venant,
je chanterai, ne vous déplaise.
Vous chanteriez, jen suis fort aise;
Eh bien, dansez maintenant.

The ant is not a moneylender;
That is her least fault.
What were you doing when it was warm?
She asked the borrower.
Night and day, no matter what happened,
I sang, don’t be displeased.
You sang, I feel fine about it;
Well, then, you can dance now.

La Chatte Metamorphosée en Femme

Un homme chérissait éperdument sa chatte;
Il la trouvait mignonne, et belle, et délicate,
Qui miaisait d’un ton fort doux:
Il était plus fou que les fous.
Cet homme donc, par prières, par larmes,
Par sorcellerie et par charmes,
tant qu’il obéissait du Destin
Je, sa chatte, en un beau matin,
Devient femme; et, le matin même,
Maitre soi en fait sa maîtresse.
Le voilà fou d’amour extrême,
De fou qu’il était d’amitié,
Jamais la dame la plus belle
Ne charme tant son favori
Que fait cette épouse nouvelle
Son hypocondre de mari.
Il l’amadoue; elle le flattie,
Il n’y trouve plus rien de chaste,
Et, poursuivant le bonheur jusqu’au bout
La croit femme en tout et partout
Lorsque quelques souirs qui rongeaient de la natte
Troublèrent le plaisir de nouveaux mariés.
Aussi dit la femme est sur pieds.
Elle marque son aventure.
Souirs de revenir, femme d’être en posture.
Pour cette fois elle accourut à point;
Car, ayant changé de figure,
Les souris ne la craignaient point.
Ce lui fut toujours une arme.
Tant le naturel à de force.
Il le se moque de tout: certain âge accompli,
Le vase est imbibe, l’étoffe a pris son pli.

The Cat That Turned into a Woman

A man loved his cat to distraction;
He found her sweet, beautiful, and delicate,
She mewed in such a gentle voice:
He was more foolish than madmen.
This man, with prayers and tears,
With sorcery and charms,
Was able to obtain from Destiny
That his cat, one fine morning,
Became a woman; that same morning,
Mr. Fool made her his wife.
There he was, as crazy in love
As he had been in friendship.
Never had the most beautiful woman
So charmed her spouse
As did this new wife
Her eccentric husband.
He coaxed her, he caressed him,
He found nothing of the cat left in her,
And, going to the extreme,
Believed her to be a woman through and through:
When some mice, who were gawking on the matter,
Disturbed the newlyweds’ pleasure.
Immediately the wife was on her feet.
She longed for the chase.
Whenever they returned, she stalked.
But now her pursuit was pointless;
Because, having changed her form,
The mice did not fear her at all.
It was always a temptation for her,
So strong is nature.
It makes fun of everything: After a certain age,
The vase is molded, the fabric has taken its plait.

Le Père et le Lion

Un père, à ses brebis trouvant quelque mécompte,
Il faut à toute force attraper le larron,
Il s’en va près d’un arbre et tend à l’environs
Des lacs à prendre loup, soufflant cette engeance.
Avant que partir de ces lieux,
Si tu fais, disait-il, ô monarque des dieux,
Que le drôle à ces lacs se prenne
En ma présence,

The Shepherd and the Wolf

A shepherd, finding some of his flock missing,
Resolved to catch the thief.
All around the mouth of a lair
He set wolf traps, suspecting them to be the culprits.
Before I leave this place,
O king of the gods, if you could arrange
That the scoundrel would be taken in these traps,
in my presence,
4.

**Le Lion Abattu Par L'Homme**

On exposait une peinture
Ob l'artisan avait tracé
Un lion d'immense stature
Par un seul homme terrASSé.
Les regardants en traiZen glorie.
Un lion en passant rabatit leur caquet.
Je vois bien, dit-il, qu'en effet
On vous donne ici la victoire;
Mais fouvert vous a dépu:
Il avait libéré de fréindre.
Avec plus de raison nous aurions le dessus,
Si mes confettis savaient peindre.

---

**The Lion Cast Down by the Man**

A painting was on exhibit
Where the artist had depicted
A lion of immense stature
Thrown down by a single man.
The onlookers were partaking in the glory.
A lion passing by silenced their babble.
I can see very well, he said, that
In effect you've been given the victory;
But the artist has deceived you:
He had the liberty to imagine.
More reasonably we would have had the upper hand,
If my brethren knew how to paint.

5.

**Le Vieillard et l'Ane**

Un vieillard sur son âne apercut en passant
Un pré plein d'herbe et fleurissant:
Il y tâche sa bête, et le giron se rue
Au travers de l'herbe même,
Se vautrant, gratant et frottant,
Gambadant, chantant et brouquant,
Et faisant maints sauts et ronds.
L'ennemi vient sur l'entrefaite.
Fuyons, dit alors le vieillard.
Pourtant le vieillard;
Me ferait-on porter double bâti, double charge?
Non pas, dit le vieillard, qui prit d'abord le large.
Et que m'importait donc, dit l'âne, à qui je sois?
Sauvez-vous, et me laissez paître.
Notre ennemi, c'est notre maître.
Je vous le dis en bon français.

---

**The Old Man and the Donkey**

An old man on his donkey saw, in passing,
A field, full of grass and blooming:
He therefore took up himself
All about the field,
Swaying, rubbing, scratching himself,
Romping, singing and shouting,
And making many a spot.
Meanwhile the old man's enemy came along.
Let us flee, said the old man.
Why? responded the donkey;
Will they make me carry double weight?
No, said the old man, who was already running off.
What does it matter then, said the donkey, who I belong to?
Save yourself, and leave me to graze.
Our enemy is our master.
I tell you so in good French.

* (a good idiomatic equivalent would be "in plain English.")
And that I would taste this pleasure,  
From twenty calves I would choose  
The fattest and offer it to you!  
At these words came forth from the den a big strong lion;  
The shepherd covered, and said,  
How man never knows, alas! what he asks for!  
To catch the marauder that destroyed my flock,  
And see in it my traps,  
Oh lord, I promised you a calf;  
I promise you an ox if you'll take him away.

4.

La Vieille Dame et le Chien  

An old man on his donkey saw, in passing,  
A field, full of grass and blooming:  
He tied up his animal, and the donkey threw himself  
All about the field,  
Swarming, rubbing, scratching himself,  
Romping, singing and braying,  
And making many bare spots.  
Meanwhile the old man's enemy came along.  
Let us flee, said the old man.  
Why? responded the donkey;  
Will they make me carry double weight?  
No, said the old man, who was already running off.  
What does it matter then, said the donkey, who I belong to?  
Save yourself, and leave me to graze.  
Our enemy is our master.  
I tell you so in good French.  
* (a good idiomatic equivalent would be "in plain English.")

5.

Le Loup et le Chien  

Un loup n'avait que les os et la peau,  
Tant les chiens faisait bonne garde.  
Ce loup rencontré un dogue aussi puissant que beau,  
Gras, poli, qui s'était fourvoyé par mégarde.  
L'attaquer, le mettre en quartiers,  
Sir loup fut fait volontiers;  
Mais il fallait livrer bataille;  
Et le métis était de taille.  
A se défendre hardiment.  
Le loup donc l'aborde humblement,  
Entre en propos, et lui fait compliment  
Sur son embonpoint, il l'admire.  
Il ne tiendra qu'à vous, beau sire,  
D'être aussi gras que moi, lui repartit le chien.  
Quinze les bois, vous ferez bien:  
Vos parels y sont mémorables,  
(Yes, here's and paws diable,  
Boc de l'endroit est mourir de fain.  
Car, quoi? rien d'assuré, point de franche limpie,  
Tout à la pointe de l'épée.  
Suivez-vous, vous aurez un bien meilleur destine.  
Le loup reprit: Que me faudra-t-il faire?  
Presque rien, dit le chien: donner la chasse aux gens  
Portant bêtes et mendians;  
Flatter ceux du logis, à son maître complaire:  
Moyennant quoi votre salaire  
Sera force reliques de toutes les façons,  
Os de poulets, os de pigeons:  
Sans parler de mainte casse.  
Le loup déja se forge une félicité  
Qui le fait pleurer de tendresse.  
Chemins faisant, il vit le cou du chien pelé.

6.

The Lion Cast Down by the Man  

A painting was on exhibit  
Where the artist had depicted  
A lion of immense stature  
Thrown down by a single man.  
The onlookers were partaking in the glory.  
A lion passing by silenced their babble.  
I can see very well, he said, that  
In effect you've been given the victory;  
But the artist has deceived you:  
He had the liberty to imagine.  
More reasonably we would have had the upper hand,  
If my brethren knew how to paint.

The Wolf and the Dog  

There was a wolf who was nothing but skin and bones,  
So well did the dogs do their job of guarding.  
This wolf encountered a mastiff as powerful as he was beautiful,  
Fat, and sleek, who had strayed through carelessness.  
Attack and butcher him,  
This the wolf would have gladly done;  
But he would have had to do battle;  
And the mastiff was of a size  
To put up a good fight.  
The wolf therefore approached him humbly,  
Conversed, and complimented him  
On his appearance, which the wolf admired.  
It is within your grasp, my friend,  
To be as fat as I am, said the dog.  
Leave the woods, you will do well;  
Your brethren are miserable wretches,  
Duneces, sorry fellows, poor devils,  
Whose life is to die of hunger.  
And what for? Nothing assured, no fresh food,  
Everything at the point of the sword.  
Follow me, you will have a much better destiny.  
The wolf answered: What must I do?  
Hardly anything, said the dog, hunt with the people  
Fetch the stick and bag;  
Fawn over the people in the house, and please your master:  
Doing these things, your salary will be  
Generous table scraps of all kinds,  
Chicken bones, pigeon bones;  
Not to mention lots of affection.  
The wolf was already imagining a happiness  
That made him weep with tenderness.  
As they went on their way, he noticed that the dog's neck had  
Bald spots.  
What is that? he said.  
*Nothing*-  
But what is that? — The collar with which they tied me up  
Is perhaps the cause of what you see.  
Tied up? said the wolf; then you don't run free  
Whenever you wish to? — Not always: but what does it matter?—  
It matters so much that all of your fine meals  
I want no part of them,  
And I would not want even a treasure for that price.  
Having said this, Master Wolf ran off, and he is still running free.
**A DREAM IS A GIFT**

1. A Dream is a Gift

The mountains rise around the lake
And from my left the birds are flying
They're movin' slow, I see them very clearly now
They're movin' slow

The island is inside the lake
I see the angelfish through water
Their colored stripes are bending in the waves
They're movin' slow

I walked along the road 'til the road became a path and closed behind me

The mountains rise around the lake
I see the birds are landing in the water
The patterns in their wings are like the waves
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2. Beautiful Earrings

Beautiful earrings
I have to do my work
Beautiful earrings
Color so bright fade in time pain and separation
Breathing
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I have to do my work
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Color so bright fade in time
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The clouds are moving in a heavy wind
Turning and winding as it rolls them in
Blow from the ocean to the eastern mountains
I'd like to jump up there and fly with them
Want to be there

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Bronzing the water with a film of rose and gold
And disappearing in its shining folds

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**The Chatte Metamorphosée en Femme**

Un homme chérissait éperdument sa chatte;
Il la trouvait mignonne, et belle, et délicate,
Qui m�nait d'un ton fort doux:
Il était plus fou que les fous.
Cet homme donc, par prières, par larmes,
Par sorcellère et par charmes,
tant qu'il obéit du Destin
De sa chatte, en un beau matin,
Devient femme; et, le matin même,
Maître soi en fait sa moié.
Le voilà fou d'amour extrême,
Eh de lui était d'amitié.
Jamais la dame la plus belle
Ne charme tant son favori
Que fait cette épouse nouvelle
Son hyposcopode de mari.
Il l'amadoue; elle le flatte,
Il n'y trouve plus rien de chatte,
En, poussant, ferreter jusqu'au bout
La croix femme en tout et partout.
Lorsque quelques souris qui rongeait de la rato
Troublèrent le plaisir de nouveaux mariés.
 Aussitôt la femme est sur pieds.
Elle marqua son aventure.
Souris de revenir, femme d'être en posture.
Pour cette fois elle accourut à point;
Car, ayant changé de figure,
Les souris ne la craignaient point.
Ce lui fut toujours une amorce,
Tant le naturel de force,
Il se moque de tout: certain âge accompli,
Le vase est imbibé, l'étouffie a pris son pli.

3. Le Père et le Lion

Le père, à ses brebis trouvant quelque mécompte,
Jusqu'à toute force attraper le larron.
Il s'en va près d'un arbre et tend à l'environ
Des lacs à prendre loup, songeant cette engeance.
Avant que partir de ces lieux,
Si tu fais, dis-til, ô monarque des dieux,
Que le droit à ces lacs se prenne
En ma présence,

---

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She meowed in such a gentle voice:
He was more foolish than madmen.
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With sorcery and charms,
Was able to obtain from Destiny
That his cat, one fine morning,
Become a woman; that same morning,
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There he was, as crazy in love
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Never had the most beautiful woman
So charmed her spouse
As did this new wife
Her eccentric husband.
He coaxed her, she caressed him,
He found nothing of the cat left in her,
And, going to the extreme,
Believed her to be a woman through and through:
When some mice, who were gnawing on the matting,
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She longed for the chase.
Whenever they returned, she stalked.
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O king of the gods, if you could arrange
That the scoundrel would be taken in these traps,
in my presence,
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Linda Waterfall

I'm coming
Want to be there
I am one with it
You found it, you're on your way
You found it, no stopping you now
I walk through patterns in the shifting sand
They write a language that I understand
My fingers whisper as they trace the passing breeze
The lines of branches and the shapes of leaves

Want to be there
Bronzing the water with a film of rose and gold
Want to be there
I am one with it
You found it
I'd like to jump up there and fly
I'm coming
Want to be there
I am one with it
You found it, you're on your way
You found it, no stopping you now
You found it
Now

I.

La Cigale et la Fourmi

La cigale, ayant chanté tout l'été,
Se trouva fort désespérée
Quand la bise fut venue.
Pas un seul petit morceau
De mouche ou de vermicelle.
Elle alla crier famine
Chez la fourmi sa voisine,
La priant de lui prêter
Quelque grain pour subsister
Jusqu'à la saison nouvelle.
Je vous prie, dit-elle,
Avant d'oubli, foi d'animal,
Intérêt et principal.

The Grasshopper and the Ant

The grasshopper, having sung all summer,
Found herself quite impoverished
When the cold north wind came.
Not a single little crumb
Or fly or worm.
She went, crying of famine,
To her neighbor, the ant,
Asking her to lend
Some little bit to subsist on
Until the next growing season.
I will pay you, she said,
Before August, upon my oath as an animal,
Interest and principal.
THE SEATTLE CHAMBER SINGERS
George Shangrow, conductor

SOPRANO
Belle Chenault
Crissa Cugini
Catherine Haight
Pamela Hill
Kathe Kern
Jill Kraakmo
Jeanne Van Bronkhorst

ALTO
Marta Chaloupka
Mary Beth Hughes
Susan Miller
Nancy Shasteen
Nedra Slauson
Kay Verelius

BASS
John Behr
Gustave Blazek
Andrew Danilchik
Ken Hart
Peter Kechley

TENOR
John Addison
Henry Elsen
Ronald Haight
Phil Mortenson
Gene Patterson
Jerry Sams
Tim Southwell

HARMONY VOCALISTS FOR LINDA WATERFALL
Julie Miller
Kim Scanlon

PERCUSSIONISTS FOR "A DREAM IS A GIFT"
Christine Bard
Scott Nygaard
Robert Shangrow

PIANIST FOR "A DREAM IS A GIFT"
Linda Waterfall

BROADWAY SYMPHONY/SEATTLE CHAMBER SINGERS
BUSINESS MANAGER
Sara Hedgpath

THE SEATTLE CHAMBER SINGERS
George Shangrow, conductor

present
a concert of new works by
LINDA WATERFALL

February 21, 1987  8:00pm
February 22, 1987  3:00pm

Six Fables de Jean de la Fontaine
La Cigale et la Fourmi
La Chatte Métamorphosée en Femme
Le Père et le Lion
Le Lion Abattu par l'Homme
Le Vieillard et L'Ane
Le Loup et le Chien

Four Songs for Voice and Guitar

INTERMISSION

Four Songs for Voice and Piano

A Dream is a Gift
A Dream is a Gift
Beautiful Earrings
To the Mountains

This concert was made possible in part
by funding from the
Original Works Program
of the
SEATTLE ARTS COMMISSION
The collaboration of the BROADWAY SYMPHONY and the 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 at University Unitarian Church, where they enjoy the status of artists-in-residence, and where they further develop their repertoire under 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, Music Director and Conductor of the Broadway Symphony and Seattle Chamber Singers, is a native of Seattle who founded the chorus (in 1968) and the orchestra (in 1978) in order to give Seattle area artists and audiences an opportunity to hear and perform great works of music. In addition to acclaimed performances of the classic repertoire for both chorus and orchestra, he has brought to Seattle world premieres of operas, choral works, and symphonies by Seattle's most gifted local composers. Mr. Shangrow has toured Europe as a conductor and keyboard artist; appeared as a guest conductor with the Seattle Symphony, Northwest Chamber Orchestra, and Eastern Texas University Opera; and lectures frequently for the Seattle Opera and Symphony. As Director of Music for University Unitarian Church, Mr. Shangrow is a leader in the performance of sacred music, and as the guiding producer of The Bach Year in Seattle (1985) he brought to our city the world's most extensive celebration of the music of J.S. Bach.

LINDA WATERFALL is a well-known and popular composer/performer in the pop musical genre; her compositional style, influenced by rock, jazz, classical and ethnic elements, is difficult to categorize. She has produced four albums of her own work and toured the United States several times. In 1979 she was named Seattle's Best Solo Artist by the Seattle Sun-KZAM Arts and Entertainment Poll. Since 1980 she has also conducted numerous workshops and has been an Artist-in-Residence in Washington and Alaska. A fifth album of original songs is scheduled for May release on Flying Fish Records.

UPCOMING BROADWAY SYMPHONY/SEATTLE CHAMBER SINGERS CONCERTS

- Saturday, March 7, 8pm, St. Paul's Church
  Sunday, March 8, 8pm, University Unitarian Church

THE BROADWAY BRASS - Our Chamber Music Series continues with a concert featuring the Broadway Symphony's fine brass section and several guest performers.

- Saturday, March 14, University Unitarian Church

SEATTLE CHAMBER SINGERS - Performing Robert Kechley's choral masterpiece "Frail Deeds" and a reprise of the works by Linda Waterfall.

- Friday, March 27, 7:30pm, Kane Hall (UW)

BROADWAY SYMPHONY OPEN DRESS REHEARSAL - This special treat is free to ticket holders and only $2.00 for others. This is your chance to increase your pre-concert knowledge of the music. Conductor Shangrow will comment on the pieces from the podium.

- Sunday, March 29, 3pm, Kane Hall (UW)

THE BROADWAY SYMPHONY IN CONCERT - Join us for Haydn's Symphony No. 103, Beethoven's First Symphony and Stravinsky's Jeu de Cartes.

- Friday, April 17, 7:00pm, Meany Hall (UW)

THE SAINT MATTHEW PASSION - This will mark the sixth time that the BS/SCS perform Bach's monumental masterpiece. Commemorate Good Friday by sharing in the experience of the Passion.

- Sunday, June 7, 3pm, Meany Hall (UW)

JOSEPH HAYDN - THE SEASONS - The Broadway Symphony and Seattle Chamber Singers will close their season with Haydn's tribute to love, life, and nature.

- Call 547-0427 for information.
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Six Fables
de Jean de la Fontaine
music by Linda Waterfall

A Dream is a Gift
words & music by Linda Waterfall