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THE SEATTLE CHAMBER SINGERS
George Shangrow, conductor
presents
Robert Kechley's
FRAIL DEEDS
plus music by Linda Waterfall

March 14, 8pm
University Unitarian Church
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.

ROBERT KECHELEY has become one of Seattle's best liked and most frequently heard home-town composers. Within the last five years, works by him have been commissioned and performed by the Broadway Symphony, the Seattle Chamber Singers, the Northwest Chamber Orchestra, the Northwest Boychoir, and the University and Eastshore Unitarian Churches. Robert Kechley is a native of Seattle and began composing at the age of fourteen. He is a graduate of the University of Washington, where he studied composition with Robert Suderberg, Ken Benshoof, William O. Smith and others. Presently, he teaches music at Seattle Central Community College, as well as privately, and assists with the music program at Eastshore Unitarian Church.

UPCOMING BROADWAY SYMPHONY/SEATTLE CHAMBER SINGERS CONCERTS

- 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 George Shangrow will comment from the podium during the rehearsal.

- Sunday, March 29, 3:00pm, Kane Hall (UW)
  THE BROADWAY SYMPHONY IN CONCERT - Join us for Beethoven's First Symphony. Symphony No. 103 (Drum Roll) by Franz Joseph Haydn, and Igor Stravinsky's "Jeux de Cartes."

- Friday, April 17, 7:00pm, Meany Hall (UW)
  THE SAINT MATTHEW PASSION - This will mark the sixth time that the BS/SCS will perform Bach's monumental masterpiece. Commemorate Good Friday by sharing in the experience of the Passion. (Please note early starting time.)

- Sunday, May 17, 3:00pm, Kane Hall (UW)
  THE BROADWAY POPS - The Broadway Symphony will perform beloved works such as Grieg's "Peer Gynt Suite," and will be joined by special guests soprano Michelle McBride and baritone Boyd Schlaefer who will sing duets by Romberg, Kern and others.

- Sunday, June 7, 7:00pm, Meany Hall (UW)
  FRANZ JOSEPH HAYDN'S "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

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+ - denotes soloist in "Six Fables"
* - denotes soloist in "Frayl Deeds"

THE SEATTLE CHAMBER SINGERS
George Shangrow, conductor

March 14, 1987
University Unitarian Church

PROGRAM

SIX FABLES DE JEAN DE LA FONTAINE
LINDA WATERFALL
Le 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

INTERMISSION

FRAIL DEEDS
ROBERT KECHLEY
A Noiseless, Patient Spider
There Was a Child Went Forth
I Cannot Dance Upon My Toes
Down By The Salley Gardens
Do Not Go Gentle Into That Good Night
He Fumbles At Your Soul
FRAIL DEEDS
notes by Peter Keckley

The six movements of Robert Keckley's work for a cappella double chorus and soloists represent various stages of growth in a person's life; a progression from birth through death. The first movement describes the first tentative reaching out to the world. While one chorus repeats an ostinato figure, the other chorus comments over this "web-like" background. The movement makes use of elaborate word painting, while antiphonal effects musically represent the void and the tireless efforts to form a bridge over it.

The second movement assumes that the bridge has been formed. The poem used here was taken from an early edition of Leaves of Grass by Whitman, and the freshness and optimism found here are contrasted with the uncertainty of the later poem used in the first movement. The child and the experiences he encounters are all introduced by motives. The elements of his world are often contrasted humorously through antiphonal effects, as the transition from the old drunkard section into that of the schoolmistress. All of the child's impressions are finally brought together, suddenly to be interrupted by a soprano soloist, who opens; the third movement.

Naïve childish wonder is replaced by the pride and coy self-consciousness of adolescence. The prima ballerina of the poem has inspired a musical competition between two operatic coloraturas. The tongue-in-cheek theatricality is enhanced by the underlying barbershop harmony.

A folk song style is used to communicate the expression of love, with its accompanying sense of loss and nostalgia. The repeat of the second verse features a tenor descant, which imitates the melody canonically.

In the fifth movement, death's inevitability and the struggle against it are represented by the juxtaposition of a dirge refrain and brief dramatic sections. In these sections, the somber religious flavor of the movement is emphasized by the use of cantus firmus style, with its underlying chromatic counterpart. The verses increase in intensity while canonic imitation adds to the complexity of the refrain.

The last movement pictures an enlightenment which transcends the concerns of the previous movements. A predominance of major sevenths in the harmony creates a sense of not quite grasping the approach of inspiration. Antiphonal effects, including a reference to the first movement, measure the gradual approach to the biggest climax of the work. Following a silence, the stark harmonies of the opening return as the natural cycle from birth to death is ready to begin again.

I. A NOISELESS PATIENT SPIDER WALT WHITMAN

A noiseless patient spider,
I marked where on a little promontory it stood isolated,
Marked how to explore the vacant vast surrounding.
It launched forth, filament, filament, filament, out of itself,
Ever unreeling them, ever tirelessly speeding them.

And you, O my soul where you stand,
Surrounded, detached, in measureless oceans of space,
Ceaselessly musing, venturing, throwing, seeking, seeking to connect them,
Till the bridge you need be formed, till the ductile anchor hold,
Till the gossamer thread you cling catch somewhere, O my soul.

II. THERE WAS A CHILDREN WENT FORTH WALT WHITMAN

There was a child went forth every day,
And the first object he looked upon, and received with wonder, or pity or love or dread,
That object became part of him...

And the early lilacs became part of this child, ...
And the March-born lambs and the sow's pink-faint litter, the mare's foal and the cow's calf,
And the noisy brood of the barn yard or by the mire of the pondside,
And the fish suspending themselves so curiously below there, and the beautiful curious liquid,
And the waterplants with their graceful flat heads, all became part of him.

And the Old Drunkard staggering home from the outhouse of the tavern from whence he had lately risen,
And the schoolmistress that passed on her way to school,
And the friendly boys that passed, ...
And the tidy and fresh cheeked girls, ...
... All became part of him.
III. **I CANNOT DANCE UPON MY TOES**  
**EMILY DICKINSON**

I cannot dance upon my toes—
No man instructed me—
But oftentimes, among my mind,
A Glee possesseth me,

That had I Ballet knowledge—
Would put itself abroad
In Pirouette to blanch a Troupe—
Or lay a Prima, mad,

Nor any know I the Art
I mention—easy—Here—
Nore any placard boast me—
It's full as Opera—

IV. **DOWN BY THE SALLEY GARDENS**  
**WILLIAM BUTLER YEATS**

Down by the salley gardens my love and I did meet;  
She passed the salley gardens with little snow-white feet.  
She bid me take love easy, as the leaves grow on the tree;  
But I, being young and foolish, with her did not agree.  
In a field by the river my love and I did stand,  
And on my leaning shoulder she laid her snow white hand.  
She bid me take life easy, as the grass grows on the weirs;  
But I was young and foolish, and now am full of tears.

V. **DO NOT GO GENTLE INTO THAT GOOD NIGHT**  
**WALT WHITMAN**

Do not go gentle into that good night,  
Old age should burn and rave at close of day;  
Rage, rage against the dying of the light.  
Though wise men at their end know dark is right,  
Because their words had forked no lightning they  
Do not go gentle into that good night.

Good men, the last wave by, crying how bright  
Their fragile deeds might have danced in a green bay,  
Rage, rage against the dying of the light.  
Wild men who caught and sang the sun in flight,  
And learn, too late, they grieved it on its way,  
Do not go gentle into that good night.

Grave men, near death, who see with blinding sight  
Blind eyes could blaze like meteors and be gay,  
Rage, rage against the dying of the light.

And you, my father, there on the sad height,  
Curse, bless me now with your fierce tears, I pray.  
Do not go gentle into that good night.  
Rage, rage against the dying of the light.

VI. **HE FUMBLES AT YOUR SOUL**  
**EMILY DICKINSON**

He fumbles at your soul as Players at the Keys  
Before they drop full Music on—He stuns you by degrees—  
Prepares your brittle Nature for the Ethereal Blow  
By fainter Hammers—further heard—Then nearer—Then so Slow  
Your Breath has time to straighten—Your Brain—to bubble Cool—  
Deals—ONE—imperial—Thunderbolt—that scalds your naked Soul—

When Winds take Forests in their Paws—  
The Universe—is still—-
La Cigale et la Fourmi

La cigale, ayant chanté tout l'été,
Se trouva fort dépourvue
Quand la hâte fut venue.
Pas un seul petit morceau
De mouche ou de vermisseau.
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 priaï, dit-elle,
Avant l'Œil, foi d'animal,
Intéresse 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.

Le Père et le Lion

Un père, à ses bêtes trouvant quelque mécompte,
Voulut à toute force atroper le lâborn.
Il s'en va près d'un arbre et tend à l'environ
Des lacs à prendre loups, soupponnant cette engeance.
Avant que partir de ces lieux,
Si tu fais, disait-il, ô monarque des dieux,
Que le dître 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 sconndrel would be taken in these traps,
in my presence,
La fourmi n’est pas précieuse;  
C’est la son moindre défaut.  
Que faiensez-vous au temps chaud?  
dizelle à cette emprunteuse.  
Nuit et jour à tout venant,  
je chanteo, ne vous déplaise.  
Vous chantez, j’en suis fort aise;  
Eh bien, dansez maintenant.

The ant is not a moneycringer;  
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.

2.  
La Chatte Metamorphosée en Femme  
Un homme chérissait éperdument sa chatte;  
Il la trouvait mignonne, et belle, et délicate,  
Qui nuisait d’un ton fort doux:  
Il était plus fou que les fous.  
Cet homme donc, par prières, par larmes,  
’ar sorîtés et par charmes,  
tant qu’il obtient du Destin  
Que sa chatte, en un beau matin,  
Devient femme; et, le matin même,  
Maître sit en fait sa moitié.  
Le voit fou d’amour extrémé.  
De fou qu’il était d’amitié.  
Jamais la dame la plus belle  
Ne charma tant son favori  
Que fait cette espouse nouvelle  
Son hypochondre de mari.  
Il l’amoureuse; elle le flatte.  
Il n’y trouve plus rien de chaste,  
Et, poussant l’erreur jusqu’au bout  
La croit femme en tout et par tout:  
Lorsque quelques souris qui rongeait de la natte  
Troublèrent le plaisir de nouveaux mariés.  
Assis sur la femme est sur pieds.  
Elle marqua son aventure.  
Souris de revenir, femme d’etre en posture.  
Pour cette fois elle accourut à point;  
Cela, ayant changé de figure.  
Les souris ne la craignaient point.  
Ce lui fut toujours une amorce,  
Tant le naturel a de force.  
Il se moque de tout: certain âge accompli,  
Le vase est imbible, 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 meowed in such a genteel 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, 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.  
Whenever some mice, who were gnawing on the matting,  
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 pleat.

3.  
Le Père et le Lion  
Je père, à ses brebis trouvant quelque mécompte,  
Voulut a toute force attraper le laron.  
Il s’en va prèz d’un autre et tend à l’environ  
Des lacs à prendre loups, soupponant cette engeance.  
Avant que partir de ces lieux,  
Si tu fais, disait-il, ô monarque des dieux,  
Que le doble à ces lacs se prenne  
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And the first object he looked upon, and received with wonder, or pity or love or dread,
That object became part of him . . .

And the early lilacs became part of this child, . . .
And the March-born lambs and the sow's pink-faint litter, the mare's foal and the cow's calf,
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And the Old Drunkard staggering home from the outhouse of the tavern from whence he had lately risen,

And the schoolmistress that passed on her way to school,
And the friendly boys that passed, . . .

And the tidy and fresh cheeked girls, . . .

. . . All became part of him.

THE WOLFPACK
notes by Peter Kechley

The six movements of Robert Kechley's work for a cappella double chorus and soloists represent various stages of growth in a person's life; a progression from birth through death. The first movement describes the first tentative reaching out to the world. While one chorus repeats an ostinato figure, the other chorus comments over this "web-like" background. The movement makes use of elaborate word painting, while antiphonal effects musically represent the void and the tireless efforts to form a bridge over it.

The second movement assumes that the bridge has been formed. The poem used here was taken from an early edition of Leaves of Grass by Whitman, and the freshness and optimism found here are contrasted with the uncertainty of the later poem used in the first movement. The child and the experiences he encounters are all introduced by motives. The elements of his world are often contrasted humorously through antiphonal effects, as the transition from the old drunkard section into that of the schoolmistress. All of the child's impressions are finally brought together, suddenly to be interrupted by a soprano soloist, who opens; the third movement.

Naive childish wonder is replaced by the pride and coy self-consciousness of adolescence. The prima ballerina of the poem has inspired a musical competition between two operatic coloraturas. The tongue-in-cheek theatricality is enhanced by the underlying barbershop harmony.

A folk song style is used to communicate the expression of love, with its accompanying sense of loss and nostalgia. The repeat of the second verse features a tenor descant, which imitates the melody canonically.

In the fifth movement, death's inevitability and the struggle against it are represented by the juxtaposition of a dirge-like refrain and brief dramatic sections. In these sections, the somber religious flavor of movement is emphasized by the use of canons from its style, with its underlying chromatic counterpoint. The verses increase in intensity while canonic imitation adds to the complexity of the refrain.

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6. Le Loup et le Chien

Un loup n'avait que les os et la peau,
Tant les chiens faisaient bonne garde.
Ce loup rencontre un dogue aussi puissant que beau,
Grais, poil, qui s'était fourvoyé par mégarde.
L'araser, le mettre en cages,
Sir loup fêle fut volontiers,
Mais il fallait laver bataille;
Et le matin était de taille
A se défendre hardiment.
Le loup donc l'aborde humblement,
Entre en propos, et lui fait complément.
Sur son embonpoint, qu'il admire.
Il ne tiendra qu'à vous, beau sire,
Dérober aussi gras que moi, lui repartit le chien.
Quinez les bois, vous ferez bien;
Vos pareils y sont misérables.

Les hommes et puissances diables,
...la condition est de mourir de fain.
Car, quoi? rien d'accout, point de franche épée.
Tout à la pointe de l'épée.
Suivez-moi, vous aurez un bien meilleur destin.
Le loup reprit: Que me faudra-t-il faire?
Piquez rien, dit le chien: donner la chasse aux gens.
Portants bâtons et mendiants;
Flatter ceux du logis, à son maître complaire;
Moyennant quoi votre salaire.
Sera force reliefs de toutes les façons,
Os de poulous, os de pigeons:
Sans parler de maitre caresse.
Le loup déjà se forge une félicité,
Qui le fait pleurer de tendresse.
Chemins faisant, il vit le cou du chien pelé.

Qu'est-ce là? lui dit-il. - Rien.-
Mais encore? - Le collier dont je suis attaché
De ce que vous voyez est peut-être la cause.
Attaché, dit le loup: vous ne courez donc pas
Où vous voulez? - Pas toujours: mais qu'importe?
Il importe si bien que de tous vous repas
Je ne veux en aucune sorte,
Et ne voudrais pas même à ce prix un trésor.
Cela dit, maître loup s'enfuit et court encore.

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.
At the sight of it the wolf was glad when he:
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 asfat as I am, said the dog.
Leave the woods, you will do well:
Your brethren there are miserable wretches,
Dunces, 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 beg.
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 b 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 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.
THE SEATTLE CHAMBER SINGERS
George Shangrow, conductor

CHORUS ONE

SOPRANO
*Crissa Cugini
Laurie Flint
**Catherine Haight
Mary Jane Loizou
Margaret Marshall
Liesel Rombouts
*Carol Sams

ALTO
Marta Chaloupka
Sara Hedgpeth
*Ruth Libbey
**Nancy Shasteen
*Kay Verelius

TENOR
John Addison
Phil Mortenson
+Gene Patterson
*Jerry Sams
Robert Winsor

BASS
Steve Brault
Ken Hart
**Peter Kechley
*Bob Schilperoort
Rick Wyckoff

CHORUS TWO

SOPRANO
Laila Adams
Jane Blackwell
+Belle Chenault
*Kyla DeRemer
Pamela Hill
Jill Kraakmo
*Jeanne Van Bronkhorst

ALTO
Kris Haight
Mary Beth Hughes
Suzi Means
Laurie Medill
Janet Ellen Reed
**Nedra Slauson
Jane Seidman Vosk

TENOR
Henry Elsen
Ron Haight
*Darren Hollenbaugh
Tom Nesbitt
*Doug Overstreet
David Reyes
Tim Southwell

BASS
John Behr
*Gus Blazek
Jim Brigham
Robert Kechley
John Stenseth

+ - denotes soloist in "Six Fables"
* - denotes soloist in "Frail Deeds"

March 14, 1987 University Unitarian Church

PROGRAM

SIX FABLES DE JEAN DE LA FONTAINE
LINDA WATERFALL
Le 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

INTERMISSION

FRAIL DEEDS
ROBERT KECHLEY
A Noiseless, Patient Spider
There Was a Child Went Forth
I Cannot Dance Upon My Toes
Down By The Salley Gardens
Do Not Go Gentle Into That Good Night
He Fumbles At Your Soul
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 rehearse 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 third album of original songs is scheduled for May release on Flying Fish Records.

ROBERT KECHLEY has become one of Seattle's best liked and most frequently heard home-town composers. Within the last five years, works by him have been commissioned and performed by the Broadway Symphony, the Seattle Chamber Singers, the Northwest Chamber Orchestra, the Northwest Boychoir, and the University and Eastshore Unitarian Churches. Robert Kechley is a native of Seattle and began composing at the age of fourteen. He is a graduate of the University of Washington, where he studied composition with Robert Suderberg, Ken Benshoof, William O. Smith and others. Presently, he teaches music at Seattle Central Community College, as well as privately, and assists with the music program at Eastshore Unitarian Church.

UPCOMING BROADWAY SYMPHONY/SEATTLE CHAMBER SINGERS CONCERTS

- 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 George Shangrow will comment from the podium during the rehearsal.

- Sunday, March 29, 3:00pm, Kane Hall (UW)
  THE BROADWAY SYMPHONY IN CONCERT - Join us for Beethoven's First Symphony. Symphony No. 103 (Drum Roll) by Franz Joseph Haydn, and Igor Stravinsky's "Jeau de Cartes."

- Friday, April 17, 7:00pm, Meaney Hall (UW)
  THE SAINT MATTHEW PASSION - This will mark the sixth time that the BS/SCS will perform Bach's monumental masterpiece. Remember Good Friday by sharing in the experience of the Passion. (Please note early starting time.)

- Sunday, May 17, 3:00pm, Kane Hall (UW)
  THE BROADWAY POPS - The Broadway Symphony will perform beloved works such as Grieg's "Peer Gynt Suite," and will be joined by special guests soprano Michelle McBride and baritone Boyd Schaefer who will sing duets by Romberg, Kern and others.

- Sunday, June 7, 7:00pm, Meaney Hall (UW)
  FRANZ JOSEPH HAYDN'S "THE SEASONS" - The Broadway Symphony and Seattle Chamber Singers will close their season with Haydn's tribute to love, life, and nature.

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THE SEATTLE CHAMBER SINGERS
George Shangrow, conductor

presents

Robert Kechley's
FRAIL DEEDS
plus music by
Linda Waterfall

March 14, 8pm
University Unitarian Church