THE BROADWAY SYMPhONY
George Shangrow, conductor

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Anna Berko-Clark
Sonja Diskovic-Futterman
Jeffrey Forbes
Debbie Kirkland
Fritz Klein, concertmaster
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Phyllis Rowe
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Gary Stimac
Myrine Van Kempen

VIOLA
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Katherine McWilliams, principal
Timothy Prior
Stephanie Read
Robert Shangrow
Katrina Sharples
Nancy Winder

CELLO
Gary Anderson, principal
Rosemary Berner
Penny Green
Rebecca Parker
Valerie Ross
Joan Selvig
Julie Reed Wheeler

BASS
David Couch, principal
Allan Goldman
Josephine Hansen
Jay Wilson

FLUTE
Janeen Shigley, principal
Suzanne Walker

PICCOLO/THIRD FLUTE
Laura Hamm

OBOE
Huntley Beyer
M. Shannon Hill, principal

ENGLISH HORN
Chuck Bradley

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Michael Perkins

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Robin Miller

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Catherine Haigh
Pamela Hill
Kathie Kern
Mary Ann Landsverk
Margaret Marshall
Penny Nichols
Liesel Rombouts
Janet Sittig
Barbara Stevens
Susanna Walsh

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Marta Chaloupka
Deanna Fyhy
Mary Beth Hughes
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Suzu Means
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Nancy Robinson
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THE BROADWAY SYMPHONY/SEATTLE CHAMBER SINGERS
George Shangrow, conductor

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THE BROADWAY SYMPHONY
and the
SEATTLE CHAMBER SINGERS
George Shangraw, conductor

present

A Concert for Christmas

HO  D I E

Ralph Vaughan Williams
Polly Detels, Soprano
Barton Green, Tenor
Michael Deloa, Bass-baritone

INTERMISSION

A CHRISTMAS FESTIVAL .......... arr. Leroy Anderson
O COME, ALL YE FAITHFUL .......... arr. David Willcocks
GOD REST YOU, MERRY GENTLEMEN .... arr. David Willcocks
CHRISTMAS DAY ................. Gustav Holst
THE FIRST NOWELL ............... arr. David Willcocks

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It's Beginning to Look a Lot Like Christmas
Silver Bells
The Christmas Song

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

December 4 & 6, 1987
St. Alphonsus Church

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

A text by Miles Coverdale, after Martin Luther, serves as the inspiration for the fifth movement, a chorale, "The bell chimes of a quarter in four full good dyes lies on the brier, followed by the narration of the story of the appearance of the angel of the Lord to the shepherds in the field, their fear and remembrance of their adoration of the child in Bethlehem, and their own telling of the story of Christ's birth.

The imagery of the manger scene and the adoration of the child in the manger are depicted in the sixth movement, "The Oxen." The text is a poem by Thomas Hardy, "Christmas Eve, and twelve of the clock. 'Now they are all on their knees,' an elder said as we set a flock by the embers in hearth side ease.

A brief narration from the second chapter of Luke follows telling of the return of the shepherds from their visit to the child and their glorifying and praising of God for all they had heard and seen.

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

Another verse from the second chapter of Luke tells of Mary's consideration of the events she had experienced and serves as the introduction to the lullaby, "Sweet was the song the Virgin sang." This leads to the hymn of William Childs, "Bright Portal", the text of which began, "Bright portals of the sky, emceed with sparkling stars, doors of eternity, with diamantine bars, your arcs rich upholding in four belts and springs, open wide your leaves of gold, that in your roofs may come the King of Kings.

Narration again appears to tell of the journey of wise men from the east to seek out the new-born king and worship him. The story is then told musically in "The March of the Three Kings." The text, "From kingdoms of wisdom secret and far com Caspar, Melchior, Balthasar; they ride through time, they ride through night lit by the star's foretelling light," is from a play by Ursula Vaughan Williams which was set to the choral, 'Hodie', married in 1933 at the age of eighty.

A verse of anonymous authorship and one by Ursula Vaughan Williams combine to furnish the text to the fifteenth movement, a chorale which calls us to wake from the dreams of night to the Light brought into the world by the birth of Christ.

The chorale closes with an epilogue. First, the gospel of John tells us of the Word being made flesh in Christ. Then Vaughan Williams returns to Milton's From Hymn on the Morning of Christmas' Nativity to give us a universal vision of peace for all seasons. In "Ring out, ye crystal spheres, we are exhorbed to musicalesc at the events of the first Christmas.

The music is full of the joy and goodwill of a good man. Cecil Gray probably summed up the essence of R. Vaughan Williams as it appears in Hodie when he wrote, "The music is in the sea of his ideas like an unguinely porpote, with great puffing and blowing; and yet in the end, after tremendous efforts and an almost heroic tenacity, there emerges, dripping and exhausted from the struggle, a real and lovely personality, unassuming, modest, and almost apologetic. His personality is wholly and without admixture English, and this is at once his virtue and his defect."
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THE BROADWAY SYMPHONY

and the

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