The Broadway Symphony and Seattle Chamber Singers
George Shangrow, conductor

In Celebration of Twenty Years of Music Making present

G.F. Handel's
Grand Oratorio

ISRAEL IN EGYPT

Soloists:
Eleanor Stallcop-Horrox, soprano
Sara Hedgepeth, mezzo-soprano
Stephen Wall, tenor
Brian Box, baritone
Gary Jankowski, bass

Saturday, May 20, 1989
Meany Theater

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This concert was sponsored in part by Classic KING-FM 98.1
Encore Summer Series

The Cohen-Shangrow Duo
Jeffrey Cohen, flute and George Shangrow, harpsichord

* Wednesday, May 24 *

Candlelight Evening of (mostly) Baroque Music for Flute, Harpsichord and...Synthesizer!
The latest version of the CS Duo's "Candlelight Evenings". Spring from The Seasons by Vivaldi, Spring Serenade by Peter Schickele, The Bells by Dandrieu, The Garden of Adonis by Hovhaness and works by J.S. Bach and Handel.

* Friday, June 16 *

Flute, Harpsichord and Strings
Concertos by Quantz, Stamitz, Tromlitz, J.S. Bach and others.

* Friday, August 18 *

Classical and Romantic
Works from the late 18th and 19th centuries. Sonatas and virtuoso salon music for flute, harpsichord and piano by J.C. Bach, Mozart, Beethoven and others.

University Unitarian Church * all concerts at 8:00 pm
6506 - 35th Avenue NE * for more information call 536-0220
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One simple word that says so much.

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THE SEATTLE CHAMBER SINGERS
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CHORUS I

SOPRANO
Bellie Chenaui
Crisa Cugini
Kyla DeRener
Catherine Haight
Jill Krasko
Margaret Marshall
Barbara Stephens
Susanna Walsh

ALTO
Laila Adams
Luna Bitter
Marta Chaloupka
Sara Hedgheft
C. Jane Lund
Kay Vereilis
Jane Seidman Voak
Joy L.S. Wood

BASS
Bass

Chorus

TENOR
Daren Hollembaugh
Phil Jones
Phil Monterson
Paul Raabe
Stephen Wall

CHORUS II

SOPRANO
Jane Blackwell
Ann Erickson
Kay Hesseuer
Julia Jaundalderis
Kathe Kern
Mary Ann Landvers
Carol Sams
Nancy Shasteen
Janet Sittig
Liesel van Cleeef

ALTO
Margaret Alsup
Mary Beth Hughes
Liz Kennedy
Jan Kinney
Suzi Means
Laurie Medill
Nedra Slauson
Vicky Thomas

BASS

Chorus

TENOR
Ron Haigh
Tom Nesbit
David Reyes
Ed Winkey

ASSISTANT CONDUCTOR

Belle Chenaui

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ORCHESTRA I

VIOLA
Anna Bezzo-Clark
Robert Shangrow
Katrina Sharple
Sam Williams, principal
Nancy Winder

FLUTE
Claudia Cooper
Janeen Shigley, principal

OBSE
Hunting Beyer
M. Shannon Hill, principal

CELLO
Joan Selvig
Maryann Tapiro
Julie Reed Wheeler

BASS
Allan Goldman
Daniel Oie

TIMPANI
Ralph Porter

TRUMPET
Matt Dalton, principal
Dan Harrington

TRUMBOE
William Irving
Bryce Ferguson
Steve Wampler

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1600 Post Alley Seattle 728-9144
(in the Pike Place Market)

Monday-Thursday 10am-10pm
Friday and Saturday 11am-11:30pm
Sunday 11am-6:00pm

THE BROADWAY SYMPHONY
George Shangrow, conductor

ORCHESTRA II

VIOLIN

Betsy Alexander
Rebecca Clemens-Keith
Jeffrey Forbes
Diane Lange
Mark Lutz
Sally Macklin
Leif-ivar Pedersen, principal

CELLO
Gary Anderson
Romary Berner
Rebecca Parker, principal

BASS
Eugene Warnick

TIMPANI
Dan Adams

HARPSICHORD
John Zielinski

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RICHETICAL.

When you are in love, you can do anything....

CHORUS.

They loathed to drink of the river.

They turned their waters into blood.

AIR.

Then He Moses, His servant, and Aaron whom He had chosen; these showed His signs among them, and wonders in the land of Ham.

He turned their waters into blood.

CHORUS.

Ex. v, 26, 27, 29.

AIR.

Their land brought forth frogs, yea even in their king's chamber.

He gave their cattle leprosy, and the pestilence; blotches and blains broke forth on man and beast.—Ex. xii, 9, 10.

CHORUS.

He spake the word, and there came all manner of flies and lice in all their quarters.

He spake; and the locusts came upon them in number, and devoured the fruits of the ground.—Ps. cvi, 31, 34, 35.

CHORUS.

Ex. xvi. 23.

CHORUS.

He gave them hydrocarbons for rain; fire mingled with the hail ran along upon the ground.

Ps. cv, 32; Ex. ix, 13, 14.

CHORUS.

He sent a thick darkness over the land, even darkness which might be felt.—Ex. x, 21.

CHORUS.

Ex. xvi, 36, 37.

CHORUS.

He sent all the first-born of Egypt, the chief of all their strength.

Ps. cv, 36, 37.

CHORUS.

But as for His people, He led them forth like sheep; He brought them out with silver and gold; there was not one feeble person among their tribes.—Ps. lxxviii, 33 ; cv, 37.

CHORUS.

Ex. x, 21.

AIR.

Egypt was glad when they departed, for the fear of them fell upon them.

CHORUS.

Ex. x, 27, 29.

CHORUS.

Ex. xvi, 31.

AIR.

And Israel saw that great work that the Lord did upon the Egyptians; and the people feared the Lord, and believed the Lord and His servant Moses.—Ex. xiv, 31.

Program Notes by George Shawgrow

Antonio Stradelli's serenata "Quel proplido" provided much of the material for the first part. The flies and hailstorms choruses as well as "But as for His People" and "And Beloved the Lord" were all taken from this work, now reconstructed for Israel. With the exception of "Egypt was Glad," which was taken almost verbatim from a canzonas by J.C. Kerl, all of the other major borrowings are from Handel's own works. The very vocal line in "They Loathed to Drink of the River" is explainable when one notes that it was taken from a fuge written for the keyboard. Of the choruses originally composed for this work, "The Horse and His Rider" and "The People Shall Hear" are the greatest. Only in Solomon did Handel exhibit such mastery of the choral art. His ability to use word paintings, not only through orchestral devices as in the "flys" chorus but also in the vocal lines like "shall melt away," shows a wealth of imagination and technical resource unmatched in the field of choral composition before or since.

In this performance of Israel in Egypt, I have tried to mass forces approximately equivalent to those Handel used in 1739 with allowances in choral size to permit a better balance with the modern instruments. Handel's demonstrated theatrical sense, both in his life and his music, has led me to take a posture of trying to heighten the dramatic intent of the work whenever possible. The use of access, crescendo and diminuendo, accelerando and ritard as well as certain doubling and vocal colors all contribute to making Handel's incredible compositional devices come to light at least at first hearing. Through the blending of these devices with Handel's own chosen text and a mind toward bringing out word painting as clearly as possible, a performance can attempt to recreate the drama which Handel felt in the construction of this great oratorio.

ISRAEL IN EGYPT.
CHORUS.

Moses and the children of Israel sang this song unto the Lord, and spoke saying: I will sing unto the Lord; for he hath triumphed mightily; the horse and his rider hath he thrown into the sea—the sea of Ex. xv. 1.

DUET.

The Lord is my strength and my song; he is become my salvation. Ex. xv. 2.

CHORUS.

He is my God, and I will prepare Him an habitation; my Father's God, and I will exalt Him. Ex. xv. 3.

PART II.

DUET.

The Lord is a man of war: Lord is his Name. Pharaoh's chariots and his host Hath he cast into the sea: his chosen captains also are drowned in the Red Sea. Ex. xv. 4.

CHORUS.

The depths have covered them: they sank into the bottom as a stone, Ex. xv. 5.

CHORUS.

Thy right hand, O Lord, is become glorious in power; Thy right hand, O Lord, hast dashed in pieces the enemy. Ex. xv. 6.

CHORUS.

And in the greatness of Thine excellency Thou hast overthrown them that rose up against Thee—Ex. xv. 7.

CHORUS.

Thou sentest forth Thy wrath, which consumed them as stubble. Ex. xv. 7.

CHORUS.

And with the blast of Thy nostrils the waters were gathered together, the floods stood upright as an heap, and the depths were coiled in the head of the sea—Ex. xv. 8.

AIR.

The enemy said, I will pursue, I will overtake, I will divide the spoil; my lust shall be satisfied upon them; I will draw my sword, my hand shall destroy them—Ex. xv. 9.

AIR.

Thou didst blow with the wind, the sea covered them: they sank; all the mighty men of power. Ex. xv. 10.

CHORUS.

Who is like unto Thee, O Lord, among the gods? Who is like Thee, glorious in holiness, fearful in praises, doing wonders? Thou stretchedst out Thy right hand, the earth swallowed them. Ex. xv. 11, 12.

DUET.

Thou in Thy mercy hast led forth Thy people which Thou hast redeemed; Thou hast guided them in Thy strength unto Thy Sol; habituation—Ex. xv. 13.

CHORUS.

The people shall hear and be afraid: sorrow shall take hold on them: all the inhabitants of Canaan shall melt away: by the greatness of Thy arm they shall be as still as a stone; till Thy people pass over, O Lord, which Thou hast purchased—Ex. xv. 14, 15, 16.

AIR.

Thou shalt bring them in, and plant them in the mountain of Thine inheritance, in the place, O Lord, which Thou hast made for Thyself to dwell in, in the Sanctuary, O Lord, which Thy hands have established—Ex. xv. 17.

CHORUS.

The Lord shall reign for ever and ever—Ex. xv. 18.

RECATIVET.

For the horse of Pharaoh went in with his chariots and with his horsemen into the sea, and the Lord brought again the waters of the sea upon them; but the children of Israel went on dry land in the midst of the sea—Ex. xv. 19.

CHORUS.

The Lord shall reign for ever and ever—Ex. xv. 18.

RECATIVET.

And Miriam the prophetess, the sister of Aaron, took a timbrel in her hand; and all the women went out after her with timbrels and with dances. And Miriam answered them—Ex. xx. 21.

SOLO AND CHORUS.

Sing ye to the Lord, for He hath triumphed gloriously; and the horse and his rider hath He thrown into the sea—Ex. xv. 21, 18.

CHORUS.

Although George Frideric Handel began writing oratorios in 1718-1719, no public performances occurred until 1732. Before that time, much of Handel's composing time was spent in the writing of Italian opera designed for royalty and nobility. After the performance for the public of Esther in 1732, Handel discovered that there was an audience and therefore an economic reason for writing oratories. Handel's popularity then was assured by the middle class as well as by the royalty. In 1733 Deborah and Athalia were written and received with much success, but despite this he continued to write Italian opera until he composed Samuel. Four days after the completion of Saul, Handel began writing Israel in Egypt, which he finished a month later.

Israel in Egypt received its first performance in April 1739. It was not highly successful. Reasons usually given for this seem not only to specify the lack of popularity in 1739 but also the height of popularity today. The public wanted less chorus and more solo voice! Unstaged biblical music-dramas had previously used only twenty-five percent or less chorus writing, and then only to depict the most important events in the drama. In Israel, Handel has only four arias and three duets as compared to twenty-seven chorus. Handel was commercially oriented, and he tried to save this oratorio by inserting four more arias for the second and future performances to be sung by a popular singer of the time. Unfortunately, even this didn't help to popularize the predominantly choral oratorio which composed only three more performances, Handel put Israel aside until 1756.

Long works seemed to be most desirable to English audiences at the time and Israel originally had three parts instead of two. It was in 1756 that Handel removed the first part, the Funeral Anthems, and recast it and replaced it with a portion of the first act of Solomon. Today we perform only the two parts of the work remaining after the deletion of the Funeral Anthems. The second of these parts, Moses Song, was the most successful Handel. The first section, Exodus, contains music borrowed from other of Handel's works, themes by other composers, and even entire movements by others. Borrowing from one's own music and even borrowing from other composers' works was a perfectly acceptable technique in the Baroque period, but Handel really took things to extremes in Israel in Egypt. It is for this reason and for the obvious majority exhibited in choruses (both original and recomposed) that scholars consider Israel to be of major historical importance.
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Luna Bitter
Marta Chaloupka
Sara Hedgeth
C. Jane Land
Vekesery
Jane Seideman Usk
Joy L.S. Wood

CRUSHER II

SOPRANO
Jane Blackwell
Ann Ericksson
Kay Hessemer
Julia Jaundalderis
Kathie Korn
Mary Ann Landsverk
Carol Sands
Nancy Shasteen
Janet Sittig
Liesel van Zeeff

ALTO
Margaret Atuppy
Mary Beth Hughes
Liz Kennedy
Jan Kinney
Suzi Meens
Laurie Medell
Nedra Slauson
Vicky Thomas

BASS
Karl Allen
John Behr
Brian Box
Jay Cook
G. Tim Gojso
Dale Heidai
Peter Kechley
Jim Murphy
Richard Wyckoff

GIRL S
Greg Abbey
Andrew Danisch
Craig Fryrle
Gary Jankowski
Domenico Minotti
Robert Schilploot
John Stenseth

ASSISTANT CONDUCTOR

Belle Chenault

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Anna Bezzo-Clark
Robert Shangrow
Katina Sharples
Sam Williams, principal
Nancy Winder

VIOLIN
Deb Kirkland
Fritz Klein, concertmaster
Auron Makly
Sondra Schink
Erich Schweiger
Janet Showalter
Kenna Smith

CELLO
Joan Selvig
Maryann Tapiro
Julie Reed Wheeler

BASS
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Daniel Oie

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We are also pleased to introduce you to some of the new composers who are emerging as major forces in the field. The concert will feature works by some of the most important composers of the 20th century, including Bartók, Stravinsky, and Cage.

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Sincerely,

Thomas J. Hebbert
President, Board of Directors

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