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George Shangraw, conductor

Present

George Frideric Handel's

GRAND ORATORIO

THEODORA

October 20, 1989

Meaney Theater

soloists

Felicia Dobbs - Theodora
Carolyn Maia - Didimus
Emily Lunde - Irene
Paul Karaitis - Septimius
Brian Box - Valens

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Have you always wanted to listen to rehearsals and hear the making of a great work in progress? Your opportunity has arrived! The Broadway Symphony and Seattle Chamber Singers need volunteers to be rehearsal assistants. What exactly are the duties of a rehearsal assistant? Mostly, we need someone who can make an occasional photocopy or phone call, distribute music, and assist the office staff in keeping the performers informed of organizational happenings.

If you would like to enhance your musical experience by participating as a BS/SCS Rehearsal Assistant, please call Sara Hodgkiss at the office at 682-5208. This is your chance to be in on the rehearsal process. Join the excitement and call today - 682-5208.
Our Soloists

Soprano Barbara Dobbs makes her Broadway Symphony/Seattle Chamber Singers debut today in the role of Theodora. Ms. Dobbs has won acclaim for her impressive performances in opera, oratorio, and the concert stage. She has performed in the United States and Europe and most recently in Japan where her performance as soprano in the Sappho Symphony, Ms. Dobbs repertoire is extensive and varied, ranging from Handel to Wagner. Recent successes have included the challenging role of the title character in Mozart’s The Magic Flute. She appeared with the Seattle Symphony, Venus’s Wandering Songs, Vaughan Williams’s Sea Symphony, and Ravel’s Chansons Madécasses. A native of Boston, Ms. Dobbs received advanced training at the Mozarteum in Salzburg, Austria. Ms. Dobbs is represented by Manning Music Management, 193 NW 4th Ave, Portland, OR 97209.

Mezzo soprano Carolyn Malin (Dulcinea) is also making her BS/SC debut this evening. Ms. Maia has been a frequent recording artist with most of the major opera companies in Britain and the United States. She has also appeared on many occasions as mezzo soloist with the Seattle Symphony. In Austria, she performed as a soloist with the British Isles. Ms. Maia’s career has been a series of operatic spectacles and festivals on the continent in Stockholm, Brussels, Copenhagen and in Montreal, Victoria, and Vancouver, Canada. Upon Ms. Maia’s move to the Pacific Northwest, she has been in demand as a featured soloist in all of the major cities on the West Coast of the United States. She has been able to demonstrate not only her vocal talents but her acting ability from tragedy to comedy. Her range, versatility and stage presence have received widespread acclaim from critics and audiences alike.

Mezzo soprano Emily Lunde is a Seattle native and has performed much concert and oratorio repertoire in the Seattle area including Handel’s Messiah, Mendelssohn’s Elijah and Bach’s B-minor Mass. She has performed with the Choir of the Sound, the New Westminster Choral Society of Bellingham, the Seattle Symphony and Chorale Seattle. You can reach Ms. Lunde at the onstage table. This is an opportunity to meet the lovely sung you that the music winds terribly around you. When the oppressive, governing banner bears his orders that no sacrifice will be tolerated, he feels less boiling you than he.

It is interesting to speculate on why Handel wrote某些 opera when he had the opportunity to write and produce opera. His first opera, Semiramide, was presented in London because the Bishop of London objected to Handel’s place to produce a staged version of the Biblical story. The Bishop considered the open house an immoral place, and so Handel scholar Winston Dunn writes, “Hunting Hot Air in a theatre was like meeting a dragonfly in a brook; the creature disappeared once it was disturbed.” However, Handel’s use of English audiences found the lecture more truthful. In addition, as stated above, the expense of opera: an opera was too costly to produce. But this claim is that in addition to these practical considerations we must also be aware of the challenges in conveying dialogue, emotion, sound, and action all through the music alone.

In listening to an oratorio, it helps if you can avoid feeling deserted “If only those Puritans hadn't been so practical, this would be an opera that could be said to be a masterpiece.” Handel doesn't ask that either. But he gives it all to us. As Winston Dunn says, Handel’s oratorio questions among the greatest operatic dramas.

Note Tonight’s performances of Thumbelina in the Seattle premiere. After giving the world its first concert with some of our community’s other most popular musical treasures, we felt it was not without our connection to Handel’s neglected works.

Bartók and De Falla concert was received at Washington University. Mr. Box has been frequently featured with the BS/SC in a series of concerts and on television and radio. He has performed in the United States and Europe and most recently in Japan where his performance as a soloist in Mahler’s Songs of a Wayfarer. Among his credits is performances of Brahms’s Four Last Songs with the Western Washington University Orchestra and the Seattle Symphony at the Performing Arts Center from the University of British Columbia. Mr. Box has also performed with Northwest Opera in Seattle, etc., and the Seattle Symphony’s education program, allowing children’s operas throughout the state.

Irene. Ah, Theodore! Whose sudden change
From grief’s pale face looks to ours! Joying him.
Theodora. Oh, my Irene, Heaven is kind!
And you, too, Irene! To make the world happy.
While safe my honour. — Stay me not, dear friend!
Only ask me with the tender eyes,
That I may ransom the too guilty youth.

Dulcinea. On the morn of yore, your utmost rage reigned.
(To Valens.) On me, your prisoner in chains!

Theodora. Are you a prisoner?
Dulcinea. — Are ye the judges for yourselves?
I, not so much as to be trifled with —
If both pled guilty, it is but equity,
That both should suffer. —

Irene. What sayst thou, and thine heart, therefore,
I, cannot, will not bear such insolence! (Exit.)

Scene 6.

Dulcinea. — Must such beauty suffer?

Theodora. — Such useful value be destroyed?

Irene. — Where's the happiness, my friend, now? Kneel, for life; we neither hate nor spare: But this is not for chaste girls: Reserve 'er for heaven and purity and faith.

Valens. — From life's cruel labour, glad with immortality, they enjoy a lasting rest.

Septimius. — Dwell there such virtuous cave in the sea?
From virtue springs each genrous deed, which that claims our grateful prayr.
Let Dulcinea, then, be pleased, and pity save the fair. From virtue: In Cupa. Dulcinea.

Valens. — None know, ye slywrs, your fruitless prayr!" To be by now

No pity know
For the brave, or for the fair.

Irene. — Ye slywrs, your fruitless prayr!" To be by now

Septimius. — They're friends, not to be harmed.

Valens. — None know, ye slywrs, your fruitless prayr!" To be by now

No pity know
For the brave, or for the fair.

Irene. — Ye slywrs, your fruitless prayr!" To be by now

Dulcinea. — "Tis kind, my friends; but kinder still, sir,

(Septimius.) If this for daughter of Alcinoos,
In science as noble as her birth, thine prayr's prevail,
That Dulcinea alone shall die.

Theodora. — Had we as many lives as virtuous thou, for thy faith, they shall be thy life.

Theodora. — Oppose not, Dulcinea, thy just desires; for, I know, that 'tis disordered I declain'd, Not death; — must welcome now, if Dulcinea Were safe, whose only crime was thy enemy.
Scene 4.

Irredeemably, with the Christians.

Irene. The clouds begin to tell the hemisphere, And heavily bring on the night; the last of the last To Theodora, ere she fall a prey To unexampled lust and cruelty. Defend her, Heaven, let angels ascend Their viewless tents around her life! Keep her from vile assaults secure, and deem this for her parents pure! Defend her: Da Capo.  

Scene 5.

Theorodora's place of confinement. In a distance, the issue of her helmet closed.

Dinidusa. Or half'd with grief, or rapture, or else heaven. In innocence of thought, intemate's aid. To shield you from black wind and storm — A smile be your reward!  

Dinidusa. Save me, Heaven, in this my perilous hour! (exclam.)  

Scene 6.

Irredeemably, with the Christians.

Irene. In sight; but night's sweet blessing is dery'd To grief like ours. Be pray'd, pray'd to Him, who lead, and still can raise, the dead to life and joy!  

Irene. Saw the lovely youth, Death's early prey. Also too early, match'd away! He told his mother's fatal eyes: "Yes, he said: the youth begins to rise!"  

Laide the Mater, sweet and bare away the prize!  

ACT III.

Scene 1.

Irene, with the Christians.

Irene. Lord to thee, each night and day, Bless me with gladness, and sing and pray. Though convulsive rocks the ground, And darkness and the stars are still, Still to thee we sing and pray! Lord to thee: Da Capo.  

Scene 2.

Enter Theodora, in a bower of Dinidusa.  

Irene. But men, the good, the virtuous Dinidusa!  

Irene. Masters, come to us in pray for Theodora.  

Dinidusa. No, Heaven, has heard your pray'r for Theodora — (exclam.) (not hearing) — Oh no! It must not be! Yet Dinidusa can give a boon, will ask me happy!  


Irene. Listen to the request!  

Dinidusa. The pinnace's, the niseu's, the saint's music, Our captives, your prince's, poor men's wealth To the King I yield!  

Irene. foiled it, Heaven!  

Irene. Shall I destroy the life I came to save?  

Irene. to Theodora's blood curse! My guilty hands, and give her death, who taught Me first to live!  

Irene. What is liberty or life to me? That Theodora must purchase with his own!  

Irene. Fear not me! The Pow'r that led me hither, Will guard me hence; if not, His will be done!  

Irene. You, kind deliverer, I will trust that Pow'r!  

Irene. Yes, I hear, but no more!  

Irene. tell the true, be virtuous!  

Irene. Filled them, these mirror of the vernal state!  

THEODORA.

To thee, thou glorious son of worth, Be life and safety given!  

Irene. The story.

Handel's Todora tells the story of a woman caught in a situation where she must choose between her love for her Christian husband and her desire to save him from the wrath of her Islamic master. Through a series of events, the story shows the power of love and faith to overcome adversity. The story is set against the backdrop of the Vandal invasion, and it explores themes of faith, love, and sacrifice.

The Chorus says Amen to Irene's story by singing a hymn of praise. The prayer meeting is disrupted by the entrance of Septimius, who joins them in song and dance.

A momentary silence is observed in theAir. The word "sacrament" comes from the Latin "sacramentum," meaning "a sign." In 16th century Catholic church, the term "sacrament" referred to the ceremony of marriage. Thus the celebration of marriage was considered a "sacrament." The word "hymn" comes from the Greek "hymnos," meaning "a song of praise." In Christian tradition, a hymn is a song of praise or adoration. The word "handel" is a term derived from the name of the composer George Frideric Handel. The word "handel" is used to describe the type of music performed by Handel, which is characterized by its elaborate orchestration and vocal style.

ACT II

Scene 1. Valesa. Ye men of Antioch, with solemn pomp Renew the grateful sacrifice to Jove! And while your cities are enriched with the vales of Asia, your amends for the smoking alar floods of wine, In honour of the musing duties, Fair Plures, and all the virtuous queen.

CHORUS. Queen of summer, queen of love, And thus cloud-compelling Jove Greatly doth gain the love of all, To great Cesar, king of men!

Valesa. Wide spread his name, And make his glory Of constant love and beauty.

ACT III

Act III of Troilus and Cressida in the Antonian of Eliot. Only one quartet is added to the dramatic action forward. Will Didimus succeed in escaping so that the lovers can enjoy the pleasures of life together? The Trojans, under the command of Cressida, are in full pursuit of Didimus and his companions. The Trojans have been celebrated by their leader, Cressida, as a great warrior and a champion of justice. The audience is divided on the morality of Didimus's actions and the consequences of his choices.

Didimus. Unhappy, happy crew! — why stand you thus, With wild amazement? Say, where is my love, My life, my Troilus? Ah! you all gone? Too late thou canst not save The fairest, noblest, best of women. A Roman soldier led her trembling hence, To the vile places, where Venus keeps her court.

CHORUS. With courage fire me. Or art inspire me, To face the quity of her that is false! On the wings of the wind will fly, With this prisoner to live, or this christian to die. Kind Heaven: Do Cape. (Exit.)

Valesa. Oh, love, how great thy pow'rs yet greater still! When virtue prompts the steady mind, to prove Its native strength in deeds of highest honour! Go, gen'rous pins youth! May all the pow'rs above Reward thy virtuous love; Thy constancy and truth With Troth of Cesar's, Free from these dirty slav'ry! Or crown you with the bale In glory, peace and rest! While counting the treasure, We revel in pleasure, Reviving sweet love supplied! And yet, my friend, with all that Heaven renders...
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As you may know, the Broadway Symphony and Seattle Chamber Singers moved to new and spacious office quarters, graciously donated for our use by Pioneer Square Properties. Now that we are in this wonderful large space, we have found ourselves in need of some basic (and some not-so-basic) office furniture and supplies.

Your business could greatly help the BS/SCS by donating any of the items listed below. What you would receive in return for your donation:

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Dido. Many there are in Antioch. who disdain An idol offering, yet are friends to Consus.

Valeo. It cannot be; they are not Consus's friends, Who own not Consus's Gods. — I'll hear no more.

Racks, giblets, sword and fire Shall speak my vengeful ire Against the seething lake. Nor gaping tears, Nor ardent pyre's Shall slack our fire's incense.

CHORUS of Heathers.
For ever thus stands IX'th the doom Of rebels to the Gods and Rome, While sweeter than the trumpet sound Their gruans and cries are heard around.

Scene 2.

Dido. Septimius. Most cruel edict! Sure, thy gen'rous soul, Septimius, abhors the dreadful task Of perdition. Ought we not to have The free-born man of man still ever free! Since vice is the trend, to force belief With the severest instruments of death? The raptoul's soul desert the sword, Secede of virtue's flame, and trusting Heaven's unerring word, Enjoys the circling flame. No engine can a tyrant find, To stain the truth-supported mind.

Septimius. I know thy virtue, and ask not thy faith; Enjoy it as it will, my Dido. Though not a Christian, yet, I own, Something within declares for acts of mercy. But Antioch's President must be obey'd; Such is the Roman discipline, while we Can only pity whom we dare not spare. Descend, kind Lady, hear my last, Kind, and fill each human breast With sympathying woe! That liberty and peace of mind May sweetly harmonize mankind, And bless the world below!

Scene 3.

Theodora, with the Christians.

Theodora. Though hard, my friends, yet wholesome are the truths Taught in affliction's school, wherein the peace soul Rests refined, and soars above the world. Food Batt'ring world, alive! Thy gaily-smiling pow'r, Empty treasures, Excepting pleasures, Never shall tempt or charm me more. Food Batt'ring world, alive! Faith invading, Hope delighting. Noble joys we now pursue.

Ivan. Food Batt'ring world, alive! Oh bright example of all goodness! How easy seems affliction's heavy load. These are the words of the Prophet Isaiah, As were with Heaven converting, we look down On the vain pomp of proud Prosperity!

CHORUS. Cons, mighty Father, mighty God, With Love our souls inspire, While Grace and Truth flow from thy Word, And feel the holy fire.

Scene 4.


Ivan. Ah! whither should we fly? or fly from whom? The Lord is still the same, to fly for ever; And his protection here and everywhere. Though gathering round our destinies' beds The storms now thicker, and looks big with fate: Still shall thy revenges wait on thee, oh Lord, And in thy saving mercy put their trust! As with very steps the more advancing, drives the shadow of night, From so virtuous tell well-borne Raise thou our hopes of unclouded light! Triumphant Saviour! Lord of day! Thou art the life, the light, the way! As with Da Copa.

CHORUS. All pow'r in heaven above, or earth beneath, Belongs to Thee alone, Thou everlastings One! Mighty to save in perils, storms and death.

Scene 5.

Eve. Messenger.

Septimius. Mistaken wretch! why thus blind to fate Do ye in private Otorities dare Drear the President's decrees? and storms With native rites to extinguish the day, Sacred to Consus, and protecting India? Dred the fruits of christian folly, And this abominably, Foul of life and liberty! Chains and dangerous ye are wooling, And the sound of death pursuing. Rebels to the known decrees. Drear the fruits: Da Copa.

Theodora. Deluded most is not rebellion, To worship God; it is His dire command, His, whom we cannot, dare not disobey, More than the President's decrees. Septimius. Death is not yet thy doom, But worse than death to such a virtuous mind! Only, these guards are ordain'd to convey you 'To the vile place, a pestilence, to do ye the charmos.

Theodora. Oh worse than death indeed! I lead ye, ye guards, Lead ye, ye to the rack, or to the flames, I'll thank your gracious mercy!

Angels. Even bright and fair, Take ye to your care! Speed to your own courts my flight, Glad in robes of virginal white!

Theodora. Angels! Da Copa.
ACT I

Scene 1

VALENS, SEPTIMUS, DIDIUM. Chorus of Heavens.

VALENS. To Dioecletian's eternal day:
Proclaim throughout the lands of Antioch
A feast, and sacrifice to Jove!
Whose divinities to the sacred rites,
Shall feel our wrath in chastisement; or, death,
And this, Septimius, take you in charge.
Go, my faithful soldiers, go,
Let the fragrant incense rise
To Jove, great ruler of the skies!

CHORUS.
And draw a blessing down
On his imperial crown, who rules the earth.

DIIDIMUS. Vouchsafe, grant Sir, a gracious car
To my request. Let not thy sentence doom
To macOS, thou shalt all, whose receding
Will not permit them, or, to bend the knee.
To Gods they know not, on our solemn minds.

DIIDIMUS. Art thou a Roman? and yet darest defend
A sect, rebellious to the Gods, and Rome?

Valens. Many there are in Antioch, who disdain
An idol offering, yet are friends to Caesar.

Valens. It cannot be; they are not Caesar's friends,
Who own not Caesar's Gods. — I'll hear no
more!

Racks, gibbets, sword and fire
Shall speak my vengeance irre
Against the stubborn knee.
Nor gushing tears,
Nor ardent prayers
Shall slacken our firm decree.

CHORUS of Heavens. For ever thus stands it: the doom
Of rebels to the Gods and Rome,
While sweeter than the triumphs sound
Their grans and cries are heard around.

Scene 2

DIIDIMUS, SEPTIMUS.

DIIDIMUS. Most cruel edict! Sure, thy gen'rous soul,
Septimius, abhors the dreadful task
Of persecution. Ought we not to leave
The fire-born mind of man still ever free!
Since vain is the attempt, to force belief
With the severest instruments of death!

The patriot soul defies the sword,
Thee for virtue's claim,
And trusting Heaven's unerring word,
Enjoys the circling flame.
No engine can a tyrant find,
To stem the truth supported mind.

SEPTIMUS. I know thy virtue, and ask not thy faith;
Enjoy it as you will, my Didiimus.
Though not a Christian, yet, I own,
Something within declares for acts of mercy.
But Antioch's President must be obey'd;
Such is the Roman discipline, while we
Can only pity whom we dare not spare.

DIIDIMUS. Kind diet, heartily guest,
Descend, and fill such labours basket
With sympathizing woe;
That liberty and peace of mind
May secretly harmonize mankind,
And bless the world below!

Scene 3

THEODORA, with the Christians.

THEODORA. Though hard, my friends, yet wholesome are the truths
Taught in affliction's school, whence the peace soul
Rises refined, and soars above the world.

Food fasting world, adore!
Thy kindly-spiend pow'r,
Empty treasures,
Feasting pleasures.
Nec'er shall tempt or charm me more.
Food fasting world, adore!
Path inviting,
Hope delighting.

THEODORA. You shall not stand;
Food fasting world, adore!
Oh bright example of all goodness!
How many souls affliction's heavy load,
While with them companied thus,
As wore with Heaven conversing, we look down
On the vain pomp of proud prosperity!

DIIDIMUS. Chorus.
Ko, mighty Father, mighty Lord,
With Love's sweet inspirings,
While Grace and Truth flow from thy Word,
And feel the holy fire.

Scene 4

ENTER MESSENGER.

MESSENGER. Fly, fly, my worth'v healthen rase
Pursue us swiftly,
And with the terrors of insulting death.

DIIDIMUS. Ah! whether should we fly or stay from whom?
The Lord is still the same, to stay, for ever;
And his protection here and ever'where,
Though gilt'ring round our destinies leads
The storms now thickens, and looks big with fate:
Still shall thy subjects write on Thee, oh Lord,
And in thy saving mercy put their trust!
As with every steps the more
Advancing, drives the shadows of night
So from virtuous toils well-born
Rise thou our hopes of endless light!
Triumphant Sav'ry! Lord of day!
Thou art the life, the light, the way!
As with Da Cups.

CHORUS.
All pow'r in heaven above, or earth beneath,
Belongs to Thee alone,
Thee ever-llasting One!
Mighty to save in perils, storms and death.

Scene 5

ENTER SEPTIMUS.

SEPTIMUS. Mistaken wretches! why thus blind to fate
Doe ye in private oratories dare
To oppose the President's decree? and scorw
With native rites to exalt the day
Sacred to Caesar, and protective Jove!

Dread the fruits of christian folly,
And this abhorrence, this cruel
Foul of life and liberty!
Chains and dangerous ye are wooring,
And the storms of death pursuing.
Rebels to the known decree.
Dread the fruits: Da Cups.

THEODORA. Delight not, my soul, in opposition to the President's decree,
Neither to worship God; it is His declared command,
His, whom we cannot, dare not disobey,
With the truth, and compassion's wisdom.

SEPTIMUS. Death is not yet thy doom,
But worse thou death to such a virtuous mind.
Thou, these guards are ordered to convey
To the vile place, a prostitute, to devolve thy charms.

THEODORA. Oh worse than death indeed! LORD save me, ye guards,
Lend me, to the rock, or to the furnace,
I'll thank, your gracious mercy!

ANGELS. Ever bright and fair,
Ye, to my charge, attend,
Speed to your own courts my flight,
Glad in robes of virgin white
With joyous hearts and happy voice.

DIIDIMUS. Chorus.
Scene 1.

Valerus. Ye men of Antioch, with solemn pomp Renew the grateful sacrifice to Jove! And while your peace extends the tranquil skies, On the smoking alar mud floods of wine, In honour of the mouldy dutiful, Fair Flora, and all himian queen.

CHORUS. Queen of summer, queen of love, And thus valido compelling Jove: Great queen, great queen, in your majesty To great Cæsar, king of men.

Valerus. Wide spread his name, And make his glory Of cursed them.

The last story!

Return, Septimius, to the stubborn maid, And learn her final resolution. If the sun with your career has reached The western isles, she designs an offering To great Cæsars, shall she be free; if not, The same will she be to them, Shall triumph o'er her boasted charity.

Scene 2.

Theodorus, in his place of confinement.

Oh thou bright sun! how sweet thy rays To the alabaster cheek of thy lovely child! They swell the agonizing thought of shame, And pierce my soul with sorrow yet unknown. With darkness deep as is my woe, Gray, heeds, shade, of Night, Thy vicissitude, kindly enamour'd in the grave! (Symphony of soft music.)

To join the ever-singing, ever-loving choir Of saints and angels in the courts above. Oh that I wings could rise, Swiftly sailing through the skies, And feel the smile of an olive love! That I might rest, Ever for ever

Wretched and holden captive.

Oh that I wings: Do Cæpe.

Scene 3.

Long have I known thy friendly social soul, Septimius, all experience'd in the camp And of the arts of war; why by side We fought, and brav'd the dangers of the field, Dependent on each other's arm. With freedom reign'd.

I will disclose my mind:—I am a Christian. And she, who by Heaven's influential grace With victory had inspir'd us?—My soul, With virtuous love inflamed my heart: Eke, that virtuous love, now is new confirm'd to publish last: —

The shane reflects so much upon thy friend, The woman, though distant in the skies, Knowing her virtues only, not thy love. Though the honours, that Flora and Venus receive From the Romans, this Christian refuses to give: Yet nor Venus nor Flora delight in the war, That disgraces their fairest resolution below. —

Oh save her then, or give me power to save By free admission to th'impromptu soul!—

My griefs, not less than thine, dost vail their forc'd defiance,
Text continues...
Our Soloists

Soprano Barbara Dobbs makes her Broadway Symphony/Seattle Chamber Singers debut tonight in the role of Theodora. Ms. Dobbs has won acclaim for her impressive performances in opera, oratorio, and the concert stage. She has performed in the United States and Europe and most recently in Japan where her performance as soprano with the Seattle Symphony was extolled. Ms. Dobbs was previously invited to the prestigious Mozarteum Music in Salzburg, Austria. Ms. Dobbs is represented by Manning Music Management, 135 NW 18th, Portland, OR 97209.

Mezzo soprano Carolyn Maija is also making her BS/SC debut this evening. Ms. Maija has been a frequent recording artist with most of the major opera companies in Britain and Southern Ireland as well as on the B.B.C. radio and television. She also has appeared on many occasions as mezzo soloist with the Seattle Symphony Orchestra. In her new role, the mezzo soloist is called to concentrate the emotions between the story in the piece and your own life experience, and to consider the truths in the story the piece seeks to convey.

A Handel oratorio is something like radio fare. You don't get to see anything of what is going on, only what is said. You only get the words, cut and carried away by the music. How? One of the best ways, is to focus on the music. A Handel oratorio such as Theodora is not just three hours of music. It is a dramatic story. While there are no costumes, no scenery, no action, a Handel oratorio is a colorful and intense dramatic work that invites you to enter into the joy and sorrow of the story. In Handel's place, the text is told to contemplate the connections between the story in the piece and your own life experience, and to consider the truths in the story the piece seeks to convey.

Scene 4

Valera. — Is it a Christian virtue to (to Deliver) to rescue from justice one Condemned? —

Dedimus. Had you sentenced your servant but to death, I thirst still more of your cruelty, and should not have opposed it.

Valera. — Take him hence, and lead him to repentance or to death.

Scene 5

Enter THEODORA.

Theodora. Be that my doom! — you may inflict it with legal justice; there 'tis cruelty.

Septimius. Dwells there such virtuous courage in the sex! —

Theodora. Yes: I have seen them, oh ye Gods, preserve them both! From virtue spring each genious deed, that claims our grateful pray'r; let their name be peal'd, and pity save the fair. From in Vain: In Cypa.

Valera. Guess, ye slaves, your fruitless pray'r! —

Dedimus. No pity know

Theodora. For the brave, or for the fair. Ye slaves, your fruitless pray'r! —

Septimius. This is kind, my friends; but kinder still, (Supineness) If for this daughter of Antiochus, in such case as this, let her, your pray'r press, that Delilah alone shall die.

Theodora. Had I as much lives as virtuous women, easily for this design them all.

Septimius. Oppose not, Delilah; my just decrators; for, know that 'tis man's nature to decided, Not death; — must welcome now, if Delilah were, whose only crime was envy your beauty.

Delilah. (Supineness) To prove, that Love is stronger far than Death.

CHORUS. —

Ah, Theodore! whoso pendum change
From grief's pale looks to looks of rosy joy?

Theodora. Oh my Irene, Heaven is kind! And Valera too is kind, to give me pow'r To create in tears your guiltless soul.

Valera. — Stay me not, dear friend!

— Only pass me with our reverent dress,
That I may ransom the too guiltless youth.

Duet.

Theodora. Are due to me, and death to me alone.

Septimius. — Are ye then judges for yourselves?

Theodora. — Yes, and Valera. —

— To life and joy I go!

Valera. — In vain attempt — oh, stay, oh stay!

Theodora. Duty calls! I must obey!

Duet. "She's gone! dishonoring liberty, and
ev'ry blissful life can give. Devotions vows to nodding thoughts,

Valera. — And the virtue of the queen,

Dedimus. — And must such beauty suffer?

Septimius. — Thus useful value be destroyed?

Theodora. — Abst from an unhappy constancy!

Septimius. — Yet deem us not unhappy, gentle friend,

Valera. — Nor rash; for life we neither hate nor spare: But this base case for the Reserv'd is heaven for purity and faith.

Duet. — Streams of pleasure ever flowing,

Valera. — Fruits of our labour growing,

Valera. — Golden thrones,

Duet. — Starry crowns,

Dedimus. — Are the triumphs of the blast:

Theodora. — When from life's labour free,

Theodora. — Glad with immortality,

Theodora. — They enjoy a lasting rest.

Duet. — Thee let our hearts aspire

Septimius. — Thee let our hearts aspire

Dedimus. — Still increasing,

Valera. — Ever planting,

Valera. — Wake the song and tune the lyre

Dedimus. — Of the blissful holy choir!

Scene 7.

Irene, with the Christians.

Dedimus. — This their doom is past, and they are gone

Valera. — Irene, with the Christians.

Note: The performance of Theodora in the Seattle premiere. After giving due consideration to some of our points. In the Boston and Portland performances, we discovered Theodora was performed better in Portland. We regret the error, apologize to our musical colleagues in Boston and Portland, that we are not in our constitution to Handel's negotiated works.
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Anonymous
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If you would like to enhance your musical experience by participating as a BS/SCS Rehearsal Assistant, please call Sara Hodgson at the office at 682-5208. This is your chance to be in on the rehearsal process. Join the excitement and call today - 682-5208.
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THEODORA

October 20, 1989

Meaney Theater

soloists

Felicia Dobbs - Theodora
Carolyn Maia - Didimus
Emily Lunde - Irene
Paul Karaitis - Septimius
Brian Box - Valens