Orchestra Seattle
Seattle Chamber Singers
George Shangrow, Music Director

1991-1992 Season

Abendmusik
J.S. Bach
Cantatas 11, 24 & 53
plus a musical surprise
November 24, 1991, UW
University Unitarian Church
$10.00/$8.00

Baroque Christmas
Bach w/ Vivaldi
Monteverdi
Mozart
December 6, 1991, 8:00 pm
December 8, 1991, 3:00 pm
University Unitarian Church
$10.00/$8.00

Messiah
George Frideric Handel
Orchestra Seattle and the George Shangrow Chorale
under the direction of George Shangrow, who
leads the ensembles from the harpsichord.
December 18, 23-25; Handel
December 22, 1991, 3:00 pm
First Free Methodist Church,
SPU Campus, Seattle
$12.00/$10.00

Call 682-5208 for tickets and information

Orchestra Seattle
Seattle Chamber Singers
George Shangrow, Music Director

Music from the High Baroque Courts

Dueling Harpsichords
Kenneth Cooper and George Shangrow play the multiple harpsichord concert of Bach.
January 12, 1992, 3:00 pm
Kane Hall, UW
$14.00/$12.00

High Baroque Courts I
Eccles w/ Purcell
Kenneth Cooper, Guest Conductor
January 19, 1992, 2:00 pm
McKay Chapel, Lakeside
$14.00/$12.00

High Baroque Courts II
CPE Bach w/ JS Bach
Handel w/ Monteverdi
March 29, 1992, 2:00 pm
Kane Hall, UW
$14.00/$12.00

High Baroque Courts III
Boccherini - Cello Concerto
Mozart - "Jupiter" Symphony
March 29, 1992, 8:00 pm
Kane Hall, UW
$10.00/$8.00

High Baroque Courts IV
Handel - "Messiah"
Haydn - "Heavenly Peace"
March 31, 1992, 2:00 pm
Kane Hall, UW
$14.00/$12.00

Series Tickets
$50.00 gen - $55.00 st/vr

Orchestra Seattle
Seattle Chamber Singers
George Shangrow, Music Director

Welcome
Welcome to this concert presented by Orchestra Seattle and Seattle Chamber Singers. Now in our 23rd concert season the purpose of Orchestra Seattle and Seattle Chamber Singers is:

* To enrich the quality of life in the Pacific Northwest through performances of great orchestral literature and music for chorus and orchestra

* To introduce Northwest audiences to rarely-heard works of the baroque, classical, romantic, and modern repertoires

* To champion new music by Northwest composers, locally, nationally, and internationally

Orchestra Seattle and Seattle Chamber Singers celebrate the artistry of the people of the Northwest. Our guest artists this year include many regional artists: pianists George Fore and Peter Mock, cellist Daniel Laub, and a roster of vocalists which will include soprano Olga Pernisova, tenor Dovido Kagen, Emily Lunde, Katherine Hight, Steve Wall, Brian Box, Stuart Launisphan, and Michael Deake.

Details about our 1991-1992 season can be found at the back of this program. We look forward to welcoming you to future concerts!

Orchestra Seattle
Seattle Chamber Singers

Orchestra Seattle is a 50-member semi-professional orchestra. The membership includes trained, professional musicians, music teachers, composers, and some highly skilled amateurs.

George Shangrow
George Shangrow, music director, founded the Seattle Chamber Singers in 1969. Orchestra Seattle (formerly the Broadway Symphony) in 1979, and the George Shangrow Chorale in 1981. A musician with a broad range of skills, Mr. Shangrow has received his musical training at the University of Washington, where he studied conducting, baroque performance, practice, harpsichord, and composition. He began his professional conducting career at a young age (18), and has focused his musical efforts with Orchestra Seattle and Seattle Chamber Singers. He has appeared as a guest conductor for the Seattle Symphony, Northwest Chamber Orchestra, Rudolf Nurckel and Friends, East Texas University Opera, and the Sapporo (Japan) Symphony. Mr. Shangrow has served on the music faculties of Seattle University and Seattle Central Community College. As a keyboard performer, Shangrow is sought-after accompa-

Seattle Chamber Singers
Seattle Chamber Singers is a 55-voice choir, with membership by audition. Founded in 1969, the Chamber Singers began as a madrigal group, and in the early years performed Renaissance and baroque music with original instruments of the era as well as new music by Seattle composers, several of whom were group members. Interest in expanding the repertoire led to a gradual increase in the size of the choir to meet the requirements of the oratorio literature. Over the years, the Chamber Singers have introduced rarely heard choral masterpieces to Seattle audiences such as Handel's Messiah in Egypt, Monteverdi's 1607 Vespro, and Haydn's The Seasons. The Seattle Chamber Singers have championed new choral music by Seattle composers Robert Keetch, Huntley Beyer, and Carol Sams. With the leadership of George Shangrow, the Chamber Singers have sought to build a strong and varied choral music audience for the sacred music of J.S. Bach and for the Abendmusik series which features Bach's cantatas and through presentations of his major choral works. Praised by critics for their vibrant sound and spirited, disciplined singing, the Chamber Singers have also taken delight in performing contemporary works of the choral repertoire such as Handel's Messiah, Beethoven's Ninth, and Brahms' Requiem.

George Shangrow Chorale
The newest performing ensemble under the Orchestra Seattle/ Seattle Chamber Singers umbrella is the George Shangrow Chorale. This ensemble of twenty-four voices was established by conductor George Shangrow in the winter of 1989 and has had the privilege of premiering several works by Northwest composers. In October of 1992, the group was featured at the Northwest Convention of the American Choral Directors Association. For several years, the Choir has been the featured choir for the OSO/SWS presentation of Handel's Messiah. The members of the George Shangrow Chorale bring to the group many years of musical training and choral experience and look forward to future concerts, local and regional tours, and recording projects.
Orchestra Seattle and Seattle Chamber Singers
George Shangrow, Music Director

present

Musical Feast I

Friday, October 18, 1991 8:00 p.m. Meany Theater, University of Washington

Piano Concerto No. 5 in E-flat Major, Op. 73 (Emperor) Ludwig van Beethoven

Allegro
Adagio un poco mosso
Rondo (Allegro)

George Fiore, pianist

Intermission

Missa Solemnis in D, Op. 123 Ludwig van Beethoven

Kyrie
Gloria
Credo
Sanctus
Agnus Dei

Soloists
David Kagen, soprano
Emily Lunde, mezzo soprano
Stephen Wall, tenor
Michael Delos, bass

This concert is co-sponsored by Western Pianos and Classic KING-FM

Kauai is the official piano of Orchestra Seattle/Seattle Chamber Singers. Tonight's piano has been graciously supplied by Western Pianos.

Orchestra Seattle/Seattle Chamber Singers
George Shangrow, Music Director

Violin
Susan Abrams
Betsy Alexander
Susan Dunn
Danielle Eidenberg
Krista Fossum
Jenny L. Hermonson
Sue Herring
Maria Hunt-Escobedo
Elizabeth Kim
Deb Kirkland, Principal Second
Fritz Klein, Concertmaster
Tim Krummert
Diane Lange
Thane Lewis
Eileen Luk
Sally Macklin
Avron Maletzky
Sandra N. Schink
Enrich Schweiger
Janet Showalter
Kenna Smith
Rebecca Soukup
Viola
Anna Bezzo-Clark
Nancy Hubbard
Alice Leighton
Nancy McEachron
Katherine McWilliams, Principal
Leif-Ivar Pedersen
Timothy Prior
Stephanie Reed
Sam Williams

Cello
Evelyn Albrecht
Gary Anderson
Rosemary Berner
Valerie Ross
Joan Selvig
Maryann Tapira, Principal
Julie Reed Wheeler
Margaret Wright
Matthew Wyatt

Bass
Richard Edwards
Allan Goldman, Principal
Josephine Hansen
Anna Pal
Jay Wilson

Flute
Jeanne Sligley, Principal
Margaret Vittus

Oboe
Hunsley Beyer

M. Shannon Hill, Principal

Clarinet
John Cooper
Gary Oulie, Principal

Bassoon
Chris Harschman
William Schink, Principal

Tenor
Lee R. Bates
Paul Benningfield
Ron Haight
Philip N. Jones, Jr.
Tom Neskitt
Paul H. Ramee
Ted Rosenberg
Jerry Sams
Ed Winkey

Soprano
Mary Ann Bisio
Belie Chenault
Christina Cuzzini
Kyla DeReemer
Christina Fairweather
Schele Galsen
Catherine Haight
Julia Jaundaletis
Kathie Kern
Jill Kraakmo
Jennifer Miletta
Penny Nichols
Kathy Sankey
Susan Schlipperoort
Pamela Shimpert
Janet Sintig
Barbara Stephens
Minna Lee Thomas
Liesel van Cleef

Alto
Laila Adams
Sharon Agnew
Margaret Alspa
Kay Benningfield
Lena Bitter
Marta Chalopka
Diane Florence
Mary Beth Hughes
Suzi Means
Laurie Meddell
Susan Miller
Janet Ellen Reed
Nancy Robinson
Linda Schumfelle
Sue Schlipperoort
Nancy Shasteen
Nedra Sauson
Vicky Thomas
Lynn Ungar
Gwen Virr

Baritone
Gustav Blazek
Andrew Daniluk
Ethan B. Dexter
T. Tim Gojo
Ken Hart
Robert Kechley
Philip Robbough
Robert Schlipperoort
John Stenseth
Richard V. Wyckoff
Solosists

George Flore, Piano

Born, raised, and musically trained in New York, George Flore and brought his family to the North-west over twenty years ago and has been a pivotal member of Seattle's musical community ever since. He has served on the faculties of the University of Washington and Cornish College of the Arts and is currently the chorus master for the world renowned Seattle Opera Company. Mr. Flore is a favorite soloist with Seattle Opera; having performed other Beethoven works, such as the Choral Fantasia and Piano Concerto No. 3 in the past five years. He is no stranger to Seattle audiences, and has played with the Seattle Symphony, the Bellevue Philharmonic and Pacific Northwest Ballet, among others. Since 1973, Mr. Flore has served as Music Director at First United Methodist Church in Seattle. He is also well known in the vocal community as an outstanding conductor of the opere repertoire.

Davida Kagen, Soprano

Since her return to the United States from Europe where, for four years, she was leading soprano soloist in the opera house of Wuppertal, West Germany, Davida Kagen has kept up a busy schedule of solo, concert, and opera performances in Seattle and throughout the US. In the past two years, she has appeared locally as a soloist with the Broadway Symphony (now Orchestra Seattle), with the Bellevue Philharmonic, and with the Seattle Choral Company. Across the country, Davida has appeared with Green Bay Opera as Gilda in Rigoletto and with the Youngstown Symphony as Oscar in A Masked Ball and as the soprano soloist in their recent Carmina Burana. Ms. Kagen’s most recent international engagements include Samuel Barber’s Knoxville Summer of 1915 and Miss Wordsworth in Britten’s Albert Herring, both in Heidelberg, Germany. Upcoming engagements include a return appearance with Orchestra Seattle in Mozart’s C minor Mass and stints with the Bellevue Philharmonic and the newly formed Chamber Soloists.

Emily Lunde, Mezzo Soprano

Northwest native Emily Lunde made her solo debut with Orchestra Seattle/Seattle Chamber Singers in their 1989 presentation of Bach’s Manna Mass. Ms. Lunde makes frequent solo appearances with many other Northwest ensembles: she has sung in the Seattle Symphony’s Baroque series under the baton of Gerard Schwarz and was the featured soloist with Cantabile Singers in the world premiere of Peretz Weinreb’s Mass in Earth Day, Upon This Land. Emily’s solo appearances with the New Whatcom Choral Society of Bellingham include Handel’s Messiah and the Dvorak Mass in D most recently. She was heard in the Pacific Northwest Ballet production of A Midsummer Night’s Dream.

Stephen P. Wall, Tenor

Tenor Stephen Wall has appeared many times with the OS/SCS. He is the tenor soloist in last fall’s opening concert, Earthmovers, Seattle’s Symphony #4 as well as appearing in the title role in The Return of Ulysses. His credits with Seattle Opera include roles in Tannhauser, Die Meistersinger and War and Peace. Mr. Wall has been a featured soloist with the Seattle, Spokane, Vancouver, (B.C.) and Sapporo (Japan) Symphonies. He currently is Professor of Voice at PLL and Seattle Community College, and last year created the role of Vladimir in Casals’ latest opera, Heaven.

Michael Delos, Bass

Michael Delos has appeared throughout the United States, Canada and Europe, dividing his time between opera and the concert platform. A North-west native, Mr. Delos has appeared extensively with Orchestra Seattle/Seattle Chamber Singers, most recently in the 1990 presentation of Bach’s Christmas Oratorio. He has made frequent Seattle Opera appearances since his debut in the 1978-79 season, and is also a welcome guest artist with the New York City Opera, Chicago Opera Theater and Opera West, as well as the companies of Salt Lake, Portland, Vancouver, Las Vegas, and St. Louis. In the winter of 1991, Mr. Delos appeared with the Opera de Monte Carlo, Monaco in Stravinsky’s Rake’s Progress garnishing international critical acclaim.

Patrons

Concerts $1000 or more:

Patrons $500 or more:

Soloists

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OrchestraSeattle/Seattle Chamber Singers welcomes your tax-deductible donation. Your support is crucial to us and much appreciated!

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OrchestraSeattle/Seattle Chamber Singers
1305 Fourth Ave, Suite 500 • Seattle, WA 98101 • (206) 682-5208
was happy that the work was sometimes performed as an oratorio. He also provided a German translation of the work to facilitate performances in Protestant communities. His main concern was the communication of his religious sensibility, a sensibility that worshiped God through the realities, questions, and natural beauty of life. For the world always broke into Beethoven’s soul. He, as Jacob, wrestled with angels. In the Mass, peace is mixed with tension, affirmations with questions, hope with anxiety. The traditional liturgical elements, pointing to eternity, are mixed with a secular, symphonic musical style, pointing to the world of change. For Beethoven faith was an ongoing discovery, the result of a Faustian struggle. In the Dona Nobis Pacem, the passages of peace, appropriate to the words “Give us peace,” are interrupted by the ominous drum of war. Does peace prevail? You decide. The Jungian way to phrase the question would be: is there light without darkness? Perhaps the final faith takes both into account.

In writing the work Beethoven immersed himself in all the liturgical traditions. He said, “In order to write true church music... look through all the monastic church choirs and also the strophes in the most correct translations and perfect proseody in all Christian-Catholic prayers and hymns generally.” He studied Gregorian chants, hymns, modes, Palestrina, Dufay, Josquin, Handel, J.S. Bach and C.P. E. Bach (“Do not forget C.P.E. Bach’s Litaniaes.”). Listen for these traditions. Hear, in the Dona Nobis Pacem, Handel’s melody from the Halifax Choruses, “And he shall reign forever and ever.” Hear the Handelian fugues in several movements, such as the Credo and Gloria. Hear the chant lines in the Qui Tollis section of the Gloria. Hear the chant lines and the Renaissance vocal style in the Et incarnatus est, and the liturgical a capella opening to the Et resurrexit section. The past gleams and flickers all through the Mass. These resonances from the past are gathered up into an overall style that is distinctly Beethovenian. They are the usual sudden accents and frequent changes from loud to soft. There are wild modulations and strange transitions. Motifs are extensively developed and recycled. There is the usual rhythmic drive, sprinkled freely with syncopations that play havoc with the location of the beat. There are more fugues than ever, showing Beethoven’s well-developed polyphonic muscles. There is drama, in fact more drama than usual, for the text allows Beethoven to shift abruptly between emotions, for example from exultant glorification to lyrical humility, from loud praise to quiet prayer. The Gloria is a good example of these dramatic, mercurial shifts, ending with a long, building passage that finally explodes into the final “gloria.” Scope is another Beethoven trait, but here Beethoven uses Scope Extra. The vision of the piece is large and complex. The way the emotions and motions of the music are contrasted and extended is masterful. Just when it seems a grand climax has been reached, Beethoven starts another fugue, only lighter or faster or more grand. The music constantly expands and deepens. In the Mass it soars to new, more Romantic, perhaps divine, heights.

The total vision of the Mass is a complex one, for Beethoven weaves historical, traditional threads into his own new fabric. One might say this is the first great “postmodern” work in the 1970’s and 80’s sense of mingling different musical styles. But Beethoven has done more than write a Postmodernist Mingle, for he has infused the whole with a drive and passion that is fraught with his own voice. He has used tradition hermeneutically, by examining it in the light of his own understanding, by using it to unleash his own, relevant passions. One could try to name these passions which so pervade and shape the work and make it magnificent — the way praise is felt as unending; incarnation as mysterious; peace as calm, hopeful, fragile — but the music lies below. What Beethoven expresses is finally too specific to name, too dense to abstract. A.N. Whitehead once said: “The deliverances of clear and distinct consciousness require criticism by reference to elements which are neither clear nor distinct. On the contrary, they are dim, massive and important. These dim elements provide for art that final background of tone apart from which its effects fade. The type of Truth which human art seeks lies in the eliciting of this background to haunt the object presented for clear consciousness.” The Missa Solemnis is a haunting work.

MISSA SOLEMNIS
LUDWIG VAN BEETHOVEN
Op. 123

KYRIE
Kyrie eleison!
Christe eleison!

GLORIA
Gloria in excelsis Deo, et in terra pax
hominibus bone voluntatis.
Laudamus te, benedictum te,
adoramus te, glorificamus te.
Gratias agimus tibi propter magnam
gloriam tuam.
Domine Deus, Rex coelestis!
Deus Pater omnipotens!
Domine, Filium unigenitum, Jesu Christe!
Domine Deus! Agnus Dei! Filius Patriae!
Qui tollis peccata mundi!
imiserere nobis;
suscipe deprecationem nostram.
Qui sedes ad dexteram Patriae,
imiserere nobis.
Quoniam tu solus sanctus,
tu solus Dominus, tu solus altissimus,
Jesus Christi!
cum Sancto Spiritu in gloria Dei
Patriae.
Amen.

CREDO
Credo in unum Deum,
patem omnipotentem,
factorem coeli et terrae
visibilium omnium et invisibilium.
Credo in unum Dominum Jesum Christum,
Filium Dei unigenitum;
et ex Patre natum ante omnia secula.
I believe in one God,
the Father Almighty,
maker of heaven and earth,
of all things visible and invisible.
I believe in one Lord Jesus Christ, the
only-begotten Son of God;
and born of the Father before all ages.

 cree}

KARYE
Lord, have mercy upon us!
Christ have mercy upon us!

GLORIA
Glory be to God on high, and peace
on earth to men of good will.
We praise Thee, we bless Thee,
We adore Thee, we glorify Thee.
We give Thee thanks for Thy great glory.
O Lord God! O heavenly King!
O God, the Father Almighty!
O Lord Jesus Christ, the only-begotten Son!
O Lord God! Lamb of God! Son of the Father!
O Thou, who takest away the sins of the world!
have mercy upon us;
receive our prayer.
O Thou, who sittest at the right hand of the Father!
have mercy upon us.
For Thou alone art holy,
Thou alone art Lord, Thou alone art
most high, O Jesus Christ!
Together with the Holy Ghost, in the
glory of God the Father.
Amen.

CREDO
I believe in one God,
the Father Almighty,
maker of heaven and earth,
of all things visible and invisible.
I believe in one Lord Jesus Christ, the
only-begotten Son of God;
and born of the Father before all ages.
Deum de Deo, Lumen de Lumine: 
Deum verum de Deo vero;
Genitum, non factum; consubstantialem Patris, 
per quern omnia facta sunt;
Qui propter nos homines, et propter nostram salutem, descendit de coelis, 
et incarnatus est de Spiritu Sancto ex Maria Virgine, et homo factus est.

Crucifixus etiam pro nobis; 
sub Pontio Pilato passus et sepultus est.
Et resurrexit tertia die, 
secundum Scripturam.
Et ascendit in colum, sedet ad dexteram Patris.
Et iterum venturus est cum gloria judicare vivos et mortuos; 
cujus regni non erit finis.

Credo in Spiritum Sanctum, 
Dominum et vivificantem, 
qui ex Patre Filioque procedit;
quicum Patre et Fili simul adoratur et consignificatur; 
quic est et per prophetas.
Credo in unam sanctam Catholica et Apostolicam Ecclesiam.
Confiteor unum Baptisma in remissionem peccatorum.
Et expecto resurrectionem mortuorum, 
et vitam venturi saeculi.
Amen.

Sanctus
Sanctus Dominus Deus Sabaoth.
Pleni sunt coeli et terra gloria tua.
Osanna in excelsis!
Benedictus qui venit in nomine Domini!
Osanna in excelsis!

AGNUS DEI
Agnus Dei, qui tollis peccata mundi, 
miserere nobis, 
dona nobis pacem.

God of Gods, Light of Light, 
true God of true God;
begotten, not made; consubstantial to the Father, 
by whom all things were made;

Who for us men and for our salvation, 
came down from heaven, 
and became incarnate by the Holy Ghost of the Virgin Mary, and was made man.

He was crucified also for us; 
suffered under Pontius Pilate and was buried. 
And the third day He arose again according to the Scriptures. 
And ascended into heaven, and sitteth at the right hand of the Father. 

And He is to come again, with glory, 
to judge both the living and the dead; 

of whose kingdom there shall be no end.

I believe in the Holy Ghost, 
the Lord and Giver of life, 
who proceedeth from the Father and the Son; 

Who, together with the Father and the Son, 
is adored and glorified; 
who spoke by the prophets.
I believe in one holy Catholic and Apostolic Church.
I confess one baptism for the remission of sins.
And I expect the resurrection of the dead, 
and the life of the world to come.

Amen.

Sanctus
Holy is the Lord God Sabaoth.
Heaven and earth are full of Thy Glory. 
Hosanna in the highest!
Blessed is he who cometh in the name of the Lord!
Hosanna in the highest!

AGNUS DEI
O Lamb of God, that takest away the sins of the world, 
have mercy upon us and grant us peace.

Peaceful. Particularly beautiful are the solo pianistic flights because they seem in another time; he made use of triplets especially, and even used three against four. In these moments the music lifts out of the hymn and floats. Beethoven here is doing that Beethoven thing: he is creating the illusion that the music is almost still. At the end of the movement Beethoven does another Beethoven thing. He puts in the theme of the last movement, which is a kick-in-the-pants break-free joyous rondo. The romping rondo evolves directly from the hymn and is not separate; the joy emerges out of the peace. Conflict, peace, and joy: this is the progression of the whole piece.

Missa Solemnis

The Missa Solemnis, op. 123, is a late work, was dedicated (as was the Piano Concerto No. 5) to Archduke Rudolph, who was a reliable and constant patron of Beethoven’s, one of his composition students, and the recipient of a total of fifteen of Beethoven’s dedications. On the autograph score, Beethoven writes to Rudolph, “From the heart — may it go to the heart!” The piece was written for a specific occasion: the installation of Archduke Rudolph as Archbishop of Olmuz (in Moravia) on March 9, 1820. The Mass occupied Beethoven for four years, and he regarded it as his chance to master this great liturgical form. He considered it an extremely important work. He fused a great deal about its publication, so much so that he lost several friendships because of it and earned the unpleasant reputation as a manipulative son-of-a-wheeler-dealer.

Beethoven regarded the Mass as a religious piece, but not a specifically Catholic one. He said, “My chief aim was to awaken and permanently instill religious feelings not only into the singers but also into the listener.” He wanted his music to reach all people, not only Catholics, so he easily retitled the Kyrie, Credo, and Agnus Dei as “Three Grand Hymns” for a concert performance, and he
Program Notes
continued

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Op. 123

KYRIE
Kyrie eleison!
Christe eleison!

GLORIA
Gloria in excelsis Deo, et in terra pax
homini bus bonum voluntas.

Laudamus te, benedicti cus te,
adoramus te, glorificamus te.

Gratias agimus tibi propter magnam
gloriam tuam.

Domine Deus, Rex coelestis!
Deus Pater omnipotens!

Domine, Fili unigenite, Jesu Christe!

Domine Deus! Agnus Dei! Filius Patris!

Qui tollis peccata mundi!
miserere nobis;

suscipe deprecationem nostram.

Qui sedes ad dexteram Patris,
miserere nobis.

Quoniam tu solus sanctus,
tu solus Dominus, tu solus altissimus,

Jesus Christe!

cum Sancto Spiritu in gloria Dei
Patris.

Amen.

CREDO
Credo in unum Deum,
pater omnipotens,
factorem coeli et terrae,
visibilium omnium et invisibilium.

Credo in unum Dominum Jesum Christum,
Filium Dei unigenitum;
et ex Patre natum ante omnia secula.

KYRIE
Lord, have mercy upon us!
Christ have mercy upon us!

GLORIA
Glory to God on high, and peace
on earth to men of good will.

We praise Thee, we bless Thee,
We adore Thee, we glorify Thee.

We give Thee thanks for Thy great glory.

O Lord God! O heavenly King!

O God, the Father Almighty!

O Lord Jesus Christ, the only-begotten Son!

O Lord God! Lamb of God! Son of the Father!

O Thou, who takest away the sins of the world!

have mercy upon us;
receive our prayer.

O Thou, who sittest at the right hand of the Father!

have mercy upon us.

For Thou alone art holy,
Thou alone art Lord, Thou alone art most high, O Jesus Christ!

together with the Holy Ghost, in the glory of God the Father.

Amen.

CREDO
I believe in one God,
the Father Almighty,
maker of heaven and earth,
of all things visible and invisible.

I believe in one Lord Jesus Christ, the
only-begotten Son of God;

and born of the Father before all ages.
Deum de Deo, Lumen de Lumine:
Deum verum de Deo vero;
Genitum, non factum; consubstantialem
Patri, per quem omnia facta sunt;
Qui propter nos homines, et propter
nostram salutem, descendit de caelo,
et incarnatus est de Spiritu Sancto ex
Maria Virginis, et homo factus est.
Crucifixus etiam pro nobis;
sub Pontio Pilato passus et sepultus
Et resurrexit tertia die,
secundum Scripturas.
Et ascendit in cœolum, sedet ad dexteram
Patris.
Et iterum venturus est cum gloria
judicare vivos et mortuos;
cujus regni non erit finis.
Credo in Spiritum Sanctum,
Domum et vivificantem,
qui ex Patre Filioque procedit;
qui cum Patre et Filio simul
adoratur et conglorificatur;
qui locutus est per prophetas.
Credo in unam sanctam Catholicanet
 Apostolicam Ecclesiam.
Confiteor unum Baptisma in remis-
 sionem peccatorum.
Et expecto resurrectionem mortuorum,
et vitam venturi secundum.
Amen.

SANCTUS
Sanctus Dominus Deus Sabaoth.
Pleni sunt coeli et terra gloria tua.
Osanna in excelsis!
Benedictus qui venit in nomine
Domini!
Osanna in excelsis!

AGNUS DEI
Agnus Dei, qui tollis peccata mundi,
miserere nobis,
dona nobis pacem.
George Flore, Piano
Born, raised, and musically trained in New York, George Flore and brought his family to the North-west over twenty years ago and has been a pivotal member of Seattle Opera's musical community ever since. He has served on the faculties of the University of Washington and Cornish College of the Arts and is currently the chorus master for the world reknowned Seattle Opera Chorus. Mr. Flore is a favorite soloist with Seattle Opera; having performed other Beethoven works, such as the Choral Fantasia and Piano Concerto No. 3 in the past five years. He is no stranger to Seattle audiences, and has played with the Seattle Symphony, the Bellevue Philharmonic and Pacific Northwest Ballet, among others. Since 1973, Mr. Flore has served as Music Director at First United Methodist Church in Seattle. He is also well known in the local community as an outstanding coach for the opera repertoire.

Davida Kagen, Soprano
Since her return to the United States from Europe where, for four years was she leading soprano soloist in the opera house of Wuppertal, West Germany. Davida Kagen has kept up a busy schedule of solo, concert, and opera performances in Seattle and throughout the US. In the past two years, she has appeared locally as a soloist with the Broadway Symphony (now Orchestra Seattle), with the Bellevue Philharmonic, and with the Seattle Choral Company. Across the country, Davida has appeared with Great Buffalo Opera as Gilda in Rigoletto and with the Youngstown Symphony as Oscar in A Masked Ball and as the soprano soloist in their recent Carmina Burana. Ms. Kagen's most recent international engagements include Samuel Barber's Knoxville Suite of 1915 and Miss Wordsworth in Britten's Albert Herring, both in Heidelberg, Germany. Upcoming engagements include a return appearance with Orchestra Seattle in Mozart's C minor Mass and stints with the Bellevue Philharmonic and the newly formed Chamber Solists.

Emily Lunde, Mezzo Soprano
Northwest native Emily Lunde made her solo debut with Orchestra Seattle/Seattle Chamber Singers in their 1989 presentation of Bach's Theoror Mass. Ms. Lunde makes frequent solo appearances with many other northwest ensembles: she has sung with the Seattle Symphony's Baroque series under the baton of Gerard Schwarz and was the featured soloist with Cantabile Singers in the world premiere of Fred Waring's Creations in Earth Day, Upon this Land. Emily's solo appearances with the New Watcrom Choral Society of Bellingham include Handel's Messiah and the Dvorak Mass in D. Most recently she was heard in the Pacific Northwest Ballet production of A Midsummer Night's Dream.

Stephen P. Wall, Tenor
Tenor Stephen Wall has appeared many times with the OS/SCS. He is the tenor soloist in last fall's opening concert, Earthmakers, Beethoven's Symphony No. 9 as well as appearing in the title role in The Return of Ulysses. His credits with Seattle Opera include roles in Tannhäuser, Die Meistersinger and Wozzeck. Mr. Wall has been a featured soloist with the Seattle, Spokane, Vancouver (B.C.) and Sapporo (Japan) Symphonies. He currently is Professor of Voice at PLL and Seattle Community College, and last year created the role of Vladimir in Casals' latest opera, Heaven.

Michael Delos, Bass
Michael Delos has appeared throughout the United States, Canada and Europe, dividing his time between opera and the concert platform. As a North-west native, Mr. Delos has appeared extensively with Orchestra Seattle/Seattle Chamber Singers, most recently in the 1990 presentation of Bach's Christmas Oratorio. He has made frequent Seattle Opera appearances since his debut in the 1978-79 season, and is also a welcome guest artist with the New York City Opera, Chicago Opera Theater and Opera West, as well as the companies of Salt Lake, Portland, Vancouver, Las Vegas, and St. Louis. In the winter of 1991, Mr. Delos appeared with the Opera de Monte Carlo, Monaco in Stravinsky's Rake's Progress garnering international critical acclaim.

Orchestra Seattle/Seattle Chamber Singers welcomes your tax deductible donation. Your support is vital to us and much appreciated!

Contributions may be sent to:
Orchestra Seattle/Seattle Chamber Singers
1305 Fourth Ave, Suite 500 • Seattle, WA 98101 • (206) 682-5208
Orchestra Seattle and Seattle Chamber Singers
George Shangrow, Music Director

present

Musical Feast I

Friday, October 18, 1991 8:00 p.m.  Meany Theater, University of Washington

Piano Concerto No. 5 in E-flat Major, Op. 73 (Emperor)  Ludwig van Beethoven

Allegro
Adagio un poco mosso
Rondo (Allegro)

George Fiore, pianist

Intermission

Missa Solemnis in D, Op. 123  Ludwig van Beethoven

Kyrie
Gloria
Credo
Sanctus
Agnus Dei

Soloists
Davida Kagen, soprano
Emily Lunde, mezzo soprano
Stephen Wall, tenor
Michael Delos, bass

This concert is co-sponsored by Western Pianos and Classic KING-FM

Kauai is the official piano of Orchestra Seattle/Seattle Chamber Singers. Tonight’s piano has been graciously supplied by Western Pianos.
Orchestra Seattle
Seattle Chamber Singers
George Shangrow, Music Director

Abendmusik
J.S. Bach
Cantatas 11, 24 & 53
plus a musical surprise
November 24, 1991
11:00 AM
University Unitarian Church
$10.00/$8.00

Baroque Christmas
Bach Vivaldi
Monteverdi
December 6, 1991
8:00 pm
University Unitarian Church
$10.00/$8.00
December 8, 1991
3:00 pm
University Unitarian Church
$10.00/$8.00

Messiah
George Frideric Handel
Orchestra Seattle and the George Shangrow Chorale
under the direction of George Shangrow, who
leads the ensembles from the harpsichord.
December 18, 23, 30: Handel
December 22, 1991
3:00 pm
First Free Methodist Church,
SPU Campus, Seattle
$12.00/$10.00

91-1992 Season

Music from the High Baroque Courts

Dueling Harpsichords
Kenneth Cooper and George Shangrow play the multiple harpsichord concert of Bach.
January 12, 1992
3:00 pm
Kane Hall, UW
$14.00/$12.00

High Baroque Courts I
Eccles S Purcell
Kenneth Cooper, Guest Conductor
January 19, 1992
2:00 pm
McKay Chapel, Lakeside
$14.00/$12.00

High Baroque Courts II
CPE Bach JS Bach
Handel S Monteverdi
March 29, 1992
2:00 pm
Kane Hall, UW
$10.00/$8.00

High Baroque Courts III
Guests Lutenist Christopher Kendall
Handel V. Vivaldi S Bach
April 12, 1992
2:00 pm
Kane Hall, UW
$10.00/$8.00

High Baroque Courts IV
Handel V. Allegri ed F. Pannusoro
March 31, 1992
2:00 pm
Kane Hall, UW
$10.00/$8.00

Welcome
Welcome to this concert presented by Orchestra Seattle and Seattle Chamber Singers. Now in our 23rd concert season the purpose of Orchestra Seattle and Seattle Chamber Singers is:
- To enrich the quality of life in the Pacific Northwest through performances of great orchestral literature and music for church and orchestra.
- To introduce Northwest audiences to rarely-heard works of the baroque, classical, romantic, and modern repertoires.
- To champion new music by Northwest composers, locally, nationally and internationally.

Orchestra Seattle and Seattle Chamber Singers celebrate the artistry of the people of the Northwest. Our guest soloists this year include many regional artists: pianists George Forester and Peter Mock, cellist Daniel Levine, and a roster of vocalists which will include Dorothea Kagen, Emily Lunde, Catherine Halght, Steve Wall, Brian Box, Stuart Lutzenhiser, and Michael Delo.
Details about our 1991-1992 season can be found at the back of this program. We look forward to welcoming you to future concerts!

Orchestra Seattle
Seattle Chamber Singers is a 60-member semi-professional orchestra. The membership includes trained, professional musicians, music teachers, composers, and some highly skilled amateur musicians. The orchestra’s history is marked by innovation and a broad repertoire; its performances have included a wide range of music from the harpsichord and Mozart to contemporary works. The orchestra has performed in concert halls throughout the Northwest and has been particularly successful in introducing audiences to the music of the Baroque and Classical periods.

Seattle Chamber Singers
Seattle Chamber Singers is a 55-voice choir, with membership by audition. Founded in 1969, the Chamber Singers began as a madrigal group, and in the early years performed Renaissance and Baroque music with original instruments of the era as well as new music by Seattle composers, several of whom were group members. Interest in expanding the repertoire led to a gradual increase in the size of the chorus to meet the requirements of the oratorio literature. Over the years, the Chamber Singers have introduced rarely heard choral masterpieces to Seattle audiences such as Handel’s Israel in Egypt, Monteverdi’s Il Golfo Vespro, and Haydn’s The Seasons. The Seattle Chamber Singers have also presented new choral works by Seattle composers Robert Keetch, Hunterley Beyer, and Carol Sams. With the leadership of George Shangrow, the Chamber Singers have sought to build a body of music for the chamber music tradition that is a core of the repertoire. This has been achieved, in part, through the Abendmusik series which features Bach’s cantatas and through performances of other major choral works.

The performances by Orchestra Seattle and the Seattle Chamber Singers are an affiliate of the University Unitarian Church.

Call 682-5208 for tickets and information.

George Shangrow
Music Director
Rosalie Lusk
Production Manager
Eileen Lusk
Orchestra Personnel
Brooks Whitehead
Administrative Assistant

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A keyboard player, Shangrow is also a sought-after accompanist and chamber musician, and has appeared in recitals with many Northwest artists. He has toured regionally with cello, viola, cello, and has performed frequently in Europe with the European Doubles (with Jeffrey Cohon, flute). Since 1969, George Shangrow has been Director of Music for University Unitarian Church, where he initiated the "Composer-in-Residence" program for the creation of new church music. Seattle music lovers also know George as a regular announcer for Classic Radio K-V-O-T-FM, 98.1.

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Orchestra Seattle Chamber Singers

George Shangrow
Music Director

Beethoven

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