Orchestra Seattle and Seattle Chamber Singers
George Shangrow, Music Director

presents

Music from the High Baroque Courts I
Kenneth Cooper, guest conductor

The Judgment of Paris, A Pastoral (1701)
John Eccles (c.1650-1735)

Symphony
- Dialog (Melbury and Paris)
- Arias and Trios (Juno, Pallas Athena and Venus)
- Song (Paris)

Aria and Chorus (Juno)

Recollective, Aria and Chorus (Pallas Athena)

Symphony, Aria and Chorus (Venus)

Recollective (Paris)

Grand Chorus

Stephen Wall, Mercury

Marvin Regier, Paris

Emily Lunde, Juno

Theodore Haight, Venus

Theodore Deacon, Stage Manager

Molly Purington, Stage Manager

INTERMISSION

Come, Ye Sons of Art (Ode for Queen Mary's Birthday, 1894)
Henry Purcell (1658-1695)

Overture

Song and Chorus

Ode

Alto Solo

Bass Solo with Chorus

Soprano Solo

Bass Solo

Duet with Chorus

Josephine Mongiorgio, soprano

Emily Lunde, mezzo soprano

Marvin Regier, counter tenor

William Moult, baritone

January 19, 1992
McKay Chapel, Lakeside School

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Our Soloists

Soprano Josephine Mangiardo received her Masters degree in musicology from Columbia University. She has been widely acclaimed for her "extraordinary voice" and "brilliant orationism." Her credits include New York City Opera of several eighteenth-century operas, including Handel’s Acis and Galatea, Esther, and Susanna, as well as Lily’s Acts and Galatea. A superb actress, Ms. Mangiardo has commanded attention in such roles as Lucia, Violetta and Rosina, and as she speaks six languages, she has become a renowned recitalist and chamber music artist. Her chamber music and orchestral appearances have taken her throughout the United States, Europe and South America. Her festival appearances include Santa Fe, Waterford, Chamber Music Northwest, Arcady, Grand Canyon, and Mahler Triest Concerts. Ms. Mangiardo’s diverse repertoire includes premieres of works by Barolo, Lecce, Goldstein, and Chamber; she has also been featured as narrator in works of André Caplet and Douglas Moore, and in Walton’s Façade.

Soprano Catherine Hight is a graduate of Seattle Pacific University and has a busy concert studio on the vocal side. She has appeared as soloist with Seattle Opera and Seattle Chamber Singers in their presentations of the Faure Requiem, Haydn’s oratorio The Seasons, past productions of the Seattle Opera, and Bach’s cantatas for soprano solo, Jauzacht Gott in allen Landen. In addition to her many appearances with Seattle Opera and Seattle Chamber Singers, Ms. Hight has also sung solo with the Bellevue Chamber Chorus, Pacific Northwest Ballet, and the Skagit Valley Bach Choir.

Northwest native Emily Lunde made her solo debut with Orchestera Seattle/Seattle Chamber Singers in the great godfather presentation of Bach’s B Minor Mass. Ms. Lunde makes frequent solo appearances with many other Northwest ensembles; she has soloed in the Seattle Symphony’s Baroque series under the baton of Gerard Schwarz and was the featured soloist with City Cantabile Singers in the world premiere of Fred West’s oratorio in celebration of Earth Day, Upon this land. Emily’s solo appearances with the New Whistom 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.

Marvin Regler, from Langley, BC, is presently teaching on the Voice Faculty at the University of Washington. Last year Mr. Regler sang leading roles in Opera’s production of Rigoletto and Eugene Ballet’s production of Kurt Weill’s Seven Deadly Sins. He has been an active soloist and voice teacher in Canada as well as being a member of the Vancouver Opera and the Vancouver Chamber Choir. In December, Mr. Regler was soloist in the Mozart Requiem with the Willamette Orchestra and Master Chorus in Salem. In June he will perform with the Oregon Baroque Ensemble in a production of Orpheé by Louis N. Cébrabant (1767-1948).

Tenor Stephen P. Wall has appeared many times with the OBC/SGC. He was the Tenor soloist, offering prizes of 150, 30, and 20 guineas respectively "to each master as shall be adjudged to compose the best." The famous playwright William Congreve was engaged to write the libretto, and the trials took place in the spring of 1701 at the Dorset Garden Theatre. Afterwards the subscribers voted, and the four prizes were awarded to John Weeton, John Eccles at St. Paul’s, Daniel Purcell, and Gottfried Finger, legge, and last year created the role of Vladimir in Caro Sam’s latest opera, Heaven.

Baritone William Mount makes his debut appearance with Orchestra Seattle/Seattle Chamber Singers in today’s concert. Mr. Mount’s regional concert credits include performances with the Northwest Symphony, the Tacoma Civic Chorus, Seattle Civic Cantabile Choir, Messiah of the City of Olympia, the Brermont Symphony and the Jacobson Recital Series at the University of Puget Sound. His solo roles include performances of The Face on the Barroom Floor, Des Moines Metro Opera’s La Traviata and Tacoma Opera’s Amahl and the Night Visitors. He is currently a finalist in the prestigious Metropolitan Opera auditions.

The Judgment of Paris

William Congreve-John Eccles

"The evil goddess of Discord, Eras, was naturally not popular in Olympus, and when the gods gave a banquet they were apt to leave her tilts. Presenting this deeply, she determined to make trouble—and she succeeded very well indeed. At an important marriage, that of King Pelias and the sea nymph Thetis, to which she alone of all the divinities was not invited, she threw into the banqueting hall a golden apple marked "For the Fairest." Of course all the goddesses wanted it, but in the end the choice was narrowed down to these: Venus, Juno, and Pallas Athena. They asked Jupiter to judge between them, but wisely refused to have anything to do with the matter. They told him to go to Mount Ida, near Troy, where the young prince Paris was tending his sheep. He was an excellent judge of beauty, Jupiter declared. Paris, though a royal prince, was doing shepherd's work because his father Priam, the King of Troy, had been warned that this prince would some day be the ruin of his country, and so had sent him away.

His amazement could be imagined when there appeared before him the three Chorus of the three great goddesses. He was not asked, however, to gaze at the radiant divinities and choose which of them seemed to him the fairest, but only to consider the brides each offered and choose which seemed to him best worth bestowing. Nevertheless, the choice was easy. What man care for money was set before him. Juno promised to make him Lord of Europe and Asia, Pallas Athena, that he would lead the Trojans to victory against the Greeks and lay Greece in ruins; Venus, that the fairest woman in all the world should be his. Perhaps she last: he gave Venus the golden apple.

That was the Judgment of Paris, famed everywhere as the real reason why the Trojan War was fought." (Adapted from Edith Hamilton, Mythology)

The Prize Music

"A contention sprung among the Ladies in town, who was the greatest lady for the time to come, and at last they agreed to make a subscription, and divers of the masters should have their rights." (Roger North, c.1749)

Lord Halifax and some other subscribers advertised in the London Gazette that those who would change their Place.

Parish: With no God I change my Place, Happy I of Human Race.

Arias and Trio

Jun: Saturnia, Wife of Thunder’ Jove am I, Beloved by him and Empress of the Sky, Shepherd, sir on me the wondring light! Beware and view me well and Judge a right

Pallas: This way, Mortal, bend thy Eyes, Pallas Claims the Golden Prize; A Virgin Greek Chosen from Spain And Queen of Arms and Arts I Reign.

Venus: Hither turn thee, Gentle Swain, Let not Venus sue in vain, Venus’ air is as a Siren’s, Love rules them, and she rules Love.
Venus: Hither turn thee, Gentle Swain...
Pallas: Hither turn to me again...
Juno: To me, to me, for I am She.
All three: Turn to me for I am She.
Pallas & Juno: She will deceive thee, I'll never leave thee.
Venus: They will deceive thee, I'll never leave thee.

Song

Paris: Distracted I turn but I cannot decide,
So Equall a Title sure never was try'd.
United your Beautys so dazzle the Sight
That lost in a maze,
I giddily gaze,
Confus'd and o'erwhelm'd with a Torrent of Light!
Apart let me view then each Heavenly Fair,
For three at a time there's no Mortall can bear,
And since a gay Robe an ill Shape may disguise,
When each is undrest,
I'll judge of ye best,
For 'tis not a Face that must carry the Prize.
Juno: Let ambition fire thy Mind,
Thou wert born o'er Men to Reign,
Not to follow flocks design'd.
Scorn thy Crook and leave ye Plain.
Crowsns I'll throw beneath thy feet,
Thou on necks of Kings shall tread,
Joys in Circles Joys shall meet,
Joys in Circles Joys shall meet,
Which way e'er thy fancyes lead.
Let not toys of Empire fright.
Toys of Empire pleasures are.
Thou shalt only know delight,
All the Joy but not the Care.
Shepherd, if thou it yield the Prize
For the Blessings I bestow,
Joyfull I'll ascend the Skies,
Happy thou shalt Reign below.

Chorus: Let Ambition fire Mind, etc.

Recitative, Aria and Chorus

Pallas: Awake, awake, thy Spirits Raise,
Waste not thus thy youthfull days,
Pipeing, Toyng, Nymphs decoyng,
Lost in wanton and inglorious Ease.
Hark! the glorious Voices of War
Calls aloud, for Arms prepare!
Drums are beating,
Rocks repeating,
Martiall Musick charms the Joyfull Air.
O what Joys does Conquest yield
When returning from the field,
O how Glorious 'tis to see
The Godlike Hero Crown'd with Victory.
Lawrell wreaths his head surrounding,
Banners waveing in the wind.

Fame her golden Trumpet sounding,
Ev'ry Voice in Chorus Joyn'd.
To me, kind Swain, the Prize resign,
And Fame and Conquest shall be Thine.

Chorus: O how Glorious 'tis to see
The Godlike Hero Crown'd with Victory.

Symphony, Aria and Chorus

Venus: Stay, lovely youth, delay thy Choice,
Take heed lest empty names Enthrall thee,
Attend to Citherea's Voice,
Lo I who am Love's Mother call thee.
Far from thee be anxious care
And racking thoughts that vex the Great,
Empire's but a gilded Snare,
And fickle is ye warrior's Fate.
One only Joy mankind can know,
And Love alone can that bestow.

Chorus: One only Joy mankind can know,
And Love alone can that bestow.

Venus: Nature fram'd thee Sure for Loveing,
Thus adorn'd with ev'ry grace,
Venus self thy form approveing,
Looks with pleasure on thy Face.
Happy Nymph who shall enfold thee,
Circled in her yielding Arms,
Should bright Helen once behold thee,
She'd surrender all her Charms.
Fairest She, all Nymphs transcending,
That the Sun himself has seen,
Were She for the Crown contending,
Thou would'st own her Beauteous Queen.
Gentle Shepherd, if my Pleading
Can from thee thy Prize obtain,
Love himself thy Conquest aiding,
Thou that Matchless Fair shalt Gaine.

Recitative

Paris: I yield, I yield, Oh take the Prize,
And cease, oh cease th'enchanting Song,
All Love's darts are in thy Eyes,
And Harmony falls from thy Tongue.
Forbear, O Goddess of desire,
Thus my Ravish'd Soul to move,
Forbear to Fan the raging fire,
And be propitious to my Love.

Grand Chorus

Chorus: Hither, all ye Graces,
Hither, all ye Loves,
Hither, all ye Hours,
All ye hours, resort.
Billing Sparrows, Coing Doves,
Come all the train of Venus' Court.
Sing all great Citherea's Name,
Over Empire, over Fame, Her Victory proclaim!
Sing and Spread the Joyfull news a Round:
The Queen of Love is Queen of Beauty Crown'd.
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Fritz Klein, concertmaster
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Valerie Ross
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Timpani
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R. Stanley Haight

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Guest Conductor Kenneth Cooper

Harpischordist, pianist, musicologist and conductor Kenneth Cooper is one of the world’s leading specialists in music of the eighteenth century, and one of America’s most exciting and versatile performers. He is famous for his improvisations, which enable him to revive a long-forgotten eighteenth century art, lending extraordinary authenticity to his performances.

Kenneth Cooper has been a featured artist at many festivals, including Spoleto, Caramoor, Marlboro, Mostly Mozart, Chautauqua, Santa Fe, and Salzburg. He has concertized all over the world and been enthusiastically received everywhere. He has been a frequent guest with the Chamber Music Society of Lincoln Center and was soloist in their Live from Lincoln Center telecast of Bach’s Brandenburg Concerto No. 5. Mr. Cooper has revived and often reconstructed dozens of eighteenth, nineteenth, and twentieth century works including Domenico Scarlatti’s ode Contesa della Stagioni, Handel’s pastoral opera Tirsi, Clori e Fleno, John Blow’s masque Amphon Anglicus, and most recently, John Eccles’ enchanting English opera The Judgment of Paris.

The possessor of a PhD in musicology from Columbia University, Kenneth Cooper is on the faculty there as well as at the Manhattan School of Music (where he is the Director of the Baroque Orchestra). His recent CDs and cassettes include J.S. Bach Harpsichord Music on the Musical Heritage Society label, the Bach Gamba-Harpsichord Sonatas with YoYo Ma for CBS, and the award winning Cousins on Nonesuch. His ragtime can be heard on Angel’s brilliant new album Silks and Rags.

Kenneth Cooper has recorded a number of film soundtracks, including Phillips’ Van Gogh Revisited and Milos Forman’s Valmont; he made a brief screen appearance in public television’s The Adams Chronicles. He has been seen in countless television performances and interviews and was called upon by NBC News on the 300th anniversary of Bach’s birth.
Come ye Sons of Art
Anonymous-Henry Purcell

Overture

Song & Chorus: Come, ye sons of art, away,
Tune all your voices and instruments to play
To celebrate this triumphant day.

Duet: Sound the trumpet till you sound
You make the sluggish sea rebound.
On the sprightly hastly play,
All the instruments of joy
That stillful numbers can employ
To celebrate the glories of this day.

Come ye sons of art, away—

Alto: Strike the viol, touch the lute,
Wake the harp, inspire the flute.
Sing your patroness's praise,
In cheerful and harmonious lays.

Bass & Chorus: The day that such a blessing gave,
No common festival should be.
What it justly seems to crave,
Grant, O grant and let it be
The honour of a jubilee.

Soprano: Bid the Virtues, bid the Graces
To the sacred shrines repair,
Round the altar take their places,
Blessing with return of pray!
Their great defender's care,
White Marla's royal zeal
Best instructs you how to pray,
Hurtly from her own
Conversing with the Eternal Throne.

Bass: These are the sacred charms that shield
Her daring hero in the field.
Thus she supports his righteous cause,
Thus to immortal pow'r she draws.

Duet & Chorus: See Nature, rejoicing, has shown us the way,
With innocent revels to welcome the day.
The tuneful grove, and talking hill,
The laughing vale, replying hill,
With charming harmony unite,
The happy season to unite.
Thus Nature, rejoicing—

What the Graces require, and the Muses inspire,
At last we are still and our delight to pay.
Thus Nature, rejoicing——

Our Soloists

Soprano: Josephina Mongolda received her Masters degree in musicology from Columbia University. She has been widely acclaimed for her "extraordinary voice" and "brilliant orationism."
Her credits include New York City's several eighteenth-century operas, including Handel's Acis and Galatea, Esther, and Susanna, as well as Lily's Alice at Gallatea. A superb actress, Ms. Mongolda has commanded attention in such roles as

Luca, Violanta and Rosina, and as she speaks six languages, she has become a renowned recitivist and chamber music master. Her chamber music and orchestral appearances have taken her throughout the United States, Europe and South America. Her festival appearances include Santa Fe, Waterford, Chamber Music Northwest, Cananda, Grand Canyon, and Mahiask Truck Concerts. Ms. Mongolda's diverse repertoire includes performances of works by Bach, Mozart, Goldfinch, and Chamber; she has also been featured as narrator in works of Arcadi Capatial and Douglas Moore,
And in Walton's Façade.

Soprano Catherine Haight is a graduate of Seattle Pacific University and has a busy career as a soloist on the vocal scene. She has appeared as soloist with Orchestra Seattle and Seattle Chamber Singers in their presentations of the Faure Requiem, Haydn's oratorio Thetosis, past productions of Mozart's Marriage and Bach's Cantata for soprano solo, Juozue Port in Italy, and American Landen. In addition to her many appearances with Orchestra Seattle and Seattle Chamber Singers, Ms. Haight has also sung solo with the Bellevue Chamber Chorus, Pacific Northwest Ballet, and the Skagit Valley Bach Choir.

Northwest native Emily Lunde made her solo debut with Orchestra Seattle's String Serenaders in its grand presentation of Bach's Brandneh Mass. Ms. Lunde makes frequent solo appearances with many other Northwest ensembles: she has soloed in the Seattle Symphony's Baroque series under the baton of Roger Weiss and was the featured soloist with City Cantabile Singers in the world premiere of Fred West's oratorio in celebration of Earth Day. Emily's solo performances with the New Westminster 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.

Marvin Regler, from Langley, BC, is presently teaching on the Voice Faculty at the university of Washington. Last year Mr. Regler sang leading roles in Opera's production of Rigoletto and Eugene Ballet's production of Kurt Weil's Seven Deadly Sins. He has been an active soloist and voice teacher in Canada as well as being a member of the Vancouver Opera and the Vancouver Chamber Choir. In December, Mr. Regler was soloist in the Mozart Requiem with the Williamette Orchestra and Master Chorus in Salem. In June he will perform with the Oregon Baroque Ensemble in a production of Orpheus by Louis N. Cjérambaut (1767-1949).

Tenor Stephen P. Wall has appeared many times with the orchestra as well as with the Seattle Opera through some of these operas. At last they agreed to make a subscription, and divers of the masters should have their rights." (Roger North, c.1767).

The Judgment of Paris
William Congreve-John Eccles

"The godess goddess of Discord, Eras, was naturally not popular in Olympus, and when the gods gave a banquet they were apt to leave her last. Presenting this deeply, she determined to make trouble — and she succeeded very well indeed. At an important marriage, that of King Peleus and the sea nymph Thetis, to which she alone of all the divinities was not invited, she threw into the banquet hall a golden apple marked "For the Fairest." Of course all the goddesses wanted it, but in the end the choice was narrowed down to three: Venus, Juno, and Pallas Athena. They asked Jupiter to judge between them, but wisely refused to have anything to do with the matter. He told them to go to Mount Ida, near Troy, the shrine of the young prince Paris was tending his sheep. He was an excellent judge of beauty, Jupiter told them. Paris, though a royal prince, was doing shepherd's work because his father Priam, the King of Troy, had been warned that this prince would some day be the ruin of his country, and so had sent him away.

His amazement can be imagined when there appeared before him the three great goddesses of the three great gods in the presence of her husband. He was not asked, however, to gaze at the radiant divinities and choose which of them seemed to him the fairest, but only to consider the bribes each offered and choose which seemed to him best worth receiving. Nevertheless, the choice was not easy. What man care for most was set before him. Juno promised to make him Lord of Europe and Asia, Pallas Athena, that he would lead the Trojans to victory over the Greeks and lay Greece in ruins; Venus, that the fairest woman in all the world should be his. Perhaps the last: he gave Venera the golden apple.

That was the Judgment of Paris, famed everywhere as the real reason why the Trojan War was fought." (Adapted from Edith Hamilton, Mythology)

The Prize Music

"A contention sprung among the Quoines in town, who was the grassest boaster of the three for one, and some for others, and at last they agreed to make a subscription, and divers of the masters should have their rights." (Roger North, c.1767).

Lord Halifast and some other subscribers advertised in the London Gazette that he would change their Place.

Paro: With no God I change my Place, Happy of Human Race.

Arias and Trios

Juno: Saturnus, Wife of Thunder, Jove am I,
Beloved by him and Embriss of the Sky,
Shepherd, fix on me thy warning flight! Beware and view me well and Judge a right

Pallas: This way, Mortal, bend thy Eyes,
Pallas Claims the Golden Prize; A Virgin Greatest from Spain
And Queen of Arms and Acts I Reign.

Venus: Hither turn thou, Gentle Swan,
Let not Venus sue in vain,
Venus and Jove's sweetest
dearest rule them, and she rules Love.
Music from the High Baroque Courts I
Kenneth Cooper, guest conductor