Orchestra Seattle and Seattle Chamber Singers
George Shangrow, Music Director

Present

A Baroque Christmas
featuring four Magnificat settings
December 4th & 6th, 1992

Antonio Caldara
Soloists:
Soprano — Cathy Haight
Alto — Emily Lunde
Tenor — Paul Benningfield
Bass — Andrew Danilchik

Henry Purcell

Giovanni Palestrina

INTERMISSION

C.P.E. Bach
Magnificat
Quia respexit
Quia Fecit
Et misericordia eius
Fecit potentiam
Suscepit Israel
Gloria
Sicut erat
Soloists:
Soprano — Cathy Haight
Alto — Emily Lunde
Tenor — Stephen Wall
Bass — Paul Benningfield

Orchestra Seattle/Seattle Chamber Singers are artists-in-residence at University Unitarian Church
Special thanks to Kristina Newman, harpsichord tuner
SEATTLE CHAMBER SINGERS

SOPRANO
Jane Blackwell
Mildred Culp
Crissa Cugini
Kyla DeRemer
Dana Durasoff
Christina Fairweather
Schele Gisleson
Catherine Haight
Kathy Hanson
Meg Harrison
Julia Jaundalteris
Jill Kraakmo
Alexandra Mileta
Jennifer Mileta
Penelope Nichols
Emmy Purainer
Pamela Silimperi
Barbara Stephens
Mina Lee Thomas
Liesel Van Cleeff
Sue Woodcock
Margaret Wright

ALTO
Laila Adams
Sharon Agnew
Margaret Alsup
Kay Benningfield
Luna Bitzer
Marta Chaloupka
Mary Beth Hughes
Suzanne Means
Laurie Medill
Ann Minzel
Janet Ellen Reed
Nancy Robinson
Linda Schuffele
Nancy Shasteen
Nedra Slauson
Vicki Thomas

TENOR
Ralph Cobb
Ron Haight
Tom Nesbitt
Paul Raabe
Jerry Sams
Ed Winkey

BASS
DeWayne Christenson
Andrew Danilichik
Douglas Durasoff
Mitsuhiro Kawase
Jim Macmon
Robert Platt
Phil Rohrbough
Bob Schilperoort
John Stenseth
Jesse Stern
Richard Wykoff

ORCHESTRA SEATTLE

Orchestra Seattle operates on a basis of rotating seating, therefore personnel are listed alphabetically in each section.

VIOLIN
Susan Dunn
Kristin Fletcher
Sue Herring
Deb Kirkland, principal
second
Fritz Klein, concert master
Pamela Kummert
Eileen Lusk
Miriam Scholz-Carlson

CELLO
Valerie Ross
Julie Reed, principal

BASS
Richard Edwards
Alan Goldman

FLUTE
Kate Alverson, principal
Kirsten McNamara

OBOE
Huntley Beyer
Shannon Hill, principal

BASSOON
Chris Harshman

TROMBONE
Cuauhtemoc Escobedo

HORN
Jennifer Crowder
William Hunnicutt, principal

TRUMPET
Gary Fladmoe
Richard Fowler
Dennis Schreffler
Tony Teehan, principal

TIMPANI
Daniel Oie

HARP
Robert Keckley

The Publications Manager would like to thank Kay Benningfield and Eileen Lusk for supplying the roster.
Magnificat Translation

Magnificat anima mea Dominum.  
Et exsultavit spiritus meus in Deo, salutari meo.  
Quia respexit humilitatem ancillae suae:

Ecce enim ex hoc beatam me dicent omnes generationes  
Quia fecit mihi magna qui potens est:  
Et sanctum nomen eius.  
Et misericordia eius a progenie in progenies timentibus eum.  
Fecit potentiam in brachio suo:  
Dispersit superbos mente cordis sui.

Deposuit potentes de sede,  
Et exaltavit humiles.  
Esurientes implevit bonis:  
et divites dimisit inanes.  
Suscepit Israel puerum suum,  
recordatus misericordiae suae.  
Sicut locutus est ad patres nostros,  
Abraham, et semini eius in saecula.  
Gloria Patri et Filii et Spiritui Sancto.

Sicut erat in principio, et nunc et semper, et in saecula saeculorum.  
Amen.

My soul doth magnify the Lord.  
And my spirit hath rejoiced in God my Savior.  
For he hath regarded the low estate of his handmaiden:  
For, behold, from henceforth shall call me blessed all generations.  
For he that is mighty hath done to me great things;  
And holy is his name.  
And his mercy is on them  
That fear him from generation to generation.  
He hath showed strength with his arm;  
He hath scattered the proud in the imagination of their hearts.  
He hath put down the mighty from their seats,  
And exalted them of low degree.  
He hath filled the hungry with good things;  
And the rich he hath sent empty away.  
He hath helped his servant of Israel,  
In remembrance of his mercy.  
As he spake to our fathers,  
To Abraham, and to his seed forever.  
Glory be to the Father, and to the Son, and to the Holy Ghost,  
as it was in the beginning, is now, and ever shall be world without end.  
Amen.

Mark Your Calendars!  
with these Orchestra Seattle  
Seattle Chamber Singers events:

Baroque Courts I  
February 7, 1993  
McKay Chapel, Lakeside School  

Featuring the music of J.S. Bach, Handel, Vivaldi & Morley.  Treat yourself like royalty!

Valentine's Day Ball  
February 14, 1993  
Spanish Ballroom  
Four Seasons Olympic Hotel  

It’s never too early to be thinking of love and romance!  
More details about our special ball and annual Chamber Music Marathon TBA.  

Call 682-5208 for more information.

Handel's  
SAMSON  

Don't miss this premiere Seattle performance of Handel's dramatic oratorio, SAMSON.  

January 31, 1993  
3:00 pm  
Meany Theatre, U of W  

Seattle Chamber Singers  
Orchestra Seattle  
George Shangrow, Music Director  

Tickets $12.00/gen. $10.00/seniors & students  
Call TicketMaster or 682-5208
Antonio Caldara

The son of a violinist, Caldara (1670 - 1736) began his career as a choirboy at St. Mark's Cathedral in Venice, becoming proficient as a viol player, cellist, and keyboard player. His first important post began in 1699, when he was appointed maestro di capella da chiesa e dal teatro to Gonzaga Duke of Mantua, a prince renowned for his dissolute way of life and dedication to operatic productions of the grandest scale.

Before leaving the service of Mantua in 1707, just a few months before the Duke's mysterious death, Caldara traveled widely and held a post in Rome which brought him into contact with Handel, Alessandro and Domenico Scarlatti, and Corelli. The position that would occupy him for the rest of his life, Vice-Kapellmeister to the Holy Roman imperial court of Charles VI, was achieved in 1717. Although this Viennese post was demanding, Caldara achieved great success and was a particular favorite of Charles.

Caldara was one of the most prolific composers of an unusually productive generation. While his output includes a variety of instrumental pieces, the great bulk of his music (estimated at over 3,400 items) comprises vocal works.

Giovanni Palestrina

Giovanni Pierluigi, called da Palestrina after his birthplace (c. 1525 -94), was the Catholic composer of the Counter-Reformation. He served as organist and choirmaster at various churches including St. Peter's in Rome. His patron, Pope Julius III, fudged on the rules and appointed him a member of the Sistine Chapel choir even though, as a married man, he was ineligible for this semi-ecclesiastical post. He was dismissed by a latter, more rule-abiding pope (who shall remain nameless) but ultimately returned to St. Peter's, where he spent the last 23 years of his life. Palestrina's music gives voice to the religiosity of the Counter Reformation, its transports and its visions. He created a musical expression ideally suited to moods of mystic exaltation. Contemplative beauty and intense emotion combine as an act of faith.

As a true Italian, Palestrina was very sensitive to the needs of the human voice. It was from this vantage point that he viewed his raison d'être as a church composer: "I have held nothing more desirable than that what is sung throughout the year, according to the season, should be agreeable to the ear by virtue of its vocal beauty."

Henry Purcell

Henry Purcell's (c. 1659 - 95) brief career began the court of Charles II, extended through the turbulent reign of James II and into the period of William and Mary. He held various posts as singer, organist, and composer. His works cover a wide range, from the large contrapuntal choruses of the religious anthems to patriotic songs.

Although very much a native son, he saw the value of "borrowing" from the Continent. He successfully assimilated from abroad a dynamic instrumental style, movement toward major-minor tonality, the recitative and aria forms of Italian opera, and the pointed rhythms of the French.

C.P.E. Bach

Carl Phillip Emanuel Bach (1714 - 88) was the second son of Johann Sebastian and considered one of the outstanding figures of the late Rococo. Like father, like son; C.P.E. was no slouch — he composed more than 200 clavier works and 52 clavier concertos, 18 symphonies, a quantity of chamber & church music, and roughly 250 songs.

His singing fluency, the freshness of his thematic material, and his poetic slow movements endeared him to the masters of the Classical era. The deeply emotional content of his music transcends the limitations of being simply gallant entertainment. In his own words, "It seems to me that it is the special province of music to move the heart."