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Thank You For Your Support!
Orchestra Seattle and Seattle Chamber Singers

Orchestra Seattle and the Seattle Chamber Singers welcome you on a musical journey this 1995-96 concert season as we travel from the music of the Baroque, to contemporary classical works, to works of oratorio. Led by founder and music director George Shangrow, OS/SCS is a 120member, semi-professional orchestra and chorus. The membership includes professional musicians, music teachers, composers, and highly skilled amateurs. Since its founding in 1969, OS/SCS has been at the center of Seattle's musical life and has provided artistically challenging and rewarding opportunities for both Northwest artists and audiences. OS/SCS is distinguished by championing the works of Northwest composers. The group has performed or premiered major orchestral works by Northwest composers during every concert season. In addition, Orchestra Seattle and the Seattle Chamber Singers have a unique reputation as one of Seattle's most accomplished interpreters of the music of Handel and Bach. During the 27th season, Orchestra Seattle and the Seattle Chamber Singers will be performing many of the great works of both Handel and Bach including Bach's St. Matthew Passion on Good Friday. The group will also celebrate Bach's birthday in March. As in past seasons, OS/SCS will present the Baroque Courts Concerts in Seattle, and this year, in Bellevue. There will be two performances of the ever-popular Messiah on December 15th and 17th at First Free Meth- odist Church. January brings an encore performance of the Three Piano Concerto concert – three concerti featuring three talented pianists. The season will conclude in May with a performance of SaintSaëns’ Organ Symphony, coupled with Seattle composer Robert Keyserly’s Symphony #2, Ferdinand the Bull. It promises to be a fun and interesting season!

George Shangrow

George Shangrow, Conductor, is Music Director of Orchestra Seattle and the Seattle Chamber Singers, a position he has held since 1969 when he founded the organization. His repertoire includes music of all eras with special emphasis on the Baroque and 20th Century literature. He has been featured guest conductor with the Sapporo (Japan) Symphony, Seattle Symphony, Oregon Symphony, Northwest Chamber Orchestra, and other ensembles. He has conducted the world premiers of six operas in addition to the classical opera repertoire, primarily of Mozart. He was Music Director and Conductor of Pacific Chamber Opera from 1976 to 1978. As a professor, Mr. Shangrow has taught at Seattle University and Seattle Community College and is a frequent lecturer throughout the Northwest. With his ensembles he has toured Europe several times and has performed throughout the United States as a chamber musician. As a keyboardist he is sought after accompanist and has appeared in recitals with many Northwest artists. He has performed extensively abroad with the Coho-Shangrow Duo. Mr. Shangrow has recorded with Voyager Records, Edel Records, and Lyman Digital Recording. Northwest music lovers also know George as a broadcast host on Classic KING-FM.

Orchestra Seattle

George Shangrow, music director

Orchestra Seattle operates on a basis of rotating seating, musicians are listed alphabetically.

VIOLINS
Leah Bartell
Dean Drescher
Susan Dunn Owens
Sue Herring
Deb Kirkland, principal second
Fritz Klein, concertmaster
Pam Kummert
Pam Machelet
Avron Maletsky
Gregor Nitsche
Druska Salisbury-Milan
Janet Showalter

CELLOS
Evelyn Albrecht
Rosemary Berner
Valerie Rees
Karen Thomson
Matthew Wyatt, principal

OBES
M. Shannon Hill, principal
Susan Warden

ENGLISH HORN
Geoff Grashorn

TRUMPETS
Andy Dolphin
John Falakow
Gordon Ullmann, principal

TROMBONES
Cuauhtemoc Becbedo, principal
David Holmes
Chad Kirby

Tuba
David Brewer

BASSES
Glenn Casper
Allan Goldman, principal
Jay Wilson

CLARINETs
Alan Lawrence
Cindy Ronda, principal

FRUTRES
Jeff Eldridge
Lawrence Judge, principal

DANCE SASSON
Michele Jolet

FRENCH HORNS
Barney Blough
Don Crevie
William Hunnicutt, principal
David McBride

HARP
Naomi Kato

PIANO/CELSTE
Robert Vienneaux

ORGAN
Tamara Still

Seattle Chamber Singers

George Shangrow, music director

SOPRANOS
Jennifer Adams
Patty Adams
Barb Anderson
Sue Cobb
Crissa Cugini
Andrea D’Ambrosia
Kyla DeFemter
Dana Durafos
Cinda Freece
Catherine Haligh
Lorelly Knowles
Jill Kranzko
Nancy Lewis
Alexandra Miletta
Paule Rimmer
Anna Schwindler
Liesel Van Cleeff

ALTOS
Sharon Agnew
Wendy Borton
Kay Beningfield
Lora Bitzer
Cheryl Blackburn
Jane Blackwell
Dawn McGrew
Suzi Means
Laurie Medill
Nancy Shasteen
Nedra Slauson
Adrienne Thomas

TENORS
Alex Chan
Ralph Cobb
Jon Lange
Tom Nesbit
Jerry Same
Ben Waldman
Jim Whitson
David Zapolsky

BASSES
Andy Danilchik
Doug Durafos
Dick Etherington
Peter Henry
Rob Jones
Rob Kline
Jim Macemon
Rob Platt
Bob Schipers
John Stenseth
Richard Wyckoff

* Denotes members of treble choir.

Orchestra Seattle and the Seattle Chamber Singers would like to thank Classic KING 98.1

For its support!
present

A CHRISTMAS CONCERT

First United Methodist Church
December 1, 1995 • 8:00 pm

Hodie, by Ralph Vaughan Williams

I. Prologue
II. Narration
III. Song
IV. Narration
V. Choral
VI. Narration
VII. The Oxen
VIII. Narration
IX. Pastoral
X. Narration
XI. Lullaby
XII. Hymn
XIII. Narration
XIV. The March of the Three Kings
XV. Choral
XVI. Epilogue

Soloists:
Emily Lunde, soprano
Paul Benningfield, tenor
Brian Box, baritone

INTERMISSION

Fantasies on Christmas Carols, by Robert Kechley
I. Christmas Feast
II. Lullabye
III. Scherzo
IV. Lo, How a Rose e’er Blooming

Four Christmas Carols, arranged by David Willcocks
A Traditional Sing-a-Long – Please Join In!
God Rest You Merry Gentlemen
O Come All Ye Faithful
The First Nowell
Hark! the Herald Angels Sing

Sponsored in part by grants from the King County Arts Commission, the Washington State Arts Commission, the Corporate Council for the Arts, The Boeing Company, and Paccar Foundation
Special thanks to Seafirst Bank, Simply Elegant, Classic KING-FM 98.1, and Davis Wright Tremaine
Guest Artists

Emily Lunde, mezzo-soprano, is a Seattle native who has sung extensively with many of the area's finest choral ensembles and orchestras including the Seattle Symphony, the Seattle Symphony Chorale, the Seattle Chamber Singers and Orchestra Seattle, the Choir of the Sound, the Seattle Choral Company, the Everett Symphony, as well as the Pacific Northwest Ballet.

Emily was given the honor to have written for her the mezzo solo in Northwest conductor/composer Fred West's environmentally focused tribute to Chief Seattle, *Upon This Land*, which was premiered in Seattle on Earth Day 1990.

She has sung under the baton of many familiar Northwest conductors including Gerard Schwartz, George Shangrow, Robert Scandrett, Robert Metzger, Charles Long and New York harpsicordist/conductor, Kenneth Cooper, for which she portrayed the role of Juno in John Eccles' *Jugendfiß of Paris*.

Although mostly known for her oratorio and concert work, Emily is at home on the stage as well, recently performing opera scenes from *Carmen*, *Lucia*, *Rigoletto*, *Madama Butterfly* and *Cavalleria Rusticana* plus scenes from the musicals *West Side Story* and *Man of La Mancha* for the Chaspen Foundation for the Arts.

Before coming to the Northwest, Paul Benningfield, tenor, was an active performer in the Midwest, performing concert repertoire with the Cleveland Orchestra and Saint Paul Chamber Orchestra. In the Pacific Northwest, he has been a featured soloist with Orchestra Seattle and Seattle Chamber Singers, Choir of the Sound, University of Puget Sound Community Chorus, Whatcom Chorale, Bellingham Symphony Orchestra, and Olympia's Masterworks Ensemble. His career includes music professorships at Michigan State University and the University of Akron, as well as performances of recital, oratorio, concert, and operatic literature. With Orchestra Seattle and Seattle Chamber Singers he has performed solo roles in J.S. Bach's *St. Matthew Passion* and *Christmas Oratorio*, Handel's *Samson* and *Look Down Harmonious Saint*, and Mendelssohn's *Elijah*. Paul sang with the Tacoma Opera in their 1993-94 season.

Baritone Brian Box is a native of Washington and received his Master of Music degree in vocal performance from Western Washington University. Mr. Box has appeared frequently with OS/SCS as a soloist in cantatas and oratorios. Among his credits are performances of Brahms' *Four Last Songs* with the Western Washington University Orchestra and the leading role in Dominic Argento's opera *Postcard from Morocco* at the University of British Columbia. He is a regular performer with Northwest Opera in Schools, Etc. and Seattle Opera's education program and made his Seattle Opera solo debut as the Corporal in *The Daughter of the Regiment*.

Do You Wish You Knew More About Classical Music?

Join musicologist and instructor Hans Sonntag when he teaches his class “Infinite Joy of Classical Music.” His informal classes are suited for everyone from absolute beginners to those who are knowledgeable listeners. Classes are taught on the campus of the University of Washington and in Kirkland. For more information, contact Mr. Sonntag at (206) 821-6272.

Start the New Year with Music!
**Program Notes by Gary Gladnode**

Ralph Vaughan Williams' *Hodie ("This Day")* is a piece that the composer clearly intended as a profound statement of his ethical beliefs. Vaughan Williams composed this work for the Christmas season to counteract the commercialization of the holiday. The piece is a response to the materialism and superficiality that had come to define the Christmas spirit in his time, and it is a call to return to the deeper, more meaningful aspects of the holiday.

The music itself is based on a setting of a Latin text that speaks of the birth of Christ as a time of joy and peace, and of the love and compassion that should be the hallmark of a truly Christian Christmas.

Vaughan Williams' *Hodie* is a powerful piece that has become a beloved Christmas favorite. It is a work that speaks to the heart and soul, and it is a testament to the enduring power of music to communicate the deepest truths of the human experience.
appearance of the angel of the Lord to the shepherds in the field, their fear and reassurance, their adoration of the child in Bethlehem, and their own telling of the story of Christ's birth.

The imagery of the manger scene and the adoration of the child as seen through present-day eyes are depicted in the seventh movement, "The Oxen." The text is a poem by Thomas Hardy, "Christmas Eve, and twelve of the clock. "Now there they are on their knees, an elder said as we sat in a flock by the embers in hearth side ease.

A brief narration from the second chapter of Luke follows telling of the return of the shepherds from their visit to the manger and their glorifying God for what they had heard and seen.

Their song is a hear in a setting of the poetry of George Herbert, "The shepherds sing; and shall I silent be? My God, no hymn for thee? My soul's a shepherd too: a flock it feeds of thoughts and words, and deeds.

Another verse from the second chapter of Luke tells of Mary's consideration of the events she had experienced and serves as the introduction to the lullaby, "Sweet was the song of the Virgin saint." This leads to the hymn setting of William Drummond's "Bright Portals," the text of which begins, "Bright portals of the sky, embassy'd with sparkling stars, doors of eternity, with diamond bars, your arcs rich uphold, Loose all your bolts and springs, open wide your leaves of gold, that in your roofs may come the King of Kings."

Narration again tells of the journey of wise men from the east to seek out the newborn king and worship him. The story is then told musically in "The March of the Three Kings." The text, "From kingdoms of wisdom secret and far come Caspar, Melchior, Baltasar; they ride through time, they ride through night led by the star's foretelling light," is also a poem by Ursula Vaughan Williams, whom the composer had married in 1953 at the age of eighty.

A verse of anonymous authorship and one by Ursula Vaughan Williams combine to furnish the text to the "Three Kings" movement, a chorale which calls us to wake from the dreams of night to the Light brought into the world by the birth of Christ.

The cantata closes with an epilogue. First, the gospel of John tells us of the Word being made flesh in Christ. Then Vaughan Williams returns to Milton's "From Hymns on the Morning of Christ's Nativity to give us a universal vision of peace for all seasons. In "Ring out, ye crystal spheres," we are exhorted to musically rejoice at the events of the first Christmas.

The music is full of the joy and goodwill of a good man. Cecil Gray probably summed up the essence of Ralph Vaughan Williams as it appears in Hodie when he wrote: "He founds about in the sea of his ideas like a vast and unending poignancy, with great puffing and blowing; yet in the end, after tremendous efforts and an almost heroic tenacity, there emerges, dripping and exhausted from the struggle, a real and lovable personality, unassuming, modest, and almost apologetic. His personality is wholly and without admissure English, and this is at once his virtue and his defect."

Robert Kechley Fantasies on Christmas Carols notes by GS

There are many tunes, both familiar and un

-contained in Bob Kechley's Fantasies. I asked him to write this piece for me in 1980 when I conducted the Northwest Chamber Orchestra strings for their Christmas show, so the work was originally performed with 16 strings and harpsichord. In the past few weeks Bob has composed the first three movements for full orchestra. The final movement, "Lo How a Rose," remains in its original form, composed for 7 string parts and chorus for a Seattle Chamber Singers program in 1970. See how many of the tunes begin:

I. Wassail Song; Good King Wenceslas; O Little Town of Bethlehem (in Vaughan Williams version); We Wish You a Merry Christmas; O Infant Jesus

II. Noel Nouvelet; Silent Night

III. La Noel Don; March of the Three Kings

IV. God Rest Ye Merry, Gentlemen

V. Home on the Morning of Christ's Nativity

VI. Hodie (This Day)

VII. Christmas Eve, and twelve of the clock. "Now they all on their knees," An elegy on the end of the year. By the embers in hearth side ease.

We printed the whole address where They dwell in their straw pens, Now did not care one of them to Doubt they were keeping them.

So fair a few few would wander In these years yet, I fear If someone said on Christmas Eve, "Cress, see the open road."

In the lonely bower by tender counsel O'Gara and all. "Do you leave me in the glooms, Hoping it might be so."

VIII. Narration

And the shepherds returned, glorifying and praising God for all the things that they had heard and seen, as it was told unto them. 

Hodie (This Day)

A Canons for Christmas
appearance of the angel of the Lord to the shepherds in the field, their fear and reassurance, their adoration of the child in Bethlehem, and their own telling of the story of Christ's birth.

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Their song is heard in a setting of the poetry of George Herbert, "The shepherds sing; and shall I silent be? My God, no hymn for thee? My soul's a shepherd too: a flock it feeds of thoughts and words, and deeds."

Another verse from the second chapter of Luke tells of Mary's consideration of the events she had experienced and serves as the introduction to the lullaby, "Sweet was the song of the Virgin child." This leads to the hymn setting of William Drummond's "Bright Portal," the text of which begins, "Bright portals of the sky, emboss'd with sparkling stars, doors of eternity, with diamond bars, your arcs rich uphold. Loose all your bolts and springs, open wide your leaves of gold, that in your roofs may come the King of Kings."

Narration again appears to tell of the journey of wise men from the east to seek out the newborn king and worship him. The story is then told musically in "The March of the Three Kings." The text, "From kingdoms of wisdom secret and far come Caspar, Melchior, Balthasar; they ride through time, they ride through night led by the star's foretelling light." is from a poem by Ursula Vaughan Williams, whom the composer had married in 1953 at the age of eighty.

A verse of anonymous authorship and one by Ursula Vaughan Williams combine to furnish the text to the "Hodie" movement, a chorale which calls us to wake from the dreams of night to the Light brought into the world by the birth of Christ.

The cantata closes with an epilogue. First, the gospel of John tells us of the Word being made flesh in Christ. Then Vaughan Williams returns to Milton's "From Hymn on the Morning of Christ's Nativity" to give us a universal vision of peace for all seasons. In "Ring out, ye crystal spheres," we are exhorted to musically rejoice at the events of the first Christmas.

The music is full of the joy and goodwill of a good man. Cecil Gray probably summed up the essence of Ralph Vaughan Williams as it appears in "Hodie" when he wrote: "He founds about in the sea of his ideas like a vast and ungrudging possessor, with great puffing and blowing; yet in the end, after tremendous efforts and an almost herculean tenacity, there emerges, dripping and exhausted from the struggle, a real and lovable personality, unassuming, modest, and almost apologetic. His personality is wholly and without admixture English, and this is at once his virtue and his defect."

Robert Keechy Fantasies on Christmas Carols notes by GS
There are many tunes, both familiar and uncontained in Bob Keechy's Fantasies. I asked him to write this piece for me in 1980 when I conducted the Northwest Chamber Orchestra strings for their Christmas show, so the work was originally performed with 16 strings and harpsichord. In the past few weeks Bob has recomposed the first three movements for full orchestra. The final movement, "To How a Rose," remains in its original form, composed for 7 string parts and chorus for a Seattle Chamber Singers program in 1970. See how many of the following tunes you can find:

I. Wassail Song; Good King Wenceslas; O Little Town of Bethlehem (in Vaughan Williams version); We Wish You a Merry Christmas; O Infant Jesus
II. Noel Nouvelet; Silent Night
III. Riu, Riu Chiu; Fum, Fum, Fum; E La Dona; March of the Three Kings
IV. God Rest Ye Merry, Gentlemen
V. Lo, How a Rose E'er Blooming
VI. Silent Night
VII. O Little Town of Bethlehem
VIII. The First Noel
IV. Narration
And it came to pass in those days, that there went out a decree from Caesar Augustus, that all the world should be taxed. And all went to be taxed, every one into his own city. And Joseph also went up from the city of David, which is called Bethlehem, to be taxed with Mary his espoused wife, being great with child. And while they were there, they found no room to lodge in the inn; and laid him in a manger, because there was no room for them in the inn.

VIII. Narration
And the shepherds returned, glorifying and praising God for all the things that they had heard and seen, as it was told them same.
Program Notes by Gary Fadmoe

Ralph Vaughan Williams Hodie ("This Day")

Ralph Vaughan Williams once said of himself that "the composer must not shut himself up and think about art, he must live with his fellows and make his art an expression of the whole life of the community." In that one remark, Vaughan Williamsconcisely described the very essence of his own musical style, a musical language which blended the elements of English folk-songs, English hymnody, and English literature of the seventeenth century into expressions which brought the composer to the forefront among English nationalistic composers of the twentieth century.

Vaughan Williams was born in Down Ampney, England, in 1872. He attended the Royal College of Music where he studied with Hubert Parry and Charles Villers Stanford. He then studied for a time in Berlin with Max Bruch. After receiving a doctorate from Cambridge in 1901, Vaughan Williams served as organist at the St. Barnabas Church in London, founded and led a choral and orchestral society, edited the English Hymnal, and began his career as a composer. In 1904 he first became acquainted with the folk-songs of the Tudor period of English history. The music made such an impression upon him that he joined the Folk-Song Society and dedicated himself to the study and research of this music. His own compositional goal became that of writing ambitious compositions in which he might showcase the rich heritage of the English folk-tune.

In 1908, while still disenchanted with his own composing skills, he went to Paris and studied for eight months with Maurice Ravel. This experience gave him new confidence and solidified the view that he could best reach his goal of nationalistic expression in music by making the English folk-song the point of departure. His approach served him well in an active compositional career which ended with his death in 1958, his eighty-sixth year.

Hodie is the last of the great large-scale choral works which Vaughan Williams composed. Written between 1953 and 1954, it was first performed when the composer was nearly eighty-two, and James Day, one of the several biographers of Vaughan Williams, suggests that the music might better have been viewed as the product of a man twenty-two than one of eighty-two. Such an analysis is indicative of the youthful exuberance which pervades the work.

A cantata for Christmas, Hodie is scored for large orchestra, organ, soprano, tenor, baritone, treble voices, and chorus. As he had done in the text of his Dona Nobis Pacem, Vaughan Williams melded verses from the Scriptures with poetic accounts of nativity. The result was the combination of beautifully simple narration, the Christmas story with profoundly moving expressions of adoration for a child whose birth would change the lives of people for centuries to come.

The work opens with a Prologue which proclaims with festive rejoicing the birth of Christ. Vaughan Williams chose the text from the Vespers for Christmas Day which reads "Nowell! Hodie Christus natus est!" - Nowell! This day Christ is born. To conclude the movement he adds a contrasting "Alleluia" which features off-the-beat choral accompanied and modal scale patterns which lend an air of mystery to the music.

The second movement is a narration of the verses from the gospels of Matthew and Luke which tell of the anguish of Joseph at his discovery of Mary's pregnancy and his reassurance by the angel of the Lord.

The soprano then sings a tender song, "It was the winter wild, while the Heavn-born child, all meanly wrapt, in the rude manger lies." The text is Milton's From Hymn on the morning of Christ's Nativity.

Additional narration follows. This time it is a passage from the second chapter of Luke which relates the story of the taxation decree of Caesar Augustus and the journey of Mary and Joseph to Bethlehem to comply with the decree. While there, Mary gave birth to a son, wrapping him in swaddling clothes and laying him in a manger because there was no room for them in the inn.

A text by Miles Coverdale, after Martin Luther, serves as the inspiration for the fifth movement, a chorale, "The Blessed Son of God came only in a crib poor did lie." This is followed by the narration of the story of the...
Please join us in the following Carols:

**God Rest You Merry, Gentlemen**
God Rest You Merry, Gentlemen,
Let nothing you dismay,
For Jesus Christ our Saviour
Was born upon this day,
To save us all from Satan’s power
When we were gone astray:
O tidings of comfort and joy.

From god our heav’nly Father
A blessed angel came,
And unto certain shepherds
Brought tidings of the same,
How that in Bethlehem was born
The Son of God by name:
O tidings of comfort and joy.

Now to the Lord sing praises,
All you within this place,
And with true love and brotherhood
Each other now embrace;
This holy tide of Christmas
All others doth deface
O tidings of comfort and joy.

**The First Nowell**
The first Nowell the angel did say
Was to certain poor shepherds in fields as they lay;
In fields where they lay, keeping their sheep,
On a cold winter’s night that was so deep:
Nowell, Nowell, Nowell,
Born is the King of Israel!

They looked up and saw a star,
Shining in the East, beyond them far;
And to the earth it gave great light,
And so it continued both day and night:
Nowell...

And by the light of that same star,
Three wise men came from country far;
To seek for a king was their intent,
And to follow that star wherever it went:
Nowell...

Then let us all with one accord
Sing praises to our heav’nly Lord,
That hath made heav’n and earth of naught,
And with his blood mankind hath bought:
Nowell...

**O Come, All Ye Faithful**
O come, all ye faithful,
Joyful and triumphant,
O come ye to Bethlehem;
Come and behold him
Born the King of Angels:
O come let us adore him,
O come let us adore him,
O come let us adore him,
Christ the Lord!

Sing, choirs of angels,
Sing in exultation,
Sing, all ye citizens of heav’n above;
Glory to God in the highest:
O come...

Yea, Lord, we greet thee,
Born this happy morning,
Jesu, to thee be glory giv’n;
Word of the Father,
Now in flesh appearing:
O come...

**Hark! the Herald Angels Sing**
Hark! the herald angels sing
Glory to the newborn King;
Peace on earth and mercy mild,
God and sinners reconciled:
Joyful all ye nations rise,
Join the triumph of the skies,
With th’angelic host proclaim,
Christ is born in Bethlehem.
Hark! the herald angels sing
Glory to the newborn King.

Hail the heav’n-born Prince of Peace!
Hail the Sun of Righteousness!
Light and life to all he brings,
Risen with healing in his wings;
Mild he lays his glory by,
Born that man no more may die,
Born to raise the sons of earth,
Born to give them second birth.
Hark! the herald angels sing
Glory to the newborn King.
Orchestra Seattle and Seattle Chamber Singers

Orchestra Seattle and the Seattle Chamber Singers welcome you on a musical journey this 1995-96 concert season as we travel from the music of the Baroque, to contemporary classical works, to works of oratorio.

Led by founder and music director George Shangrow, OS/SCS is a 120-member, semi-professional orchestra and chorus. The membership includes professional musicians, music teachers, composers, and highly skilled amateurs. Since its founding in 1969, OS/SCS has been at the center of Seattle's musical life and has provided artistically challenging and rewarding opportunities for both Northwest artists and audiences. OS/SCS is distinguished by championing the works of Northwest composers.

The group has performed or premiered major orchestral works by Northwest composers during every concert season. In addition, Orchestra Seattle and the Seattle Chamber Singers have a unique reputation as one of Seattle's most accomplished interpreters of the music of Handel and Bach.

During the 27th season, Orchestra Seattle and the Seattle Chamber Singers will be performing many of the great works of both Handel and Bach including Bach's St. Matthew Passion on Good Friday. The group will also celebrate Bach's birthday in March. As in past seasons, OS/SCS will present the Baroque Courts Concerts in Seattle, and this year, in Bellevue. There will be two performances of the ever-popular Messiah on December 15th and 17th at First P tiers Method Church. January brings an encore performance of the Three Piano Concerto concert – three concerti featuring three talented pianists. The season will conclude in May with a performance of Saint-Saens' Organ Symphony, coupled with Seattle composer Robert Kechley's Symphony #2, Ferdinand the Bull. It promises to be a fun and interesting season!

George Shangrow —

George Shangrow, Conductor, is Music Director of Orchestra Seattle and the Seattle Chamber Singers, a position he has held since 1969 when he founded the organization. His repertoire includes music of all eras with special emphasis on the Baroque and 20th Century literature. He has been a featured guest conductor with the Sapporo (Japan) Symphony, Seattle Symphony, Oregon Symphony, Northwest Chamber Orchestra, and other ensembles. He has conducted the world premieres of six operas in addition to the classical opera repertoire, primarily of Mozart. He was Music Director and Conductor of Pacific Chamber Opera from 1976 to 1978. As a professor, Mr. Shangrow has taught at Seattle University and Seattle Community College and is a frequent lecturer throughout the Northwest. With his ensembles he has toured Europe several times and has performed throughout the United States as a chamber musician. As a keyboardist he is sought after accompanist and has appeared in recital with many Northwest artists. He has performed extensively abroad with the Coho-Shangrow Duo. Mr. Shangrow has recorded with Voyager Records, Edel Records, and Lyman Digital Recording. Northwest music lovers also know George as a broadcast host on Classic KING-FM.

Orchestra Seattle —

George Shangrow, music director

Orchestra Seattle operates on a basis of rotating seating, musicians are listed alphabetically.

VIOLINS
Leah Bartell
Dean Drescher
Susan Dunn Ovens
Sue Herring
Deb Kirkland, principal second
Fritz Klein, concertmaster
Pam Krummen
Pam Machelelt
Avron Malteys
Gregor Nitzche
Draska Salisbury-Milan
Janet Showalter

CELLOS
Evelyn Albrecht
Rosemary Berner
Valerie Rees
Karen Thomson
Matthew Wyatt, principal

OBEOES
M. Shannon Hill, principal
Susan Warden, principal

TRUMPETS
Andy Dolphin
John Falckow
Gordon Illmann, principal

ENGLISH HORN
Geoff Groshong

TROMBONES
Cuaaquemoc Bocadodo, principal
David Holmes
Chad Kirby

CLARINET
Alan Lawrence
Cindy Remender, principal

TUBA
David Brewer

FRENCH HORN
Barney Blough
Don Crevie
William Hunnicutt, principal
David McBride

Percussion
Dan Adams
Owen Bjerke
Daniel Oie

BASSOON
Jeff Eldridge
Judie Lawrence, principal

HARP
Naomi Kato

PIANO
Robert Vienneaux

ORGAN
Tamara Still

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Vaughan Williams' Hodie
December 1, 8:00 pm
First United Methodist Church • 811 Fifth Avenue

Soloists: Emily Lande, Paul Benningfield, Brian Box

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