Orchestra Seattle
George Shangrow, music director
Orchestra Seattle operates as a rotating seating, musicians are listed alphabetically.

VIOLINS
Leah Bartell
Susan Dunn Owens
Sue Herriott
Maria Hunt
Deb Kirkland, concertmaster
Fritz Klein
Avron Maletszyk
Gregor Nitsche
Leif-Ivar Pedersen, principal second

VIOLEAS
Deborah Danoust
Beatrice Dolf
Saundrah Humphrey
Sam Williams, principal

CELLOS
Valerie Ross
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Viola da Gamba

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Orchestra Seattle
Seattle Chamber Singers
Board of Directors

Orchestra Seattle
Seattle Chamber Singers
Three Piano Concerti

January 20, 1996 • 8:00 pm
Shorecrest Performing Arts Center

Beethoven's Piano Concerto #1 • Mark Salmon
Liszt's Malediction • Ann Cumming
Rachmaninoff's Piano Concerto #3 • Peter Mack

Tickets $15 adults, $10 seniors & students, $5 children 12 and under
Call 422-5228 for tickets and information.

Handel's Messiah
George Shangrow, Music Director

December 15th & 17th, 1995 • First Free Methodist Church

In performing Messiah one must deal with the fact that Handel left very little information on how he wanted things done musically in this huge work. This fact presents conductors with a dichotomy in that a) it's great to be left virtually completely free of interpretation, but b) it would be nice to have just a few more indications as to "composer's intent."

Experience with a particular composer, as well as with a particular work, helps the conductor to extrapolate the composer's intentions, even from rather sketchy markings. For interpretation of Messiah, in addition to consulting the many performance editions by other Handel conductors and scholars, I have relied heavily on a facsimile of Handel's own conducting score of the work. In this score there may be found many pencil scratchings: dynamic changes, names of soloists, deletions, additions, etc.

With this tool in hand and my experience with Handel oratorios at my side, I set out "working" on how to do Messiah. First of all, one must consider the story and its inherent drama. Jacobi, in his book on Messiah, has stated that the Bach Passions reflect the facts of the story, whereas Handel's Messiah is the poetic version. While Bach certainly has the artistic elements of great poetry in his composition, I basically agree with Jacobi as to the stylistic differences: Bach was writing for God and the Church, Handel was writing for the public audience and God (that order, I think).

Handellian drama finds its expression in tone painting: the use of melodic, textural, and harmonic device to evoke the description, character, or feeling of a particular text. The best example of tone painting in Handel for me is probably the "flies" chorus from Israel in Egypt in which he has both the first and second violins playing horribly fast 32nd note scales in contrary motion, thus painting the sound of the flies buzzing all around. In Messiah, we get examples of this type of writing in movements like "For behold, darkness shall cover the earth" and the ensuing aria. Also watch for the wagging of the 16th notes in the orchestra when in "All they that seek Him" the tenor sings "and shake their heads." There are many more examples, and it can be an enjoyable listening session trying to hear all of them.

One device which seems in vogue today regarding the performance of Baroque music is double-dotting. This process reflects taking two notes (found in a sequence of such two-note groups) and changing them from having a ratio of 3-to-1 in length to 7-to-1 in length. This is a Baroque practice written about by a number of the contemporary theorists and composers in both text and example. What many modern performers seem to miss is the direction as to how and when this double-dotting is to be used. The rule for the French Ouverture style (which is what the opening Sinfonia to Messiah is) states that only the smallest value dotted note should be double-dotted. So in the Sinfonia, we would still have the grandness of the opening rhythm (dotted-quarter followed by eighteens) and we would have the rhythmic excitement of the double-dotting of the smallest value notes (the dotted-eighth-sixteenths) starting with the inner parts in the 8th bar.

This practice of double-dotting is sometimes extended to other parts of the work as well. For instance in the arioso recitative "Thus saith the Lord," Handel specifically writes a non-dotted rhythm. I say specifically because only two bars later he writes a dotted rhythm. It seems to me that even in his haste in composing Messiah he was able to notate those note values he wished used. Another chorus in which the rhythm is often tampered with is "Surely He hath born our griefs." Here I find myself nothing short of irritated when the strength of the rhythm of two long notes before the short one is changed to the much weaker rhythm of short-long-short-long. Once again the justification for this may be found in the fact that Handel notated the rhythm a few times in this chorus in the latter way, so one knows he used it when he wanted it. In the texture area, continued on next page.
Handel brings some great excitement to the text. Listen to the “burning” texture in “For He is like a refiner’s fire” or the disarm in “Surely He hath borne our griefs.” In “let us break their bonds.” Dynamic contrast is just as important. The crescendo and accent help to bring out these dramatic devices. By using subito (sudden) forte and pianos in the orchestral ac-
decor, important parts of the text may be under-
lined — note “Why do the nations.”

With regards to tempo, I have heard it said that Handel certainly do not dispute the fact that the fast sections in Handel go fast, but to take all the choirs fast just to get them over or to show the virtuosity of the choir misses the point altogether. Once again, the main consideration is the text. Once the most difficult choruses for me is the very first one. After many performances (almost all of which I have taken at differ-
ent tempus) I have finally come to the rather stately minuet allegro tempo which seems to me to best bespeak the “Glory of the Lord.”

by George Shangrow

Handel's Messiah

Catherine Haight • soprano
Hanne Ladefoged • mezzo-soprano
Stephen Wall • tenor
Brian Box • bass

Part I

1. Sinfonia
2. Recitative
Comfort ye, comfort ye my people, saith your God; speak ye comfortably to Jerusalem; and cry unto her that her warfare is accomplished, that her iniquity is pardoned.
The voice of him that crieth in the wilderness: “Prepare ye the way of the Lord, make straight in the desert a highway for our God.”
3. Air
Every valley shall be exalted, and every mountain and hill made low; the crooked straight, and the rough places plain.
4. Chorus
And the glory of the Lord shall be revealed, and all flesh shall see it together, for the mouth of the Lord hath spoken it.
5. Recitative
Thus saith the Lord of Hosts — Yet once a little while and I will shake the heavens, and the earth, the sea, and the dry land; and I will shake all nations, and the desire of all nations shall come.
The Lord, whom ye seek, shall suddenly come to His temple, even the messenger of the covenant, whom ye delight in; Behold, He shall come, saith the Lord of Hosts.
6. Air
But who may abide the day of His coming, and who shall stand when He appeareth? For He is like a refiner’s fire.

The virtuoso choruses of “He shall purify,” “For unto us,” “His yoke is easy,” etc. demand a careful treatment to keep the florid writing clear. These are fast Handel choruses and need quick tempos. The Lento choruses need a more leisurely treatment filled with pathos: “Be-
hold the Lamb of God.” “And with His stripes.” All of the choruses have a particular feeling for me, but the only one that I would like to mention is the final “Amen”
chorus. I take this chorus at a very slow tempo. The reasoning for this is two-fold: 1) the sonic aspects of the chorus would support a slow tempo, and 2) I don’t think that as a quick, flippant Amen would be Handel’s style in ending a three-hour work (not to mention the meter indicates a sense of four beats to the bar rather than the main stream two). If one can get over what one is accustomed to hearing for this final chorus, I think that the rewards are great.

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Choir, Whatham Choral, and Cantabile Choir.

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from Bellingham to Seattle, where she is currently en-
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turer and educator. Ms. Ladefoged is particularly inter-
ested in the compositions of Danish composer Niels Rohweder.
Her recordings have been promoted in numerous recitals as well
as on the radio. She recently received an award from the Northwest Dan-
ish Foundation in recognition of her support for Scandi-
navian music. Recent performances include portraying
“The Psychiatrist” in Christian Asplund’s ”A Girl’s Body at Crepsule with the Seattle Experimental Opera, and
Prince Orlovsky, in Johann Strauss’s ”The Waltz King” with the Northwest Symphony Orchestra in Belling-
ham. Additionally, Ms. Ladefoged plans to present more Scandi-
navian recitals throughout the Northwest.

Stephen Wall, tenor, is a resident singer of the Pacific North-
west. He has appeared often with Orchestra Seattle
and Seattle Chamber Singers, including performances
of Bach’s St. Matthew Passion, St. John Passion, and the
B minor Mass. He has performed with Seattle Opera in
Wagner’s Tannhäuser and Die Meistersinger. Mr. Wall has
soloed with the Seattle Symphony led by Gerard Schwartz
in Mendelssohn’s Lobgesang. His association with Mr.
Schwartz includes appearances with the Vancouver Brit-
ish Columbia Symphony in performances of music by
Bach and Wagner.

Mr. Wall has sung elsewhere in the Pacific Northwest area
with the Bellevue Philharmonic, Seattle Bach Festi-
val, Seattle Choral Company, Northwest Chamber Or-
chestra, and the Everett Symphony, as well as with
the orchestras of Spokane and Yakima. He has performed
with the City of Puyallup Civic Orkestra and the
Verdi’s Aide—all in this past season! In addition, Mr. Wall
was chosen to perform Rodolfo in La Boheme for
the inaugural season of the Utah Festival Opera, for which he
received rave reviews.

This past October he assumed the villainous role of
Normanno in Lucia di Lammermoor for the Portland
Opera, and also soloed with the Pendleton Oregon Sym-
phony in Verdi’s Requiem.

Brastine Brian Box is a native of Washington and re-
ceived his Master of Music degree in vocal performance
from Western Washington University. Mr. Box has ap-
peared frequently with OS/SCS as a soloist in cantatas
and oratorios. His credit cards 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
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education program and made his Seattle Opera solo debut as the Corporal in The Daughter of the Regiment.
13. Pifa - Pastoral Symphony
14. Rictitative
There were shepherds abiding in the field, keeping watch over their flock by night. And lo! the angel of the Lord came upon them, and the glory of the Lord shone round about them, and they were sore afraid.
15. Rictitative
And the angel said unto them, "Fear not; for behold, I bring you good tidings of great joy, which shall be to all people."
"For unto you is born this day in the city of David, a Savior, which is Christ the Lord."
16. Rictitative
And suddenly there was with the angel a multitude of the heavenly host praising God, and saying:

17. Chorus
Glory to God in the highest, and peace on earth, good will towards men!
18. Air
Rejoice greatly, O daughter of Zion; Shout, O daughter of Jerusalem: behold thy King cometh unto thee. He is the righteous Savior, and He shall speak peace unto the heathen.
19. Rictitative
Then shall the eyes of the blind be opened, and the ears of the deaf unstopped; then shall the lame man leap as an hart, and the tongue of the dumb shall sing.
20. Air for Alto and Soprano
He shall feed His flock like a shepherd; and He shall gather the lambs with His arm, and carry them in His bosom, and gently lead those that are with young. Come unto Him, all ye that labor and are heavy laden, and He shall give you rest.
Take His yoke upon you, and learn of Him; for He is meek and lowly of heart: and ye shall find rest unto your souls.
21. Chorus
His yoke is easy and His burthen is light.

—INTERMISSION—

Part II

22. Chorus
Behold the Lamb of God, that taketh away the sins of the world.
23. Air
He was despised and rejected of men: a man of sorrows, and acquainted with grief. He gave His back to the smiters, and His cheeks to them that plucked off the hair: He hid not His face from shame and spitting.
He was despised...
24. Chorus
Surely He hath borne our griefs and carried our sorrows; He was wounded for our transgressions; He was bruised for our iniquities; the chastisement of our peace was upon Him.
25. Chorus
And with His stripes we are healed.
26. Chorus
All we like sheep have gone astray; we have turned every one to his own way; and the Lord hath laid on Him the iniquity of us all.
27. Rictitative
All they that see Him, laugh Him to scorn, they shoot out their lips, and shake their heads, saying:
28. Chorus
He trusted in God that He would deliver Him; let Him deliver Him, if He delight in Him.
29. Rictitative
Thy rebuke hath broken His heart; He is full of heaviness. He looked for some to have pity on Him, but there was no man; neither found He any to comfort Him.
30. Air
Behold and see if there be any sorrow like unto His sorrow.
31. Rictitative
He was cut off out of the land of the living: for the transgression of Thy people was He stricken.
32. Air
But Thou didst not leave His soul in hell; nor didst Thou suffer Thy Holy One to see corruption.
33. Chorus
Lift up your heads, O ye gates; and be ye lift up, ye everlasting doors; and the King of glory shall come in. Who is this King of glory? The Lord strong and mighty, the Lord mighty in battle. Who is this King of glory? The Lord of Hosts, He is the King of glory.
34. Rictitative
Unto which of the angels said He at any time, Thou art my Son, this day have I begotten Thee?
35. Chorus
Let all the angels of God worship Him.
36. Air
Thou art gone up on high, Thou hast led captivity captive, and received gifts for men; yea, even for Thine enemies, that the Lord God might dwell among them.
37. Chorus
The Lord gave the word: great was the company of the preachers.
38. Air
How beautiful are the feet of them that preach the gospel of peace, and bring glad tidings of good things.
39. Chorus
Their sound is gone out into all lands, and their words unto the ends of the world!
40. Air
Why do the nations so furiously rage together? And why do the people imagine a vain thing?
The kings of the earth rise up, and the rulers take counsel together against the Lord, and against His Anointed.
41. Chorus
Let us break their bonds asunder, and cast away their yokes from us.
42. Recitative
He that dwelleth in heaven shall laugh them to scorn; the Lord shall have them in derision.
43. Air
Thou shalt break them with a rod of iron; Thou shalt dash them in pieces like a potter's vessel.
44. Chorus
Hallelujah! for the Lord God omnipotent reigneth. The kingdom of this world is become the kingdom of our Lord, and of His Christ: and He shall reign for ever and ever. King of Kings, and Lord of Lords, Hallelujah!

—INTERMISSION—

Part III
45. Air
I know that my Redeemer liveth, and that He shall stand at the latter day upon the earth:
And though worms destroy this body, yet in my flesh shall I see God.
For now is Christ risen from the dead, the first-fruits of them that sleep.
46. Chorus
Since by man came death, by man came also the resurrection of the dead. For as in Adam all die, even so in Christ shall all be made alive.
47. Recitative
Behold, I tell you a mystery: We shall not all sleep; but we shall all be changed in a moment, in the twinkling of an eye, at the last trumpet.

48. Air
The trumpet shall sound, and the dead shall be raised incorruptible, and we shall be changed.
For this corruptible must put on incorruption, and this mortal must put on immortality.
The trumpet shall sound...
49. Recitative
Then shall be brought to pass the saying that is written: Death is swallowed up in Victory!
50. Duet
O death, where is thy sting? O grave, where is thy victory? The sting of death is sin, and the strength of sin is the law.
51. Chorus
But thanks be to God, who giveth us the victory through our Lord Jesus Christ.
52. Air
If God be for us, who can be against us? Who shall lay anything to the charge of God's elect? It is God that justifieth, who is he that condemneth? It is Christ that died, yea, rather, that is risen again, who is at the right hand of God, who makes intercession for us.
53. Chorus
Worthy is the Lamb that was slain, and hath redeemed us to God by His blood, to receive power, and riches, and wisdom, and strength, and honor, and glory, and blessing.
Blessing and honor, glory and power, be unto Him that sitteth upon the throne, and unto the Lamb, for ever and ever.

Amen.

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 are two performances of the ever-popular Messiah on December 15th and 17th at First Free Methodist Church. January brings an encore performance of the Three Piano Concerti concert – three concerti featuring three talented pianists. The season will conclude in May with a performance of Saint-Saëns' Organ Symphony, coupled with Seattle composer Robert Kechley's Symphony #2, Ferdinand the Bull. It promises to be a fun and interesting season!

SiMPLey ELEGaNT CATERING

Dena Lee, Chiel/Proprietor
1129 34th Avenue
Seattle, WA 98122
(206) 329-8538 Fax 3323-3883
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With regards to tempo, I have heard it said that Handel certainly do not dispute the fact that the fast sections in Handel go fast, but to take all the choruses just fast to get them over with or to show the virtuosity of the choir misses the point altogether. Once again, the main consideration is the text. One of the most difficult choruses for me is the very first one. After many performances (almost all of which I have taken at different tempi) I have finally come to the rather stately minuet where it seems to me to best bespeak the “Glory of the Lord.”

The virtuoso choruses of “He shall purify,” “For unto us,” “His yoke is easy,” etc. demand a careful treatment to keep the florid writing clear. These are fast Handel and need quick tempi. The Lenten choruses need a more leisurely treatment filled with pathos: “Behold the Lamb of God.” And with His stripes.” All of the choruses have a particular feeling for me, but the only other one that I would like to mention is the final “Amen” chorus. I take this chorus at a very slow tempo. The reasoning for this is two-fold: 1) the sonics of the church are best heard at a slow tempo, and 2) I don’t think that a quick, flippant Amen would be Handel’s style in ending a three-hour work (not to mention the meter indicates a sense of four beats to the bar rather than the main two). If one can get over what one is accustomed to hearing for this final chorus, I think that the rewards are great.

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Part I

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III. Air
Every valley shall be exalted, and every mountain and hill made low; the crooked straight, and the rough places plain.

IV. Chorus
And the glory of the Lord shall be revealed, and all flesh shall see it together, for the mouth of the Lord hath spoken it.

V. Recitative
Thus saith the Lord of Hosts—Yet once a little while and I will shake the heavens, and the earth, the sea, and the dry land; and I will shake all nations, and the desire of all nations shall come.

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The Lord, whom ye seek, shall suddenly come to His temple, even the messenger of the covenant, whom ye delight in; Behold, He shall come, saith the Lord of Hosts.

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In performing Messiah one must deal with the fact that Handel left very little information on how he wanted things done musically in this huge work. This fact presents conductors with a dichotomy in that a) it’s great to be left virtually completely free of interpretation, but b) it would be nice to have just a few more indications as to “composer’s intent.”

Experience with a particular composer, as well as with a particular work, helps the conductor to extrapolate the composer’s intentions, even from rather sketchy markings. For my interpretation of Messiah, in addition to consulting the many performance editions by other Handel conductors and scholars, I have relied heavily on a facsimile of Handel’s own conducting score of the work. In this score there may be found many pencil scratchings: dynamic changes, names of soloists, deletions, additions, etc.

With this tool in hand and my experience with Handel oratorios at my side, I set off “working” on how to do Messiah. First of all, one must consider the story and its inherent drama. Jacobi, in his book on Messiah, has stated that the Bach Passions reflect the facts of the story, whereas Handel’s Messiah is the poetic version. While Bach certainly has the artistic elements of great poetry in his composition, I basically agree with Jacobi as to the stylistic differences: Bach was writing for God and the Church, Handel was writing for the public audience and God (in that order, I think).

Handel’s drama finds its expression in tone painting: the use of melodic, textural, and harmonic devices to evoke the description, character, or feeling of a particular text. The best example of tone painting in Handel’s Messiah is probably the “flies” created by Handel in Egypt in which he has both the first and second violins playing humorously fast 32nd note scales in contrafactum motion, thus painting the sound of the flies buzzing all around. In Messiah, we get examples of this type of writing in movements like “For behold, darkness shall cover the earth” and the ensuing aria. Also watch for the waggish of the 16th notes in the orchestra when in “All they that see Him” the tenor sings “and shake their heads.” There are many more examples, and it can be an enjoyable listening session trying to hear all of them.

One device which seems in vogue today regarding the performance of Baroque music is double-dotting. This process reflects taking two notes (found in a sequence of such two-note groups) and changing them from having a ratio of 3-to-1 in length to 7-to-1 in length. This is a Baroque practice written about by a number of the contemporary theorists and composers in both text and example. What many modern performers seem to miss is the direction as to how and when this double-dotting is to be used. The rule for the French Ouverture style (which is what the opening Sinfonia to Messiah is) states that only the smallest value dotted note should be double-dotted. So in the Sinfonia, we would still have the grandness of the opening rhythm (dotted-quavers followed by eighths) and we would have the rhythmic excitement of the double-dotting of the smallest value notes (the dotted-eighth/sixteenths) starting with the inner parts in the 8th bar.

This practice of double-dotting is sometimes extended to other parts of the work as well. For instance in the arioso recitative “Thus saith the Lord,” Handel specifically writes a non-dotted rhythm. I say specifically because only two bars later he writes a dotted rhythm. It seems to me that even in his haste in composing Messiah he was able to note those note values he wished used. Another chorus in which the rhythm is often tampered with is “Surely He hath borne our griefs.” Here I find myself nothing short of irritated when the strength of the rhythm of two long notes before the short one is changed to the much weaker rhythm of short-long-short-long. Once again the justification may be found in the fact that Handel noted the rhythm a few times in this chorus in the latter way, so one knows he used it when he wanted it. In the texture area,