Orchestra Seattle and the Seattle Chamber Singers
present

Hercules
A Musical Drama

by George Frideric Handel
featuring
Linda Strandberg Emily Lunde
Hanne Ladefoged Howard Fankhauser
and Brian Box as Hercules
Orchestra Seattle Seattle Chamber Singers
George Shangrow, conductor

Sunday, February 8, 1998 • 3:00 PM
University Christian Church
Solos

Hercules
Brian Box

Hylas
Howard Finkhauser

Orchestra Seattle

Violin
Dajana Akrapovic-Hobson
Maria Hunt
Deborah Kirkland
Fritz Klein
Pam Kummert
Eileen Luxk
Gregor Nitsche
Leif-Allvar Pedersen
Janet Showalter

Viola
Beatrice Ditl
Saundra Humphrey
Jim Lurie
Robert Shangrow
Julie Reed
Valerie Ross

Violin
Lichas
Hanne Ladefoged
First Ochallan
Andrew Danilchik

Bass
Allan Goldman
Shannon Hill
Taina Karr

Cello
Beatrice Ditl
Saundra Humphrey
Robert Shangrow
Julie Reed
Valerie Ross

Blood
Bassoon
Oboe

Trumpet

Dejanita
Emily Lunde
First Trachlan
Andrew Danilchik

Principal

Allan Goldman
Shannon Hill
Taina Karr

Perussion

Principal

Annan Goldman
Shannon Hill

Bassoon

Gordon Ullmann

Principal

Howard Finkhauser

Howard Finkhauser is a frequent soloist with community and professional orchestras and choirs throughout the Northwest, including the Northwest Chamber Orchestra, the Seattle Youth Symphony, Cascadian Chorale, and Choir of the Sound. Recent performances have included Mozart cantatas with the Northwest Chamber Orchestra, Handel's Messiah at the University of Washington's Mark's Cathedral, and Handel's Messiah at St. James Cathedral's New Year's Eve all-Bach concert, and the tenor soloist in Mozart's Requiem. In July of 1995, Mr. Finkhauser was featured in the Living Composers Recital at the National Association of Teachers of Singing national convention. He made his debut with Orchestra Seattle and the Seattle Chamber Singers in an April, 1996 performance of Bach's St. Matthew Passion.

Hanne Ladefoged

Hanne Ladefoged is now a resident of Seattle, where she is an active soloist, lecturer, and teacher. After receiving her Masters in Musicoology and Vocal Pedagogy from the University of Copenhagen, she was awarded several grants to pursue vocal performance studies in America. In 1990, Ms. Ladefoged was invited to join the Seattle Opera Young Artist Outreach program, in which she sang and lectured extensively. Her professional opera debut (as Prince Orloviakov in Die Fledermaus) was with the Wisconsin Lyric Opera. She has also performed leading roles with Seattle Experimental Opera (SEDO) and OperaWorks in Los Angeles. Orchestral and oratorio works include Messiah with Seattle Choral Company, Bach's Magnificat with Northwest Chamber Orchestra, Beethoven's 9th, Elgar's Sea Pictures, Bach's b minor mass, and Messiah with Orchestra Seattle, and works by Bach, Vivaldi, Telemann, and Respighi. As a recitalist, specializing in the Scandinavian song, Ms. Ladefoged is enjoying a thriving career, which has taken her all over the Pacific Northwest, as well as to the East Coast and the Midwest. Most recently she was featured in the Mostly Nordic Series at the Nordic Heritage Museum. She is also a frequent soloist with the Pacific Northwest Ballet. This season Ms. Ladefoged can be heard with the Eatoria Company at the Seattle Fringe Festival, and with the Benevolent Order for Music of the Baroque, portraying architecture in Charpentier's Les Arts Florissants.

Emily Lunde

One of our region's premier mezzo-sopranos, Emily Lunde is a performer whose repertoire runs the gamut from early and Classical music to contemporary works. A Seattle native, she has sung extensively with many of the area's finest choral ensembles and orchestras, including the Seattle Symphony and Chorale, Orchestra Seattle and Seattle Chamber Singers, Seattle Choral Company, Choir of the Sound, the Everett Symphony and the Walla Walla Symphony. Ms. Lunde also performs regularly with the Pacific Northwest Ballet in their productions of Nutcracker and A Midsummer Night's Dream. In 1997, she gave a Brahms recital in Seattle and performed for the Seattle Opera as part of their Young Artists Outreach Program, previewing selections from I Tamarit. This season Ms. Lunde has sung Messiah with the Walla Walla Symphony and the Colorado Springs Symphony, as well as Handel's Saul with OS/SCS. Upcoming performances include Beethoven's Missa Solemnis in April for the University of Puget Sound, the Durufle Requiem in June with the Pacific Northwest Chamber Chorus, and Handel's Telemann with OS/SCS.

Linda Strandberg

Linda Strandberg holds degrees from the University of Arizona and the University of Southern California. She has also attended the Barrist Festival of the Arts Singing Academy and participated in the Vancouver Early Music Program, the Aston Magna Performance Practice Institute in New York, and the Musica en Compostela Festival in Spain. While living in Los Angeles, she sang in the West Coast premier of Philip Glass' A Madrigal Opera at the Mark Taper Festival and was soloist in the performance of Mozart's Requiem in honor of the visit of Archbishop Desmond Tutu. She has performed leading roles in Menotti's The Old Maid and the Thief, Amahl and the Night Visitors, and The Medium, and has appeared as soloist with the Pacific Northwest Chamber Chorus, the Seattle Choral Company, and Choral Arts Northwest. She currently teaches voice at Seattle Central Community College and is soloist at Plymouth Congregational Church.

Seattle Chamber Singers

Suprano
Jennifer Adams
Barbara Anderson
Sue Cobb
Crisis Cughi
Kyla DeRemeer
Susan Dier
Dana Durasoff
Cinda Freece
Kiki Hood
Lorettle Knowles
Jill Kraakmo
Nancy Lewis
Alexandra Miletta

Paula Rimmer
Kelly Sanderbeck
Liesel Von Cleeve
Laila Adams
Sharon Agnew
Cheryl Blackburn
Nicole Blackmer
Jane Blackwell
Wendy Borton
Shireen DeWoo
Penny Deputy

Laura Dooley
Adriennie McCoy
Vorlayn McMans
Witty Means
Laurie Meddill
Nedra Slauzon
Alex Chun
Ralph Cobb
Jon Lange
Timothy Lunde
Thomas Nesbitt

Jurry Sams
Dave Sparling
David Zapsoky
Andrew Danilchik
Dick Eberson
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OS S C gratefully acknowledges the support of the Washington State Arts Commission, the King County Arts Commission, the Seattle Arts Commission, Corporate Council for the Arts, SeaTaf Bank, The Boeing Company, Microsoft Corporation, Davis Wright Tremaine LLP, and Classic KING-FM. Special thanks to: University Christian Church; Dr. Richard Lyman for recording the concert; Jeff Colan for tuning the harpsichord; and all of our wonderful volunteers, past and present.
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Guest Artists
Brian Box
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 Domaine Angers' opera *Pasturage from Morocco* at the University of British Columbia. He is a regular performer with Northwest Opera in Schools, Etc. (NOISE), and Seattle Opera's education program and made his Seattle Opera solo debut as the Corporal in *The Daughter of the Regiment*; this past summer he appeared in their production of *Der Rosenkavalier*. Mr. Box's recent appearances with Orchestra Seattle and the Seattle Chamber Singers include Haydn's *The Seasons* and Handel's *Israel in Egypt* and *Messiah*.

Howard Hankhauser
Howard Hankhauser is a frequent soloist with community and professional choirs and orchestras throughout the Northwest, including the Northwest Chamber Orchestra, the Seattle Youth Symphony, Cascade Chorale, and Choir of the Sound. Recent performances have included Mozart cantatas with the Northwest Chamber Orchestra, Handel's *Messiah* at Mark's Cathedral, *Orpheus in Gluck's Orfeo et Euridice*, guest artist in St. James Cathedral's New Year's Eve all-Bach concert, and tenor soloist in Mozart's *Requiem*. In July of 1995, Mr. Hankhauser was featured in the Living Composers Recital at the National Association of Teachers of Singing national convention. He made his debut with Orchestra Seattle and the Seattle Chamber Singers in an April, 1996 performance of Bach's *St. Matthew Passion*.

Hanne Ladefoged
Born in Denmark, mezzo soprano Hanne Ladefoged is now a resident of Seattle, where she is an active soloist, lecturer and teacher. After receiving her Masters in Musicology and Vocal Pedagogy from the University of Copenhagen, she was awarded several grants to pursue vocal performance studies in America. In 1993, Ms.Ladefoged was invited to join the Seattle Opera Young Artist Outreach Program, in which she sang and lectured extensively. Her professional opera debut (as Prince Orlovsky in *Die Fledermaus*) was with the Washington Symphony, she has also performed leading roles with Seattle Opera Experimental (SEDO) and with OperaWorks in Los Angeles. Orchestral and oratorio works include *Messiah* with Seattle Choral Company, Bach's *Magnificat* with Northwest Chamber Orchestra, Beethoven's 9th, *Elgar's Sea Pictures*, Bach's b minor mass and *Messiah* with Orchestra Seattle, and works by Bach, Vivaldi, Telemann, and Respighi. As a recitalist, specializing in the Scandinavian song, Ms.Ladefoged is enjoying a thriving career, which has taken her all over the Pacific Northwest, as well as to the East Coast and the Midwest. Most recently she was featured in the Mostly Nordic Series at the Nordic Heritage Museum. She is also a frequent soloist with the Pacific Northwest Ballet. This season Ms.Ladefoged can be heard with the Eatoria Company at the Seattle Fringe Festival, and with the Benevolent Order for Music of the Baroque, portraying Architecture in Chappertier's *Les Arts Florissants*. Emily Lunde
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Linda Strandberg
Linda Strandberg holds degrees from the University of Arizona and the University of Southern California. She has also attended the Barriff Festival of the Arts Singing Academy and participated in the Vancouver Early Music Program, the Aston Magna Performance Practice Institute in New York, and the Musica en Compostela Festival in Spain. While living in Los Angeles, she sang in the West Coast premier of Philip Glass’ *A Madrigal Opera* at the Mark Taper Forum and was soloist in the performance of Mozart's *Requiem* in honor of the visit of Archbishop Desmond Tutu. She has performed leading roles in Menotti's *The Old Maid and the Thief*, *Amahl and the Night Visitors*, and *The Medium*, and has appeared as soloist with the Pacific Northwest Chamber Chorus, the Seattle Choral Company, and Choral Arts Northwest. She currently teaches voice at Seattle Central Community College and is soloist at Plymouth Congregational Church.
Program Notes
by Lorellete Knowles

George Frideric Handel was, according to R. A. Searlefield, "a man who, while every other musician in the land remained at an angle of forty-five degrees in the presence of his princely patrons, resolutely stood upright, swept out his own way, and disposed his fingers in their usual order when no foreigner was present." He lived a life of triumph and travail, and his efforts were rewarded: Handel's 1744-45 concert subscription series dragged drearily through the winter, some concerts being postponed, others being canceled.

Hercules, unfortunately, drew no better than its operas, failed in January of 1745, and both Handel's health and his fortunes suffered substantially. Handel's old friend, Lady Shaftesbury, wrote in a transmission two months later: "My confidence in Mr. Handel got the better of my indulgence, and I went last Friday to Alexander's Feast. But it was such a melancholy pleasure as drew tears of sorrow to the great though unhappy Handel..."

It was during this period of Handel's career that he began to turn again to his oratorio inspiration. On July 19, 1744, he began, under the title of Hercules, to set music to the Reverend Thomas Broughton's adaptation of Sophocles' The Women of Trachis. The first act of this composition, announced in the General Advertiser of January 1, 1745, as "a musical drama," was completed on July 30. The second act was finished on August 11, and on August 17, one month after he had begun his work and (almost exactly three years earlier) he began the composition of Messiah, Handel completed one of the greatest "operas" in the English language.

Hercules, A Musical Drama, for orchestra, chorus, and solosists (soprano, tenor, and three basses), was first performed at the King's Theatre in the Haymarket, London, on January 3, 1745, shortly before Handel's 60th birthday. For four years, he had been writing operas, and he discovered that this musical form was generally not only more popular with the public than opera, but was also less difficult and expensive to compose, and so he chose it as his major vehicle for his many impressive, as well as expensive, performances. In the style of the classical choral, the work lay much closer to opera than to oratorio. It represented the pure form of music-drama, and was characterized by its dramatic scenes, which were set to music and sung by the choruses and the main characters. The work was also a departure from Handel's usual style of opera, which was characterized by its large-scale, scale, and the use of grand movements, such as the overture, to set the stage for the dramatic action.

The libretto, by the learned Reverend Thomas Broughton of the University of Oxford, was composed of The Women of Trachis, and on Ovid's Metamorphoses, and Handel set the text in a way that displays most impressively his musical ability, being conscious of the fundamental requirements of the genre.

In this work, Handel stands close to Mozart in his musical depiction of individual psychology. The musical drama is characterized by a wealth of appropriately appropriate music, both in the form of the internal melodies and in the external settings. The use of music from the tragedies, and the general theme of the opera, is a departure from the usual Italian operas.

The setting of the opera is the temple of Hercules in Athens, where the Pleiades and the Magi hold their festival of Hercules. The opera opens on the night of the festival, with the chorus describing the power of Hercules, and the townpeople preparing for the festivities. The chorus concludes with a solo, in which the singer describes the power of Hercules, and the townpeople prepare for the festivities.

The musical drama opens in the palace of Hercules in Trachis. The plot revolves around the character of Hercules, who is a king and a god, and his wife, Omphale. The opera opens with a choral celebration of Hercules' victory in the labors of the gods, and the chorus proceeds to describe his exploits, and the power of his godlike abilities. The opera then unfolds as a series of scenes, each of which focuses on a different aspect of Hercules' life and personality.

In Scene 3, Dejanira bitterly chides the mighty Hercules for allowing himself to be conquered by the beauty of a captive maid. Hercules denies this firmly, and exults to overcome his victory celebrations, bidding his guests to "sing these successes sleep." He then searches for a way to secure Hercules' devotion to her, Dejanira reminds the god to the given by the hero to the centaur, Nessus, when monstrous yoke, and seduces the centaur sex. "A magic power would "revive the expiring flame of love" in her heart (and, in reality, contains a deadly poison). She directs Lichas to take the garment to Hercules as a "pledge of love's renewal." Lichas approaches, and Dejanira (distressingly?) begs her pardon for voicing jealous suspicions, whereupon the princess, overcome with grief, dess of the centaur. Dejanira then seeks freedom, sings a reassuring duet with Lichas, and then prays to Jupiter (father of Hercules) to bless her "last expedition of despairing love." The act concludes with the chorus anticipating a blessed restoration of "the nuptial bond of 'the hero and the fair.'"

The music in Scene 3 is a triumph of the music of the pastoral idyll, with its beautiful melodies and harmonies, and its depiction of the田园风光. The music is characterized by its simplicity, its elegance, and its beauty, and it is a perfect reflection of the pastoral idyll.

The scene then shifts to the square before the palace. Iole and her retinue of virgins are led in, after which a march introduces the conquering hero, Hercules. He declares that he will now take his leave, and his retinue of attendants, including the centaur and the centaur's servants, leaves the palace. Hercules then directs Iole to be as free as Iole in Trachis as she was in her homeland, but she can think of nothing other than her father's dreadful death, which she mourns in one of the greatest lamentations in the dramatic literature. Hercules bids a formal farewell to arms, and anticipates the enjoyment of Dejanira's love, and the act concludes with a chorus expressing both maidens and youths to join the celebratory dance.

As Act 1 opens, Iole bewails her noble birth, wishing that she was instead of the occupant of some humble cell. Dejanira enters, her costume superb, and enters a conversation with Iole. She has come to say that it was only the desire for Iole that caused her husband to attack Oechalia. Iole denies this and warns Dejanira to beware of jealousy. Dejanira continues, revealing her love for Iole, and Iole chorus describes the power of jealousy, that "infernal pest," to "trifle light as floating air" into "sacred proofs." Hylus, meanwhile, has fallen in love with the lovely Iole (Scene 2), but she rejects him, being overcome by grief for her slain father. Hylus reminds her that "gods have left their heavens above to taste the sweeter beautes of love," and the chorus affirms that love is the greatest of powers.

The scene then returns to the palace, where Dejanira, defeated, and dejected, seeks solace in her love for Iole. The music in Scene 3 is a triumph of the music of the pastoral idyll, with its beautiful melodies and harmonies, and its depiction of the田园风光. The music is characterized by its simplicity, its elegance, and its beauty, and it is a perfect reflection of the pastoral idyll.

Perhaps Handel's listeners could not understand "the note of distress, mixed with a vital expressive impulse" that is "too much even for our generation," and "the greatest of all music dramas, Logistic. Let us recognize what we deserve." (P.H. Lang). May this presentation of Hercules, a Seattle premiere, assist in bringing to this work that long-awaited and highly-deserved recognition!
Program Notes by Lorellete Knowles

George Frideric Handel was, according to R. A. Searlefield, "a man who, while every other musician in the land remained at an angle of forty-five degrees in the presence of his prince patrons, resolutely stood upright, swept out his own way, and sharpened his fingers in their dull days. What was to be done with him?"

The ladies of the London aristocracy, who had supported the Italian operas which Handel's oratorios had by 1744 superseded, answered this question with the best efforts to ruin the insufferable, upstart musician, carefully choosing the evenings of his oratorios for their balls, card-parties, and musicales. Their efforts were rewarded: Handel's 1744-45 concert subscription series dragged drearily through the winter, some concerts being postponed, others being canceled. Handel, unquestionably one of the greatest composers of our time, died on April 14, 1759, and his funeral, attended by all the leading artists of the time, was a notable event. The obituary notes that his funeral was attended by a large gathering of the artists, and that the service was in the style of the classical choruses, the work lay much closer to opera than to oratorio. It represented the pure formal – musical Greek tragedy of which it is a dramatic example. The text, written by Handel himself, and based on stories from the Old Testament, as such, was adaptations. The relatively unphilosophical London audiences of the late 1740s, however, expected an oratorio to mirror the life of the musician and to portray it in the style of a moral tableau. The London newspapers reported that the sight of the audience as they heard the music seemed to feel the work that he did not do so. Both those who still preferred Italian opera, and those disgusted by the presentation of such a blandly sentimental presentation of the story of the life of Jesus, felt that the work did not do so. At the end of the year, Handel announced his retirement from the musical scene, and his last great work, "The Messiah," was performed for the first time. The audience was so moved by the music that they asked for a repetition, and Handel, seeing the enthusiasm, agreed to continue his work. The work, which became known as "The Messiah," was performed annually until Handel's death, and is now one of the most popular works of music in the world.

The libretto, by the learned Reverend Thomas Broughton of Oxford, and the music, by Handel, are considered to be among the finest works of music ever written. The orchestration is masterful, the choruses are grand and majestic, and the soloists are superb. The work is a masterpiece of the Baroque era, and it remains one of the most popular and frequently performed works of music in the world.

In Scene 3, Dejanira bitterly chides the mighty Hercules for allowing himself to be conquered by the beauty of a captive maid. Hercules denies this firmly, and goes to dismiss his victory celebrations, bidding his paramours to continue these "sleeps." He then goes to secure Hercules' devotion to her, Dejanira remembers the garment given to her by the centaur, Nessus, when mortally wounded. In the next scene, Hercules recognizes the magic power of this "reviving the expiring flame of love" in the wearer (the garment, in reality, contains a deadly poison). She directs Lichas to take the garment to Hercules as a "pledge of love's renewal." Lichas approaches, and Dejanira (disingenuously?) begs for pardon for voicing jealous suspicions, whereupon the princess, overcome with emotion, throws herself at her feet. Later, Dejanira, with the freedom, sings a reassuring duet with Lichas, and then prays to Jupiter (father of Hercules) to bless her "last expedient of despairing love." The act concludes with the chorus anticipation of a blessed restoration of "the nuptial bond" of "the hero and the fair." The scene opens with Hercules writhing in agony in the Temple of Jupiter, cursed by his wife and his paramours for a speedily victorious war. He has been brought to where he will receive his funeral pyre on the summit of Mount Oeta. Scene 3 finds Dejanira in the palace, wretched and horrified at her fate in the role of the lorem. She had been promised a reward for her services, and the women of the temple gather to hear the news. She was seen by the Fates rising to torment her guilty soul eternally. Observing the sufferings of her captors, Lichas in Scene 4, begins to explain his sorrow and pity, "the countless woes of this unhappy house." In the fifth scene, the priest of Jupiter proclaims that an eagle is swooping upon the funeral pyre indicates that Hercules has been received in Olympus. He bids Lichas marry Dejanira and unite the houses of Oenomaus and Trachis. The drama closes with a hymn to Hercules, conqueror and liberator, now ascended to the heavens. Perhaps Handel's listeners could not understand "the note of distress, mixed with a vital expressive impulse" that is "too much even for our generation," and "the greatest of all music dramas. Lichas remains a recognized classic." (P. H. Lang). May this presentation of Hercules, a Seattle premiere, assist in bringing to this work that long-awaited and highly-deserved recognition!
Alas! Erases, captively, like the destroyer
You throw all distinction down, and slaves are equal.
But, if the gods relent, and give us back
The hope of liberty.
Alas! Alas! Whatever is this, what is our fate?
Hope is ready with its charms. Vanishment! expectation! no! Adequate beauty and innocent delights of youth and liberty.
Of sad remembrance.
Chorus
Daughter of gods, bright Liberty. With thee
A thousand graces blend.
A thousand pleasures crowd thy train
And hail thee loveliest divinity.
But, thou, that winged thy flight,
The grace that surrounds thy throne,
And all the pleasures with thee gone,
Removed forever from my sight.

Revelative – Dejanira
It is not to the victor comes.
March
Revelative
Chorus
A train of captives, red with honest wounds,
And mourning on their chains, attend the conqueror
But more to grace the pomp of victory; the lovely, Deidalea, the prince with captive beauty, and Triphila, the lovely, captive beauty.
My soul is moved for thy unhappy princess, and feign, methinks, I would underbind her chains, but say, her father, haughty Eurytion.

Air – Dejanira
I hate the sight of thee.
On my breast, my life, I sigh,
Dreadful is life, life's delight,
Upon a thousand virgins.

Chorus
For I know not thy will, and I fear thee,
A hundred thousand thousand watch thee.
Oh! thou most merciless of all the fair
In all my anger, I have been severe.

Air – Dejanira
I am not to my mother's ear.

Revelative – Chorus

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Revelative – Chorus

Air – Dejanira
I am not to my mother's ear.

Revelative – Chorus

Air – Dejanira
I am not to my mother's ear.

Revelative – Chorus

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Revelative – Chorus

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I am not to my mother's ear.
Plutarch First

Orestes

Recollective - Lycurgus

See with what sad devotion in her locks, inglorious tripod-like, she weeps in morning's dawn to shades of night, from gloom of night to rising blush of mom, uncertain of Akhilles' arrival, the absence she laments.

Air - Lycurgus

Air - Lichas

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Alla

Thank the gods, that have inspired your mind with
calamity thoughts, and from your breast removed
the vulture jealousy! Livel! and be happy in Alcides' love,
while watched life (Weeping.)

Daphnis
Princess, no more! lift but those beauteous eyes
to the fair prospect of returning happiness. At
my request Alcides shall restore you to liberty, and
your paternal throne.

Duet
Daphnis
Joy of freedom, joys of power.
Wait upon the coming hour,
And courte thee to be blest.

What have I pleasing sounds I hear!
How sweet they steal upon my ear,
And charm my soul to rest.

Recollective—Daphnis
Father of her Hercules, great Jove,
Oh help this wist expiandant of despairing love.

Chorus
Love and Hymen, hand in hand,
Come, restore the nuptial band!
And sincere delights prepare,
To crown the hero and the fair.

Part the Third
Sinfonia
Recollective

Lichas
Ye sons of Thracian, mount your valiant chief,
returned from foes and dangers threatening death, to fall,
inglorious, by a woman's hand.

First Thracian
Oh, dreadful tidings.

Lichas
As the hero stood, prepared for sacrifice, and festal
pompad adorned the temple, these unlucky hands
presented him, in Daphnis's name, a costly robe, the
pledge of love's renewal. With smiles that satisfied his
raising joy, Alcides' or his many shoulders threw the
breathless gift, but when the altar's flame began to
shut its warmth upon his limbs, the clinging robe, by
curse art envenomed, through all his joints despairs'd
a subtle poison frantic with agonizing pain. He flings
his tortured body on the sacred floor, then strives to rip
the deadly garment off but, with it, tears the bleeding
mangled flesh: his dreadful cries the vaulted roof return.

Air—Lichas
Oh, scene of unspeakable woe!
Oh, sun of glory, sunk so low!
What language can our sorrow tell?
Gallant, unhappy chief, farewell.

Recollective—First Thracian
Oh, fatal jealousy!
Oh, cruel recompense of virtue, in severest labors tried.

Chorus
Tyrants now no more shall dread
On necks of vanquished slaves to tread.
Horrid forms of monstrous birth
Again shall we the grasning earth.
Fear of punishment is o'er,
The world's avenger is no more.

Air—Hercules
Oh, Jove! what land is this?
What clime acous't by Phoebus scorn'd? I
I burn—burn, tormenting fire consumes me.
Oh, I, die some ease, ye plying powers.

Air—Jove
My breast with tender pity swells
At sight of human woe.
And sympathetic anguish feels
Wherever heaven's stirs the blow.

Recollective
Prest of Jove
Princea, regnad whose heaven-directed hand
Has raised Alcides to the court of Jove.
Daphnis, speak! what means this dark mysterious
greeting? That he is dead, and by this fatal
hand, too, sure, is my bleeding heart

Borne (by his own command) to Oeta's top,
enriched on a funeral pile the hero lay,
the cracking flames surround his many limbs —
when I an eagle, stopping from the clouds, switl
to the burning pile his flight directs; their lights a
moment, then with spidery wing repairs the sky.
Astonished we consult the sacred grove, where
sounds angry from vocal oak a doleful will
of Jove. Haste the great sirs his office help to declare:
"His mortal part by eating fires consumed, his part immortal to Olympus borne,
there with assembled deities to dwell!"

Air—Lichas
He who for Atlas prop'd the sky
Now sees the sphere beneath him lie;
In bright shades of kindred gods
A new admitted guest.
With purple lips tips necrotic spikes
And shares his ambrosial feast.

Recollective

Daphnis
Where shall I fly? Where hide this guilty head?
Oh, fatal error of misguided love! Oh, cruel
Necessus, how art thou revenged? Wretched I am
by me Alcides die! These impious hands have
sent my injured lord unto the shades. Let
me be made chains, ye fires, to your
bonds and beds, and lash my guilty ghost with whipes of
scorpions. See, see, they come! Alceth with her
snakes Megarae fel, and black Tisiphone.

See thee the dreadful sisters rise!
Their baneful presence baints the skies!
See, see! the scaly white they bear!
What yellings rend my tortured ear!

Hide me from their hatred sight.
Friendly shades of blackest night.

Alas! no raid the guilty fire
From the pursuing furies of the mind.

Recollective

Daphnis
Loe the fair fatal cause of all this woe! Fly
from my sight, destroys so mercilessly, and
leaf my ungovern'd fury rash upon earth, and
sca'late thee to all the winds of heaven! Alas! I
rave! the lovely mast is innocent, and I alone
the guilty cause of all.

Idea
Though torn from every joy, a father's love,
my native land, and deerd pious liberty,
by Hercules' arms, still must I pay the countless
 woes of this unhappy house.

Air—Idea
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At sight of human woe.
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Orchestra Seattle and the Seattle Chamber Singers
present
Hercules
A Musical Drama
by George Frideric Handel
featuring
Linda Strandberg
Emily Lunde
Hanne Ladehofg
Howard Fankhauser
with Andrew Danilich
and Brian Box as Hercules
Orchestra Seattle
Seattle Chamber Singers
George Shangrow, conductor

Sunday, February 8, 1998 • 3:00 PM
University Christian Church