Only clapping at the wrong time would get you noticed more.

Israel in Egypt
Saturday, April 6, 2002 • 8:00 PM
Meany Hall
University of Washington

Terri Richter, soprano
Julie Johnson, mezzo-soprano
Howard Fankhauser, tenor
Brian Box, baritone
Norman Smith, bass

Orchestra Seattle
Seattle Chamber Singers
George Shangrow, conductor

GEORGE FRIDERIC HANDEL
Israel in Egypt
1685-1759

Part I (Exodus)

INTERMISSION

Part II (Moses' Song)

Please disconnect signal watches, pagers and cellular telephones. Thank you.
Use of cameras and recording equipment is not permitted in the concert hall.
PROGRAM NOTES

GEORGE FRIDERIC HANDEL
Israel in Egypt

Handel was born in Halle, Germany, on February 23, 1685, and died in London on April 14, 1759. He composed Israel in Egypt between October 1, 1738, and the end of November 1, 1738. The oratorio was first performed in London on April 24, 1739. In addition to five vocal soloists and double choir, the work is scored for 2 flutes, 2 harpsichords, 2 trumpets, 3 trombones, timpani, 2 harpsichords and strings.

By the time of his death in London in 1759, Handel, a German musician, who had been trained in Italy, had become England's "national composer." This remarkable man had come to be both a musical master and a "personality" regarded with special awe and affection throughout the world. To this day, that is, the 200th anniversary of his death, Handel remains an enigma. He is also known for his generosity and his devotion to charity. Thus, to the composer Messiah, "a funeral march" from another oratorio, Saul, a chorus from a third oratorio, Judas Maccabaeus, an air from the opera Serse, the Water Music, and the Fireworks Music.

Handel was born Georg Friedrich Händel in Halle, Germany, on February 23, 1685 to Georg, a surgeon, and his second wife, Dorothea, a daughter of a Lutheran pastor. As a young musician who played harpsichord, organ, violin, and oboe, Handel traveled, studied, and composed, in the very cosmopolitan city of the early 1700s, where he met with considerable success.

In 1710, Handel journeyed to London, where he soon prospered as a composer of Italian style. Handel was employed by the Elector of Hanover, Sir John Conyngham, but he spent much time enjoying his musical activities in London that his employer began to notice and to question his extended stays in England. The Elector, however, never could be the great-grandson of James I of England, and when Queen Anne died in 1714, the Elector of Hanover succeeded her as George I of England. The next year, George I expressed German emanipation in London, and the composer was able to avoid discipline for his truancy from the Hanoverian court. Handel then embarked upon a successful twenty-year career as an opera composer, producing and conducting works, and operas altogether, and became a naturalized British citizen.

By about 1730, however, the English public was beginning to tire of opera in the Italian style. Sensing that his career as a composer of Italian opera might be in jeopardy, the astute Handel soon began to produce another form of dramatic musical entertainment equally suited to his talent: the oratorio, an "opera without action," which Handel sometimes called "musical drama."

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Jan & Peter Dolf
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Amy Gerard
Philip E. Gladsfield
Philip Holmes
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This list includes gifts received between August 1, 2000 and April 1, 2002.
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For the horse of Pharao went in with his chariots and with his horsemen into the sea; and the Lord brought again the waters of the sea upon them; but the children of Israel went on dry land in the midst of the sea.

Chorus
The Lord shall reign for ever and ever.

ORCHESTRA SEATTLE

Violin
Daiana Akrapovic
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Lauren Daugherty
Fritz Klein*
Natalia Lewis
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Trumpet
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David Holmes
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Tuba
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Lisa Lewis

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Soprano II
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Soprano
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Katy Henshaw

Kiki Ho

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Jeanette Marron

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Alto II
Stephanie Bird

Jane Blackwell

Penny Deputy

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Jon Lang

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Baritone

Bass I
Craig Canova

Douglas Durasoff

Dennis Moore

John Smith

Richard Wyckoff

Bass II
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words of Julian Herbage, “Handel’s most superbly magnificent failure. Taking the choruses he lived after writing Israel in Egypt, Handel heard it sung only eight times. In 1771, the oratorio was published for the first time, but only the newly composed Parts II and III (the present-day Parts I and II) were printed, as though the work received the two-part form, unique among the oratorios, in which it was performed in the 19th century, and in which we present it this evening. In this form, Israel in Egypt began to be performed together with Messiah in the gigantic Handel Festivals held in the Sydenham Crystal Palace during the Victorian era, and it has remained a favorite with choral societies and their audiences ever since.

Part I of Israel in Egypt, called “Exodus,” opens, not with a colossal chorus as one might expect, but with a tenor recitative announcing that a new ruler has arisen in Egypt who afflicts the Israelites with grievous burdens. From this point on, the chorus (often the double chorus) tells, with many remarkably graphic effects, the story of the ten plagues that befell the Israelites’ oppressors and finally cause the Pharaoh to release the Israelites from their bondage. (The descriptive alto solo, “Their land brought forth frogs,” with its almost comically leaning violin figures, is the only aria in this section of the oratorio.) In “They loathed to drink of the river,” a ragged, chromatic fugue subject conveys the disgust of the Egyptians at the thought of drinking the bloody waters of the Nile. The “Half-baked corn” murmurs the listener with great chunks of choral sound hurled by one chorus and then by the other. The plight of darkness is depicted by a choral recitative featuring unsettlingly ambiguous harmonies, the shadowy sounds of low strings and bassoons, and fragmented choral lines that wander and stumble about helplessly in the instrumental blackness. The chorus “Egypt was glad when they departed” is an example of Handel’s felicitous reworking of the music of other composers. It is borrowed almost verbatim from an archaic-sounding organ piece by Johann Geemann, Johann Caspar Kerll, but it fits Handel’s conception of the Egyptians as dulle, complacent, and apathetic—even the miraculous torments they suffer at the hands of God’s Israel scarcely stir them from their torpor. The solemn procession of the Israelites through the Red Sea’s wild waves is well illustrated in “He led them through the deep” (note the plucking of the vocal lines at the word “deep”).

Three trombones, which reinforce the more commonly-used trumpets and drums, often provide the orchestral sound with a weight and greater grandeur in Part I. Other colorful instrumental touchstones in this section include the use of flutes to produce a radiant, pastoral mood at the words, “be led them forth like sheep,” and the employment of furiously “buzzing” violins to paint the plagues of flies, lice, and locusts.

Part II, “Moses’ Song,” celebrates the miraculous escape of the Israelites from the Red Sea. In this section, the solo voices play a more important role, with three aria and three duets, but the chorus remains dominant. A striking orchestral introduction featuring unexpected changes of harmony is followed by the superb twin choruses “O Lorp, in whom shall the gathering of the Israelites in which galloping horses can be heard in the choral rhythms. Equally powerful is the double chorus “The people shall hear,” one of Handel’s most exultant and dramatic. It builds successive towers of choral sound over a repeated dotted rhythm in the bass line, and then climaxes melodically above sustained bass notes as the choirs describe the recollections of the Israelites through a desert of jagged dissonances on their way to the Promised Land. A particularly stunning effect is achieved at the close of the whirlwind chorus “And with the blast of the north wind, where “the depths conceal in the heart of the sea” into single, stark notes in the bass. The section concludes with a splendid finale, considered by some to be unsurpassed in the entire body of Handel’s work, in which the opening words of the “I will sing” chorus returns to “triumph gloriously” in glittering grandeur.

If Messiah is generally considered the greatest of Handel’s oratorios, Israel in Egypt, which Jonathan Keates describes as “an essay in interpreting the relationship between man and God,” makes a tellingly close second. Though it has no dramatic plot and no individual characters, every possible choral device is employed in its endlessly expressive choral pieces, including choral recitative and arias, fugue and double fugue, and dramatic narrative. R. A. Streitfeld writes of this work: “Handel might have said of Israel, as Wagner said of Tristan and Isolde, that it was an extravagance, not to be repeated or imitated, but of all his works, and is the most complex display ever of every composer who ever lived.” Indeed, Israel in Egypt remains one of the most incredible choral tours de force in music history. Revel in its tremendous sonority, and rejoice with the Children of Israel in their marvelous deliverance!

— Lorinette Kowaleski
TEXT

PART I (Esodus)

Refrative
Now arose there a new king over Egypt, which knew not Joseph; and he set over Israel taskmasters to afflict them with burdens, and they made them serve with rigour.

Chorus
And the children of Israel sighed by reason of the bondage, and their cry came up unto God: they oppressed them with burdens, and made them serve with rigour; and their cry came up unto God.

Refrative
Then sent He Moses, His servant, and Aaron whom He had chosen, and shewed His signs among them, and wonders in the land of Egypt. He turned their waters into blood.

Chorus
They loathed to drink of the river. He turned their waters into blood.

Air
Their land brought forth frogs, yea even in their king's chambers. He gave their cattle over to the pestilence; blights and blains broke forth on man and beast.

Chorus
He spake the word, and there came all manner of flies and lice in all their quarters. He spake, and the locusts came without number, and devoured the fruits of the ground.

Chorus
He gave them hailstones for rain; fire mingled with the hail ran along upon the ground.

Chorus
He sent a thick darkness over the land, even darkness which might be felt.

Chorus
He smote all the first-born of Egypt, the chief of all their strength.

Chorus
But as for His people, He led them forth like sheep; He brought them out with silver and gold; there was not one feeble person among their tribes.

Chorus
Egypt was glad when they departed, for the fear of them fell upon them.

Chorus
He repleted the Red Sea, and it was dried up.

Chorus
He led them through the deep as through a wilderness.

But the waters overwhelmed their enemies, there was not one of them left.

Chorus
And Israel saw that great work that the Lord did upon the Egyptians; and the people feared the Lord, and the Lord remembered his servant and his Moses.

PART II (Moses' Song)

Chorus
Moses and the children of Israel sung this song unto the Lord, and spake, saying: I will sing unto the Lord, for He hath triumphed gloriously; the horse and his rider hath He thrown into the sea.

Duet
The Lord is my strength and my song; He is my salvation.

Chorus
He is my God, and I will prepare Him a habitation; my father's God, and I will exalt Him.

Chorus
The depths have covered them: they sank into the bottom as a stone.

Chorus
Thy right hand, O Lord, is become greater in power; Thy holy right hand, O Lord, hath dashed in pieces the enemy.

Chorus
And the greatness of Thine excellency hast Thou overthrown them that rose up against Thee.

Chorus
Thou seest forth Thy wrath, which consumed them as stubble.

Chorus
And with the blast of Thy nostrils the waters were gathered together, the floods stood upright as an heap, and the depths were congealed in the heart of the sea.

Air
I am the enemy said, I will pursue, I will overtake, I will divide the spoil; my lust shall be satisfied upon them; I will draw my sword, my hand shall destroy them.

Air
Thou didst blow with the wind, the sea covered them; they sank as lead in the mighty waters.

Duet
Thou in Thy mercy hast led forth Thy people which Thou hast redeemed; Thou hast guided them in Thy strength unto Thy holy habitation.

Chorus
The people shall hear, and be afraid: sorrow shall take hold on them:

Air
If the inhabitants of Canaan shall melt away: by the greatness of Thy arm they shall be as still as a stone; till Thy people pass over, O Lord, which Thou hast purchased.

Air
Thou shalt bring in, and plant them in the mountain of Thine inheritance, in the place, O Lord, which Thou hast made for Thee, and shalt dwell in it.

Chorus
The Lord shall reign for ever and ever.

Please turn page quietly...
SOLO ARTISTS

A native of Washington, baritone Brian Box received his Master's degree in vocal performance at the University of Washington in 1985. Mr. Box performs frequently with many Northwest ensembles, including OSSCS, Seattle Choral Company, Seattle Pro Musica, Bellevue Chamber Chorus, and Choir of the Sound. He has performed with Bach's La Stoppo, Mahler Songs of a Wayfarer to Nureyev's dance. Mr. Box has collaborated with OSSCS in such works as Bach's St. Matthew Passion, St. John Passion, and Christmas Oratorio with the University of Houston's St. Mark Passion and The Mass of Life and Death, and is featured on their recording of Handel's Messiah. The regional winner of San Francisco Opera's 1985, he made his Seattle Opera debut as the Captain in Donizetti's Daughter of the Regiment. For Tacoma Opera, Mr. Box created the role of Franz in the world premiere of Carol Sanders' The Pied Pipers. He has performed extensively with Seattle's Opera Education Program and Northwest Opera in the Schools. Earlier this season Mr. Box joined OSSCS for performances of Brahms' German Requiem, Palestrina's Lo be mánuel, Stavinsky's Pulcinella and Handel's Messiah; he returns next month for Beethoven's Mass in C minor.

Mezzo-soprano Julie Johnson, a native of Oregon, received a Bachelor of Music degree from Willamette University and a Masters in Voice from the University of Iowa; while at Iowa she served as a graduate assistant and an instructor in Grinnell College. Her musical studies continued at the American Institute of Musical Studies in Graz, Austria, and the Summer Vocal Institute in Salt Lake City. Ms. Johnson was a state and regional winner of the Metropolitan Opera and national finalist in the National Federation of Music Clubs Young Artist Awards and the International Mozart Competition. She has performed with the Utah Symphony's Pulcinella, Ms. Richter recently released her first CD, Someone to Watch Over Me, with the Northwest Symphony including OSSCS, the Westmeath Chorale, Rainier Chorale, and Northwest Opera in the Schools. Her repertoire includes works of Mozart (Mass in C Minor, Coronation Mass, Requiem, The Magic Flute, The Marriage of Figaro, Lord Nelson Mass, Mass in Time of War), Humperdinck (Hansel and Gretel), Dvorak (Stabat mater), Verdi (Requiem), Vivaldi (Gloria), Claudio (A New Creation), Copland (In the Beginning), and Pergolesi (Stabat Mater). Ms. Johnson was last heard with Orchestra Seattle and the Seattle Chamber Singers during the 1998-1999 season in a performance of Dvorak's Stabat mater.

Tenor Howard Finkhouser is a frequent soloist with ensembles throughout the Northwest, including OSSCS, Northwest Singfinietta, Northwest Chamber Orchestra, Seattle Youth Symphony, Pacific Lutheran Guild, Lake Chelan Bach Festival, Bremerton Symphony, Everett Symphony, Opera 7, Choral Arts Northwest, Tacoma City Ballet, Everett Chorale and Cascadian Chorale. Last season Mr. Finkhouser performed at cathedrals in France, including Notre Dame in Paris and Charles et Paris and the Spanish cathedrals of Burgos, Leon and Santiago. During the past four seasons he has been heard in a number of performances with Orchestra Seattle and with OSSCS, including Dvorak's Stabat mater, Handel's Hercules, Theodora, and Messiah, Mozart's Requiem, Bach's Mass in B minor and Robert Keckley's The Lord is my salvation. His performances have included the world premiere of Jackson Berkey's L'Ultima Amor. Earlier this season he was heard in performances of the Mozart Requiem, in the critically acclaimed National American premiere of Shigeki Suga's Susanne at St. James Cathedral and in Ort's Carmina Burana. His solo CD, The Company Tenor, was reviewed last November by the Seattle Times, who noted that "Finkhouser's beautiful, unforced sound and his superb sense of musical style make his singing a consistently pleasant experience."

Soprano Terri Richter came to the Northwest in 1995 from Tennessee, where she received her Master's degree from Middle Tennessee State University. Since her arrival in Seattle, she has become firmly established as an outstanding young opera artist. She made her Seattle Opera debut with Seattle Opera as Barbarina in The Marriage of Figaro, returning last season to sing Papagena in The Magic Flute and Xerxes in Boris Godunov. She has also appeared in productions of Dvorak's Rusalka and Verdi's Un Ballo in Mascher. One of twelve young singers to be chosen for Seattle Opera's first national Young Artist Program, Ms. Richter received critical acclaim and a scholarship award for her portrayal of Despina in Cosi fan tutte. In September of 1999, the Seattle Times named her one of Seattle's Rising Stars." Ms. Richter is equally at home singing concert repertoire. She has been featured at Benaroya Hall with the Northwest Chamber Orchestra in Handel's L'allegro, il penseroso, ed il moderato and with the Seattle Symphony in concert versions of Dvorak's Tea Festival and Strauss' Die Fledermaus. She has also appeared with the Spokane Symphony, Fort Collins Symphony, Walla Walla Symphony, Bellevue Philharmonic, Pacific Northwest Symphonies, and Bremerton Symphony. With OSSCS, she has performed Handel's Brockes Passion, Bach's Christmas Oratorio, Mass in B minor, St. John Passion and St. Matthew Passion, Monteverdi's 1610 Vesper and Stravinsky's Pulcinella. Ms. Richter recently released her first CD, Someone to Watch Over Me, recorded with the Northwest Sinfonia.

Bass Norman Smith is a graduate of both Washington State University and the University of Washington, and did additional graduate work at Indiana University. For six years he sang leading bass roles with the University of Kentucky and University of North Carolina Opera Theater. He has been featured in roles in Le Nozze, L'Italiana in Algeri, Le Coq d'Or, and Le Nozze. His recent engagements include performances of Mozart's Requiem, Bach's Cantata BWV 140, Beethoven's Ninth Symphony and Choral Fantasy and has sung Handel's Cardenio, Van Gogh's portraits, including the Rembrandt painted in the Northwest. In Canada he has performed with the Saskatoon Symphony, the choirs of Trinity Western University and the Vancouver Symphony. In addition to his duties as Cathedral Soloist at Seattle's St. James Cathedral, Mr. Smith has also served as Cantor at Temple Beth Am, a Reform Jewish synagogue. In Europe he recorded Beethoven's Mass in C for the Kirchenmusik label. He also appears on a Sierra On-Line CD-ROM video game entitled Gabriel Knight: The Beast Within.

TEXT

PART I (Esodus)

Recitative
Now arose there new a kingdom over Egypt, which knew not Joseph; and he set over Israel taskmasters to afflict them with bitter oppression; and they made them serve with rigorous labors.

Chorus
And the children of Israel sighed by reason of the bondage, and their cry came up unto God; they oppressed them with bitter oppression, and made them serve with rigor; and their cry came up unto God.

Recitative
Then sent He Moses, His servant, and Aaron whom He had chosen; these showed His signs among them, and wonders in the land of Egypt. He turned their waters into blood.

Chorus
They loathed to drink of the river. He turned their waters into blood.

Air
Their land brought forth frogs, yea even in their king's chambers. He gave their cattle over to the pestilence; blights and blains broke forth on man and beast.

Chorus
He spake the word, and there came all manner of flies and lice in all their quarters. He spake; and the locusts came without number, and devoured the fruits of the ground.

Air
He gave them hailstones for rain; fire mingled with the hail ran along upon the ground.

Chorus
He sent a thick darkness over the land, an exceeding darkness which might be felt.

Air
He smote all the first-born of Egypt, the chief of all their strength.

Chorus
But as for His people, He led them forth like sheep; He brought them out with silver and gold; there was not one feeble person among their tribes.

Chorus
Egypt was glad when they departed, for the fear of them fell upon them.

Chorus
He rebuked the Red Sea, and it was dried up.

Chorus
He led them through as deep as a wilderness. But the waters overwhelmed their enemies, there was not one of them left.

Chorus
And Israel saw that great work that the Lord did upon the Egyptians: and the people feared the Lord, and believed in the Lord and His servant Moses.

PART II (Moses’) Song

Chorus
And Moses and the children of Israel sung this song unto the Lord, and spoke, saying: I will sing unto the Lord, for He hath triumphed gloriously; the horse and his rider hath He thrown into the sea.

Duet
The Lord is my strength and my song; He is my salvation.

Chorus
He is my God, and I will prepare Him an habitation; my father's God, and I will exalt Him.

Chorus
The depths have covered them: they sank into the bottom as a stone.

Chorus
Thy right hand, O Lord, is become glorious in power; Thy right hand, O Lord, hath dashed in pieces the enemy.

Chorus
And the greatness of Thine excellence thou hast overthrown them that rose up against Thee.

Chorus
Thou didst bring forth Thy wrath, which consumed them as stubble.

Chorus
And with the blast of Thy nostrils the waters were gathered together, the floods stood upright as an heap, and the depths were congealed in the heart of the sea.

Air
Thou didst blow with the wind, the sea covered them; they sank as lead in the mighty waters.

Chorus
Who is like unto Thee, O Lord, among the gods? Who is like Thee, glorious in holiness, fearful in praises, doing wonders? Thou stretchedst out Thy right hand, the earth swallowed them.

Duet
Thou in Thy mercy hast led forth Thy people which Thou hast redeemed; Thou hast guided them in Thy strength unto Thy holy habitation.

Chorus
The people shall hear, and be afraid: sorrow shall take hold on them: if the inhabitants of Canaan shall melt away: by the greatness of Thy arm they shall be as still as a stone; till Thy people pass over, O Lord, which Thou hast purchased.

Air
Thou shalt bring them in, and plant them in the mountain of Thine inheritance, in the place, O Lord, which Thou hast made for Thee, Thou dwelt in, in Zedad, O Lord, which Thou hast established.

Chorus
The Lord shall reign for ever and ever.

Please turn page quietly...
Recreative

For the horse of Pharaoh went in with his chariots and with his horsemen into the sea, and the Lord brought again the waters of the sea upon them; but the children of Israel went out on dry land in the midst of the sea.

Chorus

The Lord shall reign for ever and ever.

ORCHESTRA SEATTLE

Violin
Dajana Akrapovic
Licia Carlson
Susan Carpenter
Lauren Daugherty
Fritz Klein*
Natasha Lewis
Eileen Luke
Mark Luz
Avery Maletsky
Gregor Nitsche
Elif-Evra Pedersten**
Stephen Provin
Elizabeth Robertson

Cello
Theo Schaad
Janet Showalter
Kenna Smith-Shangrow

Viola
Deborah Daoust
Beatrice Doif
Saul Humphrey
Jim Luzie

Violin
Karen Williams*
Len Linson
Timothy Prior
Parikhit Sinha

** concertmaster – principal

Flute
Megan Lyden*
Melissa Underhill-Lee

Oboe
Shannon Hill
Kate Laughlin

Bass
Jeff Eridige
Judith Lawrence*

Contrabassoon
Michel Jolivet

Trumpet
Daniel Cole
Gordon Ullmann

Trombone
Moe Escobedo*
David Holmes
Chad Kirby

Timpani
Daniele D. Hart
Maren van Nostrand

Harp
Robert Kedelby*
Lisa Lewis

SEATTLE CHAMBER SINGERS

Soprano I
Sue Cobb
Kyla Deremer
Katy Hendshaw
Kiki Hood
Jean Knaak
Jeanette Manson
Carol Samis
Nancy Shasten
Liesel van Cleeft

Soprano II
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Ann Erickson
Cinda Freese
Amy Gerard
Lisa Hoffman
Lorellette Knowles
Nancy Lewis
Linda Mendez
Paula Rimmer
Melissa Thilloy

Alto I
Cheryl Blackburn
Jane Blackwell
Penny Deuty
Theodora Letz
Kimberley

Alto II
Sharon Agnew
Laura Dooley
Deanna Fryth
Christine Rickett
Debra Schilling
Nedra Sloasen
Julia Axonsky Thiel
Annie Thompson

Tenor I
Ralph Cobb
Peter Garbes
Dan Lee
Jerry Sams
David Zapolsky

Tenor II
Ronald Carlson
Alvin Kroom
Jon Lange

Bass I
Greg Caona
Douglas Duraffo
Dennis Moore
John Smith
Richard Wyckoff

Bass II
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lines, and then climbs melodically above sustained bass notes as the chorus describes the war parades of the Israelites through a desert of jagged desolations on their way to the Promised Land. A particularly stunning effect is achieved at the close of the whirlwind chorus (“And with the blast of the most complete control where “the depths congeal in the heart of the sea” into single, stark notes in the bass. The section concludes with a splendid finale, considered by some to be unsurpassed in the entire body of Handel’s work, in which the opening theme of the “I will sing” chorus returns to “triumph gloriously” in glittering grandeur.

If Messiah is generally considered the greatest of Handel’s oratorios, Israel in Egypt, which Jonathan Keates describes as “an essay in interpreting the relationships between man and God,” marks a new development. Though it has no dramatic plot and no individual characters, every possible choral device is employed in its endlessly expressive choral pieces, including choral recitative and ariosos, fugue and double fugue, and dramatic narrative. R. A. Streatfield writes of this work: “Handel might have said of Israel, as Wagner said of Tristan and Isolde, that it was an extravagance, not to be repeated or imitated, but of all his works, it is the most complete expression of the reach of every other composer who ever lived.” Indeed, Israel in Egypt remains one of the most incredible choral tours de force in music history. Revel in its tremendous sonority, and rejoice with the Children of Israel in their marvelous deliverance!

— Lorrie Knowles

Three trombones, which reinforce the more commonly-used trumpets and drums, often provide the orchestral sound with a weight and grandeur in Part I. Other colorful instrumental touchstones in this section include the use of flutes to produce a radiant, pastoral mood at the words, “be led them forth like sheep,” and the employment of furiously “buzzing” violins to paint the plagues of flies, lice, and locusts.

Part II, “Moses’ Song,” celebrates the miraculous escape of the Israelites from the Red Sea. In this section, the solo voices play a more important role, with three aria and three duets, but the chorus remains dominant. A striking orchestral introduction featuring unexpected changes of tonality is followed by the spectacular double chorus “L Isis.” In the flowing, sinuous lines, in which galloping horses can be heard in the choral rhythms. Equally powerful is the double chorus “The people shall hear,” one of Handel’s most exultant and dramatic. It builds successive towers of choral sound over a repeated dotted rhythm in the bass
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Stephen & Margareta Cole
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2001-2002 SEASON

Israel in Egypt
Saturday, April 6, 2002 ■ 8:00 PM
Meany Hall
University of Washington

Terri Richter, soprano
Julie Johnson, mezzo-soprano
Howard Finkhauser, tenor
Brian Box, baritone
Norman Smith, bass

Orchestra Seattle
Seattle Chamber Singers
George Shangrow, conductor

GEORGE FRIDERIC HANDEL
Israel in Egypt
1685-1759

Part I (Exodus)

INTERMISSION

Part II (Moses' Song)

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