

CHRISTMAS ORATORIO

SUNDAY, JANUARY 4, 2009 – 3:00 PM
FIRST FREE METHODIST CHURCH

Catherine Haight, soprano
Kathryn Weld, mezzo-soprano
Stephen Wall, tenor
Brian Box, baritone
ORCHESTRA SEATTLE
SEATTLE CHAMBER SINGERS
George Shangrow, conductor

JOHANN SEBASTIAN BACH (1685-1750)
Christmas Oratorio, BWV 248

Part One (Cantata for the First Day of Christmas)

Chorus: "Jauchzet, frohlocket!"

Recitative: "Es begab sich aber zu der Zeit"

Recitative: "Nun wird mein liebster Bräutigam"

Aria: "Bereite dich, Zion"

Chorale: "Wie soll ich dich empfangen"

Recitative: "Und sie gebar ihren ersten Sohn"

Chorale: "Er ist auf Erden"

Aria: "Großer Herr, o starker König"

Chorale: "Ach mein herzliebes"

Part Two (Cantata for the Second Day of Christmas)

Sinfonia

Recitative: "Und es waren Hirten"

Chorale: "Brich an, o schönes Morgenlicht"

Recitative: "Und der Engel sprach zu ihnen"

Recitative: "Was Gott dem Abraham verheißen"

Aria: "Frohe Hirten, eilt, ach eilet"

Recitative: "Und das habt zum Zeichen"

Chorale: "Schaut hin, dort liegt im finstern Stall"

Recitative: "So geht denn hin, ihr Hirten, geht"

Aria: "Schlafe, mein Liebster, genieße der Ruh"

Recitative: "Und alsobald war"

Chorus: "Ehre sei Gott in der Höhe"

Recitative: "So recht, ihr Engel"

Chorale: "Wir singen dir"

Part Three (Cantata for the Third Day of Christmas)

Chorus: "Herrscher des Himmels"

Recitative: "Und da die Engel von ihnen"

Chorus: "Lasset uns nun gehen"

Recitative: "Er hat sein Volk getröst"

Chorale: "Dies hat er alles uns getan"

Duet: "Herr, dein Mitleid, dein Erbarmen"

Recitative: "Und sie kamen eilend"

Aria: "Schließe, mein Herze"

Recitative: "Ja, ja, mein Herz"

Chorale: "Ich will dich mit Fleiß bewahren"

Recitative: "Und die Hirten"

Chorale: "Seid froh dieweil"

Chorus: "Herrscher des Himmels"

– Intermission –

Part Four (Cantata for New Year's Day)

Chorus: "Fallt mit Danken"

Recitative: "Und da acht Tage um waren"

Recitative: "Immanuel, o süßes Wort!"

Aria: "Flößt, mein Heiland"

Recitative: "Wohlan, dein Name soll allein"

Aria: "Ich will nur dir zu Ehren leben"

Chorale: "Jesus richte mein Beginnen"

Part Five (Cantata for Sunday after New Year's Day)

Chorus: "Ehre sei dir, Gott, gesungen"

Recitative: "Da Jesus geboren war zu Bethlehem"

Chorus: "Wo ist der neugeborne König der Juden"

Chorale: "Dein Glanz all Finsternis verzehrt"

Aria: "Erleucht auch meine finstre Sinnen"

Recitative: "Da das der König Herodes hörte"

Recitative: "Warum wollt ihr erschrecken?"

Recitative: "Und ließ versammeln"

Trio: "Ach, wenn wird die Zeit erscheinen?"

Recitative: "Mein Liebster herschet schon"

Chorale: "Zwar ist solche Herzensstube"

Part Six (Cantata for Epiphany)

Chorus: "Herr, wenn die stolzen Feinde schnauben"

Recitative: "Da berief Herodes die Weisen"

Recitative: "Du Falscher, suche nur den Herrn"

Aria: "Nur ein Wink von seinen Händen"

Recitative: "Als sie nun den König gehöret hatten"

Chorale: "Ich steh an deiner Krippen hier"

Recitative: "Und Gott befahl ihnen im Traum"

Recitative: "So geht!"

Aria: "Nun mögt ihr stolzen Feinde"

Recitative: "Was will der Höllen"

Chorale: "Nun seid ihr wohl gerochen"

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

JOHANN SEBASTIAN BACH
Christmas Oratorio, BWV 248

Bach was born in Eisenach, Germany, on March 21, 1685, and died in Leipzig on July 28, 1750. Bach composed his Christmas Oratorio in 1734, drawing upon music previously used in earlier secular cantatas. The composer led the first performances in Leipzig between Christmas Day and the Feast of the Epiphany in December of 1734 and January of 1735. In addition to vocal soloists and chorus, the six cantatas that comprise the oratorio call for various combinations of two flutes, four oboes (four doubling oboe d'amore, two doubling English horn), bassoon, two horns, three trumpets, timpani, strings and continuo.

For hundreds of years, Western Christianity celebrated the birth of Jesus and the events surrounding it not with a single feast day, but with a number of special commemorations occurring on various days between December 25 (Christmas Day) and January 6 (Epiphany, the celebration of the coming of the Three Kings). Imagine participating in six celebrations of six different events on six different days: First, the birth of the Christ Child (December 25), then the announcement of the birth to the shepherds by a host of angels (the 26th), the adoration of the baby by the shepherds (the 27th), the circumcision and naming of Jesus (New Year's Day), the coming of the Wise Men from the East (Sunday after New Year's Day), and finally the Magi's worship of the Holy Child (January 6). On each of these days, you enjoy a cantata by Johann Sebastian Bach that recounts one of these stories and comments and reflects upon the events and their meanings for the Christian. Now contract these six days and six cantata performances into a single presentation, on a single afternoon, of the chief events of the Christmas Story and their accompanying interpretative meditations, and you have Bach's *Christmas Oratorio* as you will hear it today. Let it introduce you to and prepare you for the rapidly approaching season of Christmastide, and lead you, as you listen, to ask yourself: "How does the Christmas story end?"

Johann Sebastian Bach was born in 1685 in Eisenach, Germany, into a family that had produced church and town-band musicians for over 150 years. Orphaned at ten, he was raised by an older brother who was an organist, and who taught young Sebastian music. The boy was endlessly curious about every aspect of the art: "I had to work hard," he said; "Anyone who works as hard will get just as far."

Bach began his professional career at 18, when he was appointed organist at a church in Arnstadt. At 23, he became court organist and chamber musician to the Duke of Weimar. During his nine years in this post (1708-1717), he gained fame as an organ virtuoso and composer. From 1717 to 1723, Bach served the Prince of Anhalt-Cöthen, producing suites, concertos, sonatas for various instruments, a great amount of keyboard music, and the six Brandenburg Concertos. Maria Barbara, Bach's wife and the mother of his seven children, died in 1720, and the composer soon married Anna Magdalena, a young singer who proved to be a loyal and understanding wife, and who provided her mate with thirteen more children.

When he was 38, Bach took the position of Cantor of St. Thomas' in Leipzig, one of the most important musical posts in Germany. He taught at the choir school, which trained the choristers of the city's chief churches (he had to teach non-musical subjects as well); he also served as music director, composer, choirmaster, and organist of St. Thomas' Church. In this post, which he held for the rest of his life, Bach produced monumental musical masterworks, including the *Christmas Oratorio*, the *St. Matthew Passion*, the Mass in B Minor, *The Musical Offering*, and *The Art of the Fugue*, though he was occupied by the cares of his large family and circle of friends, the tasks of a very busy professional life, and ongoing struggles with the officials of town, school, and church who never recognized that they were dealing with perhaps the greatest musical genius ever born. Though the composer described himself as living "amidst continual vexation, envy, and persecution . . ." he remained in Leipzig for 27 years. At last, his eyesight failed, and he suffered a stroke followed by a raging fever. He died July 28, 1750, leaving only a very modest material estate, but bequeathing us a wondrous wealth of musical treasures of which this work is a particularly glittering example.

The *Christmas Oratorio* was completed around Christmas-time in 1734 when Bach was 49. The work is not an oratorio in the usual sense of being a single work based on a dramatic story from the Bible. It consists instead of a series of lyrical meditations, unified by recitatives that tell the Christmas story as it appears in the books of Matthew and Luke (the writer/compiler of the text remains unknown). The oratorio was never performed under Bach's direction as you hear it today—as a whole and at one time—but in six individual parts, as described above. To this composition, Bach transferred almost completely the greater part of the choruses and arias of two secular cantatas, *The Choice of Hercules* and *Sound, Ye Timpani, Ring Out, Trumpets*, written in 1733, the year before the *Christmas Oratorio* was compiled. In this way, he preserved the best numbers of these ephemeral secular cantatas and assured their annual performance within the framework of the church year. Bach's ability to create a new and beautifully unified work of art out of existing "occasional" compositions is truly remarkable!

Throughout the oratorio, the texts from the New Testament are narrated in recitative style by the solo tenor "Evangelist" with continuo (cello and keyboard) accompaniment. The words of individual persons are generally presented by soloists, while those of a group are given to the chorus. The Biblical texts are intermingled with a wonderful variety of pieces: orchestrally accompanied choruses, diversely arranged chorales (mostly familiar Christmas hymns), vocal ensemble numbers (several duets, a trio, and a fugal recitative for quartet), an "echo aria" for soprano, echoing soprano, and oboe, and an amazing assortment of solo arias and recitative-like arioso settings of poetic texts that reflect or comment on the narratives. Nearly all of the six sections begin with a brilliant introductory chorus in a dance-like

triple meter. In the second cantata, this introductory chorus is replaced by a beautiful orchestral pastorale in 12/8 time that transports the listener to the fields near Bethlehem above which the angels are about to astound the shepherds.

The *Christmas Oratorio* is not a holiday entertainment, but true church music, meant to edify and uplift a congregation. Though the overall mood of the oratorio is one of joyful exultation, Bach stresses the importance of Christ's sacrificial death through his use of the Passion chorale, *Herzlich tut mich verlangen* ("My heart is

ever yearning"), with which the words, "O Sacred Head, Sore Wounded" are usually associated. This "Good Friday hymn" appears both as the first and as the final chorale of the entire oratorio (where it is transformed into a triumphant trumpet-studded chorale fantasia). In this way, Bach demonstrates his conviction that Jesus' birth accomplished the salvation of humanity only through Jesus' death and resurrection. The Christmas story does not "end" until Easter Sunday!

– Lorelette Knowles

SOPRANO

Erika Chang
Crissa Cugini
Kyla Deremer
Dana Durasoff
Cinda Freece
Kiki Hood
Jill Kraakmo
Peggy Kurtz*
Lila Woodruff May
Jana Music
Nancy Shasteen
Melissa Thirloway
Po-yan Tsang
Liesel van Cleeff
Patricia Vetterlein

ALTO

Sharon Agnew
Julia Akoury-Thiel
Carolyn Cross Avery
Jane Blackwell
Ann Erickson
Deanna Fryhle
Courtney Juhl
Ellen Kaisse
Lorelette Knowles
Theodora Letz
Suzi Means
Laurie Medill
Annie Thompson
Kristin Zimmerman

TENOR

Ronald Carson
Jon Lange
Timothy Lunde
Fred McIlroy
Thomas Nesbitt
Vic Royer
Jerry Sams

BASS

Stephen Brady
Andrew Danilchik
Douglas Durasoff
Rob Kline
Alvin Kroon
Dennis Moore
Jeff Thirloway
Richard Wyckoff

*echo soloist

MOZART BIRTHDAY AUCTION

HAS BEEN POSTPONED TO THE SPRINGTIME – WATCH FOR YOUR INVITATION IN THE MAIL!!

MOZART

SUNDAY, FEBRUARY 8, 2009 – 3:00 PM – FIRST FREE
METHODIST CHURCH

An All-Mozart program featuring:
Piano Concerto No. 22 in E-flat, K. 482 with soloist Judith Cohen
Sinfonia Concertante in E-flat, K. 364 with soloists Ronald and Roxanna Patterson – The Patterson Duo
Solemn Vespers for Chorus, Soloists, and Orchestra, K. 339

SERENITY

SUNDAY, MARCH 15, 2009 – 3:00 PM – FIRST FREE
METHODIST CHURCH

VAUGHAN WILLIAMS: Serenade to Music
STRAVINSKY: The Fairy's Kiss
BEETHOVEN: Symphony No. 6 in F Major, Opus 68
"Pastorale"

ST. JOHN PASSION

PALM SUNDAY, APRIL 5, 2009 – 3:00 PM – FIRST FREE
METHODIST CHURCH

Wesley Rogers, Evangelist – Michael Delos, Jesus
Catherin Haight, soprano – Kathryn Weld, mezzo-soprano

Stephen Wall, tenor – Brian Box, baritone

BACH *St. John Passion*, BWV 245

HANDEL & HAYDN

SUNDAY, MAY 3, 2009 – 3:00 PM – FIRST FREE
METHODIST CHURCH

HAYDN: Symphony No. 87
HANDEL: Concerto a Due Cori

SEASON FINALE

SUNDAY, JUNE 7, 2004 – 3:00 PM – FIRST FREE
METHODIST CHURCH

Mark Salman, piano

RACHMANINOFF: Piano Concerto No. 2 in c minor, Opus 18

DVORAK: Czech Suite in D Major, Opus 39

ROBERT KECHLEY American Folk Song Suite for Chorus and Orchestra – WORLD PREMIERE

Chorus

Jauchzet, frohlocket! auf, preiset die Tage,
Rühmet, was heute der Höchste getan!
Lasset das Zagen, verbannet die Klage,
Stimmet voll Jauchzen und Fröhlichkeit an!

Dienet dem Höchsten mit herrlichen Chören,
Laßt uns den Namen des Herrschers verehren!

Recitative — Evangelist

Es begab sich aber zu der Zeit, dass ein Gebot von dem Kaiser Augusto ausging, dass alle Welt geschätzt würde. Und jedermann ging, dass er sich schätzen ließe, ein jeglicher in seine Stadt. Da machte sich auch auf Joseph aus Galiläa, aus der Stadt Nazareth, in das jüdische Land zur Stadt David, die da heißt Bethlehem; darum, dass er von dem Hause und Geschlechte David war: auf dass er sich schätzen ließe mit Maria, seinem vertrauten Weibe, die war schwanger. Und als sie daselbst waren, kam die Zeit, dass sie gebären sollte.

Recitative — alto

Nun wird mein liebster Bräutigam,
Nun wird der Held aus Davids Stamm
Zum Trost, zum Heil der Erden
Einmal geboren werden.
Nun wird der Stern aus Jakob scheinen,
Sein Strahl bricht schon hervor.
Auf, Zion, und verlasse nun das Weinen,
Dein Wohl steigt hoch empor!

Aria — alto

Bereite dich, Zion, mit zärtlichen Trieben,
Den Schönsten, den Liebsten bald bei dir zu sehn!
Deine Wangen
Müssen heut viel schöner prangen,
Eile, den Bräutigam sehnlichst zu lieben!

Chorale

Wie soll ich dich empfangen
Und wie begegn' ich dir?
O aller Welt Verlangen,
O meiner Seelen Zier!
O Jesu, Jesu, setze
Mir selbst die Fackel bei,
Damit, was dich ergötze,
Mir kund und wissend sei!

Recitative — Evangelist

Und sie gebar ihren ersten Sohn und wickelte ihn in Windeln und legte ihn in eine Krippen, denn sie hatten sonst keinen Raum in der Herberge.

Chorale — sopranos

Er ist auf Erden kommen arm,
Daß er unser sich erbarm,
Und in dem Himmel mache reich,
Und seinen lieben Engeln gleich.

Recitative — bass

Wer will die Liebe recht erhöh,
Die unser Heiland vor uns hegt?
Ja, wer vermag es einzusehen,
Wie ihn der Menschen Leid bewegt?
Des Höchsten Sohn kömmt in die
Welt, Weil ihm ihr Heil so wohl gefällt,
So will er selbst als Mensch
geboren werden.

Kyrieleis!

Aria — bass

Großer Herr, o starker König,
Liebster Heiland, o wie wenig
Achtest du der Erden Pracht!
Der die ganze Welt erhält,
Ihre Pracht und Zier erschaffen,
Muß in harten Krippen schlafen.

Chorale

Ach mein herzliebes Jesulein,
Mach dir ein rein sanft Bettelein,
Zu ruhn in meines Herzens Schrein,
Daß ich nimmer vergesse dein!

Triumph, rejoicing, rise, praising these days now,
Tell ye what this day the Highest hath done!
Fear now abandon and banish complaining,
Join, filled with triumph and gladness, our song!

Serve ye the Highest in glorious chorus,
Let us the name of our ruler now honor!

It occurred, however, at the time that a decree from the Emperor Augustus went out that all the world should be enrolled. And everyone then went forth to be enrolled, each person unto his own city. And then as well went up Joseph from Galilee from the city of Nazareth into the land of Judea to David's city which is called Bethlehem, because he was of the house and of the lineage of David to be enrolled there with Mary, who was betrothed to be his wife, and she was pregnant. And while they were in that place, there came the time for her to be delivered.

Now is my dearest bridegroom rare,
Now is the prince of David's stem
As earth's redeeming comfort
Here born in time amongst us.
Now will shine bright the star of Jacob,
Its beam e'en now breaks forth.
Rise, Zion, and abandon now thy weeping,
Thy fortune soars aloft.

Prepare thyself, Zion, with tender affection,
The fairest, the dearest soon midst thee to see!
Thy cheeks' beauty
Must today shine much more brightly,
Hasten, the bridegroom to love with deep passion.

How shall I then receive thee
And how thy presence find?
Desire of ev'ry nation,
O glory of my soul!
O Jesus, Jesus,
Set out for me thy torch,
That all that brings thee pleasure
By me be clearly known.

And she brought forth her first-born son and wrapped him in swaddling cloths and laid him within a manger, for they had no other room in the inn for them.

He is to earth now come so poor, Who will the love then rightly praise
That he us his mercy show Which this our Savior for us keeps?
And in heaven make us rich Yea, is there one who understandeth
And to his own dear angels like. The Most High's Son comes in the
world, whose health to him so dear is
held, so will he as a man himself
be born now.

Kyrieleis!

Mighty Lord, O strongest sovereign,
Dearest Savior, O how little
Heedest thou all earthly pomp!
He who all the world doth keep,
All its pomp and grace hath fashioned,
Must within the hard crib slumber.

Ah my beloved Jesus-child,
Make here thy bed, clean, soft and mild
For rest within my heart's own shrine,
That I no more fail to be thine!

Sinfonia

Recitative — Evangelist

Und es waren Hirten in derselben Gegend auf dem Felde bei den Hürden, die hüteten des Nachts ihre Herde. Und siehe, des Herren Engel trat zu ihnen, und die Klarheit des Herren leuchtet um sie, und sie fürchten sich sehr.

Chorale

Brich an, 'o schönes Morgenlicht,
Und lass den Himmel tagen!
Du Hirtenvolk, erschrecke nicht,
Weil dir die Engel sagen,
Dass dieses schwache Knäbelein
Soll unser Trost und Freude sein,
Dazu den Satan zwingen
Und letztlich Friede bringen!

Recitative — Evangelist, Angel

Und der Engel sprach zu ihnen:
Fürchtet euch nicht, siehe, ich verkündige euch große Freude, die allem Volke widerfahren wird. Denn euch ist heute der Heiland geboren, welcher ist Christus, der Herr, in der Stadt David.

Recitative — bass

Was Gott dem Abraham verheißen,
Das lässt er nun dem Hirtenchor
Erfüllt erweisen.
Ein Hirt hat alles das zuvor
Von Gott erfahren müssen.
Und nun muss auch ein Hirt die Tat,
Was er damals versprochen hat,
Zuerst erfüllet wissen.

Aria — tenor

Frohe Hirten, eilt, ach eilet,
Eh ihr euch zu lang verweilet,
Eilt, das holde Kind zu sehn!
Geht, die Freude heißt zu schön,
Sucht die Anmut zu gewinnen,
Geht und labet Herz und Sinnen!

Recitative — Evangelist

Und das habt zum Zeichen: Ihr werdet finden das Kind in Windeln gewickelt und in einer Krippe liegen.

Chorale

Schaut hin, dort liegt im finstern Stall,
Des Herrschaft gehet überall!
Da Speise vormals sucht ein Rind,
Da ruhet itzt der Jungfrau'n Kind.

Recitative — bass

So geht denn hin, ihr Hirten, geht,
Dass ihr das Wunder seht:
Und findet ihr des Höchsten Sohn
In einer harten Krippe liegen,
So singet ihm bei seiner Wiegen
Aus einem süßen Ton
Und mit gesamtem Chor
Dies Lied zur Ruhe vor!

Aria — alto

Schlafe, mein Liebster, genieße der Ruh,
Wache nach diesem vor aller Gedeihen!
Labe die Brust,
Empfinde die Lust,
Wo wir unser Herz erfreuen!

Recitative — Evangelist

Und alsobald war da bei dem Engel die Menge der himmlischen Heerscharen, die lobten Gott und sprachen:

Chorus — the Angels

Ehre sei Gott in der Höhe und Friede auf Erden und den Menschen ein Wohlgefallen.

And there were shepherds in that very region in the field nearby their sheep, who kept their watch by night over their flocks. And see now, the angel of the Lord came before them, and the glory of the Lord shone round about them, and they were sore afraid.

Break forth, O beauteous morning light,
And bring day to the heavens!
Thou shepherd folk, be not afraid,
For thee the angel telleth
That this the helpless little boy
Shall be our comfort and our joy,
Here for to conquer Satan
And peace at last to bring us!

And the angel spake unto them:
Be not afraid, see now, I proclaim to you news of great gladness, which all the nations of the world will learn. For to you today is the Savior born, who is Christ, the Lord, in the city of David.

What God to Abraham did promise,
This hath he to the shepherd choir
Revealed and proven.
A shepherd all this once before
Of God to learn was destined;
And now as well a shepherd must
The deed of yore he promised us
Be first to see completed.

Joyful shepherds, haste, ah hasten,
Ere ye here too long should tarry,
Haste, the gracious child to visit!
Go, your gladness is too fair,
Seek his grace's inspiration,
Go and comfort heart and spirit.

And let this be your sign: ye will discover the babe in swaddling clothes there wrapped and in a manger lying.

Look there, he lies in manger drear
Whose power reacheth ev'rywhere!
Where fodder once the ox did seek,
There resteth now the Virgin's child.

So go then there, ye shepherds, go,
That ye this wonder see:
And when ye find the Highest's Son
Within an austere manger lying,
Then sing to him beside his cradle
In tones that sweetly ring
And with assembled choir
This song of slumber bring!

Sleep now, my dearest, enjoy now thy rest,
Wake on the morrow to flourish in splendor!
Lighten thy breast,
With joy be thou blest,
Where we hold our heart's great pleasure!

And suddenly there was with the angel the multitude of the host of heaven, there praising God and saying:

Glory to God in the highest and peace on the earth now and to mankind a sign of favor.

Please turn page quietly...

Recitative — bass

So recht, ihr Engel, jauchzt und singet,
Dass es uns heut so schön gelinget!
Auf denn! wir stimmen mit euch ein,
Uns kann es so wie euch erfreun.

Chorale

Wir singen dir in deinem Heer
Aus aller Kraft, Lob, Preis und Ehr,
Dass du, o lang gewünschter Gast,
Dich nunmehr eingestellet hast.

Chorus

Herrscher des Himmels, erhöre das Lallen,
Laß dir die matten Gesänge gefallen,
Wenn dich dein Zion mit Psalmen erhöht!
Höre der Herzen frohlockendes Preisen,
Wenn wir dir itzo die Ehrfurcht erweisen,
Weil unsre Wohlfahrt befestiget steht!

Recitative — Evangelist

Und da die Engel von ihnen gen Himmel fuhren, sprachen die Hirten untereinander:

Chorus — The Shepherds

Lasset uns nun gehen gen Bethlehem und
die Geschichte sehen, die da geschehen ist,
die uns der Herr kundgetan hat.

Recitative — bass

Er hat sein Volk getröst',
Er hat sein Israel erlöst,
Die Hülf aus Zion hergesendet
Und unser Leid geendet.
Seht, Hirten, dies hat er getan;
Geht, dieses trifft ihr an!

Chorale

Dies hat er alles uns getan,
Sein groß Lieb zu zeigen an;
Des freu sich alle Christenheit
Und dank ihm des in Ewigkeit.
Kyrieleis!

Duet — soprano and bass

Herr, dein Mitleid, dein Erbarmen
Tröstet uns und macht uns frei.
Deine holde Gunst und Liebe,
Deine wundersamen Triebe
Machen deine Vätertreu
Wieder neu.

Recitative — Evangelist

Und sie kamen eilend und funden beide, Mariam und Joseph,
dazu das Kind in der Krippe liegen. Da sie es aber gesehen hatten,
breiteten sie das Wort aus, welches zu ihnen von diesem Kind
gesaget war. Und alle, für die es kam, wunderten sich der Rede,
die ihnen die Hirten gesaget hatten.
Maria aber behielt alle diese Worte und bewegte sie
in ihrem Herzen.

Aria — alto

Schließe, mein Herze, dies selige Wunder
Fest in deinem Glauben ein!
Lasse dies Wunder, die göttlichen Werke,
Immer zur Stärke
Deines schwachen Glaubens sein!

Recitative — alto

Ja, ja, mein Herz soll es bewahren,
Was es an dieser holden Zeit
Zu seiner Seligkeit
Für sicheren Beweis erfahren.

'Tis meet, ye angels, sing and triumph,
That we today have gained such fortune!
Up then! We'll join our voice to yours,
We can as well as ye rejoice.

We sing to thee amidst thy host
With all our strength, laud, fame and praise,
That thou, O long desired guest,
Art come into this world at last.

Ruler of heaven, give ear to our stammer,
Let these our weary refrains bring thee pleasure,
As thee thy Zion with psalms doth exalt!
Hear thou our hearts, though, exultant with praises,
As we to thee here our homage now render,
For our salvation stands strong and secure!

And when the angel went away from them up to heaven, said the shepherds one to another:

Let us now go quickly to Bethlehem and
this event now witness which hath here taken place,
that which the Lord made known to us.

He brought his people hope,
He hath his Israel redeemed,
His help from Zion he hath sent us
And all our suffering ended.
See, shepherds, this thing hath he done;
Go, this thing go and see!

This hath he all for us brought forth,
His great love to manifest;
Rejoice thus all Christianity
And thank him in eternity.
Kyrieleis!

Lord, thy mercy, thy forgiveness,
Comforts us and sets us free.
Thy most gracious love and favor,
Thy most wonderful affection
Here make thy paternal faith
New again.

And they went forth quickly and found there both Mary and Joseph,
and the child lying in the manger. When they, however, had ceased
their looking, they spread forth the saying which had been told unto
them concerning this child. And all to whom it came wondered at
the story which had been reported to them by the shepherds.
But Mary kept to herself then all these sayings, and she pondered
them within her heart.

Keep thou, my heart now, this most blessed wonder
Fast within thy faith always!
And let this wonder, these godly achievements,
Ever as comfort
Of thy feeble faith abide!

Oh yes, my heart shall ever cherish
All it at this most gracious time
To its eternal bliss
With certain signs of proof hath witnessed.

Chorale

Ich will dich mit Fleiß bewahren,
Ich will dir
Leben hier,
Dir will ich abfahren,
Mit dir will ich endlich schweben
Voller Freud
Ohne Zeit
Dort im ändern Leben.

Recitative — Evangelist

Und die Hirten kehrten wieder um, preiseten und lobten Gott um
alles, das sie gesehen und gehöret hatten, wie denn zu ihnen
gesaget war.

Chorale

Seid froh dieweil,
Dass euer Heil
Ist hie ein Gott und auch ein Mensch geboren,
Der, welcher ist
Der Herr und Christ
In Davids Stadt, von vielen auserkoren.

Chorus

Herrscher des Himmels, erhöere das Lallen...

Chorus

Fallt mit Danken, fallt mit Loben
Vor des Höchsten Gnadenthron!
Gottes Sohn
Will der Erden
Heiland und Erlöser werden,
Gottes Sohn
Dämpft der Feinde Wut und Toben.

Recitative — Evangelist

Und da acht Tage um waren, dass das Kind beschnitten würde, da
ward sein Name genennet Jesus, welcher genennet war von dem
Engel, ehe denn er im Mutterleibe empfangen ward.

Recitative — bass

Immanuel, o süßes Wort!
Mein Jesus heißt mein Hort,
Mein Jesus heißt mein Leben.
Mein Jesus hat sich mir ergeben,
Mein Jesus soll mir immerfort
Vor meinen Augen schweben.
Mein Jesus heißet meine Lust,
Mein Jesus labet Herz und Brust.
Komm! Ich will dich mit Lust umfassen,
Mein Herze soll dich nimmer lassen,
Ach! So nimm mich zu dir!
Auch in dem Sterben sollst du mir
Das Allerliebste sein;
In Not, Gefahr und Ungemach
Seh ich dir sehnlichst nach.
Was jagte mir zuletzt der Tod für Grauen ein?
Mein Jesus! Wenn ich sterbe,
So weiß ich, dass ich nicht verderbe.
Dein Name steht in mir geschrieben,
Der hat des Todes Furcht vertrieben.

Chorale — sopranos

Jesu, du mein liebstes Leben,
Meiner Seelen Bräutigam,
Der du dich vor mich gegeben
An des bittern Kreuzes Stamm!

Aria — soprano (with echo)

Flößt, mein Heiland, flößt dein Namen
Auch den allerkleinsten Samen
Jenes strengen Schreckens ein?
Nein, du sagst ja selber nein. (Nein!)
Sollt ich nun das Sterben scheuen?
Nein, dein süßes Wort ist da!
Oder sollt ich mich erfreuen?
Ja, du Heiland sprichst selbst ja. (Ja!)

I will thee steadfastly cherish,
For thy sake
My life make,
In thee I will perish,
With thee will I one day hover
Full of joy
For alway
There when life is over.

And the shepherds then turned back again, glorifying and praising
God for all the things which they had seen and had heard, just as it
had been told to them.

Be glad this while,
For now your health
Is here as God and as a man born to you,
The one who is
The Lord and Christ
In David's city, out of many chosen.

Ruler of heaven, give ear to our stammer...

Fall and thank him, fall and praise him.
At the Highest's throne of grace!
God's own Son
Will of earth the
Savior and Redeemer be now,
God's own Son
Stems our foe's great wrath and fury.

And when eight days were accomplished that the child be
circumcised, was his name then called Jesus, which was so named
by the angel, before he was conceived within his mother's womb.

Immanuel, O sweetest word!
My Jesus is my shield,
My Jesus is my being.
My Jesus is to me devoted,
My Jesus shall I ever hold
Before my eyes suspended.
My Jesus is my joyful rest,
My Jesus soothes my heart and breast. Jesus, thou, my life love'd,
Come! I would now with joy embrace thee, Bridegroom of my soul
My heart shall nevermore release thee, Thou who didst
Ah! Take me to thyself! for me surrender
E'en in my dying shalt thou my To the bitter cross's tree!
Most cherished treasure be;
In need, in dread and sore distress
I'll look and yearn for thee.
What cruelty at last can death then hound me with?
My Jesus! When I die here,
I know that I shall never perish.
Thy name is written deep within me,
It hath the fear of death now banished.

Doth, my Savior, doth thy name have
E'en the very smallest kernel
Of that awful terror now?
No, thyself thou sayest "No." (No!)
Ought I now of death be wary?
No, the gentle word is here!
Rather, ought I greet it gladly?
Yes, O Savior, thou say'st "Yes." (Yes!)

Recitative — bass

Wohlan, dein Name soll allein
In meinem Herzen sein!
So will ich dich entzückt nennen,
Wenn Brust und Herz zu
dir vor Liebe brennen.
Doch, Liebster, sage mir:
Wie rühm ich dich,
wie dank ich dir?

Chorale — sopranos

Jesu, meine Freud und Wonne,
Meine Hoffnung, Schatz und Teil,
Mein Erlösung, Schmuck
und Heil,
Hirt und König, Licht und Sonne,
Ach! wie soll ich würdiglich,
Mein Herr Jesu, preisen dich?

O joy, thy name shall now alone
Within my bosom dwell!
Thus will I call thy name with rapture
When breast and heart for
thee with love are burning.
But, dearest, tell me now:
How thee to praise,
how thee to thank.

Jesus, my true joy and pleasure,
My true treasure, share and hope
My salvation, crown and health,
King and shepherd, sun
and radiance,
Ah, how shall I worthily,
My Lord Jesus, give thee praise

Aria — tenor

Ich will nur dir zu Ehren leben,
Mein Heiland, gib mir Kraft und Mut,
Dass es mein Herz recht eifrig tut!
Stärke mich,
Deine Gnade würdiglich
Und mit Danken zu erheben!

I would but for thine honor live now;
My Savior, give me strength of will,
That this my heart with zeal may do.
Strengthen me
Thy mercy worthily
And with gratitude to honor!

Chorale

Jesus richte mein Beginnen,
Jesus bleibe stets bei mir,
Jesus zäume mir die Sinnen,
Jesus sei nur mein Begier,
Jesus sei mir in Gedanken,
Jesu, lasse mich nicht wanken!

Jesus order my beginning,
Jesus bide alway with me,
Jesus bridle my intention,
Jesus be my sole desire,
Jesus be in all my thinking,
Jesus, let me never waver!

Chorus

Ehre sei dir, Gott, gesungen,
Dir sei Lob und Dank bereit.
Dich erhebet alle Welt,
Weil dir unser Wohl gefällt,
Weil anheut
Unser aller Wunsch gelungen,
Weil uns dein Segen so herrlich erfreut.

Glory to thee, God, be sung now,
Thee be praise and thanks prepared,
Thee exalteth all the world,
For our good is thy desire,
For today
Is our ev'ry wish accomplished,
For us thy favor brings such splendid joy.

Recitative — Evangelist

Da Jesus geboren war zu Bethlehem im jüdischen Lande zur Zeit
des Königes Herodis, siehe, da kamen die Weisen vom
Morgenlande gen Jerusalem und sprachen.

Now when Jesus was born in Bethlehem in the land of Judea in the
days when Herod was the king, behold, there came the wise from
the East to Jerusalem, who said:

Chorus — The Wise Men

Wo ist der neugeborne
König der Jüden?
Wir haben seinen Stern
gesehen im Morgenlande
und sind kommen,
ihn anzubeten.

Recitative — alto

Sucht ihn in meiner Brust,
Hier wohnt er, mir und ihm zur Lust!
Wohl euch, die ihr dies Licht
gesehen,
Es ist zu eurem Heil geschehen!
Mein Heiland, du, du bist das Licht,
Das auch den Heiden scheinen sollen,
Und sie, sie kennen dich noch nicht,
Als sie dich schon verehren wollen.
Wie hell, wie klar muss nicht dein Schein,
Geliebter Jesu, sein!

Where doth the newborn babe, Seek him within my breast,
the king of the Jews, lie? He dwells here, mine and his the joy!
We have indeed his star Blest ye, who have this light
now witnessed where morning now witnessed,
riseth and are come now It is for your salvation risen!
to give him worship. My Savior, thou, thou art that light,
Which to the nations shall shine also,
And they, they do not know thee yet,
As they e'en now would pay thee honor
How bright, how clear must then thy rays,
Belove'd Jesus, be!

Chorale

Dein Glanz all Finsternis verzehrt,
Die trübe Nacht in Licht verkehrt.
Leit uns auf deinen Wegen,
Dass dein Gesicht
Und herrlichs Licht
Wir ewig schauen mögen!

Thy light all darkness doth consume,
The gloomy night to day transform.
Lead us upon thy pathways,
That we thy face
And glorious light
For evermore may witness!

Aria — bass

Erleucht auch meine finstre Sinnen,
Erleuchte mein Herze
Durch der Strahlen klaren Schein!
Dein Wort soll mir die hellste Kerze
In allen meinen Werken sein;
Dies lässt die Seele nichts Böses beginnen.

Illumine, too, my gloomy spirit,
Illumine my bosom
With the beams of thy clear light!
Thy word shall be my brightest candle
In all the works which I shall do;
My soul shall this keep from all wicked endeavor.

Recitative — Evangelist

Da das der König Herodes hörte, erschrak er und mit ihm das
ganze Jerusalem.

And thus when Herod the king had heard this, he trembled, and with
him the whole of Jerusalem.

Recitative — alto

Warum wollt ihr erschrecken?
Kann meines Jesu Gegenwart euch solche Furcht erwecken?
O! solltet ihr euch nicht
Vielmehr darüber freuen,
Weil er dadurch verspricht,
Der Menschen Wohlfahrt zu verneuen.

Recitative — Evangelist

Und ließ versammeln alle Hohepriester und Schriftgelehrten unter dem Volk und erforschte von ihnen, wo Christus sollte geboren werden. Und sie sagten ihm: Zu Bethlehem im jüdischen Lande; denn also stehet geschrieben durch den Propheten: Und du Bethlehem im jüdischen Lande bist mitnichten die kleinste unter den Fürsten Juda; denn aus dir soll mir kommen der Herzog, der über mein Volk Israel ein Herr sei.

Trio — soprano, alto, tenor

Ach, wenn wird die Zeit erscheinen?
Ach, wenn kömmt der Trost der Seinen?
Schweigt, er ist schon wirklich hier!
Jesu, ach so komm zu mir!

Recitative — alto

Mein Liebster herrschet schon.
Ein Herz, das seine Herrschaft liebet
Und sich ihm ganz zu eigen gibet,
Ist meines Jesu Thron.

Chorale

Zwar ist solche Herzensstube
Wohl kein schöner Fürstensaal,
Sondern eine finstre Grube;
Doch, sobald dein Gnadenstrahl
In denselben nur wird blinken,
Wird es voller Sonnen dänken.

Chorus

Herr, wenn die stolzen Feinde schnauben,
So gib, dass wir im festen Glauben
Nach deiner Macht und Hülfe sehn!
Wir wollen dir allein vertrauen,
So können wir den scharfen Klauen
Des Feindes unversehrt entgehn.

Recitative — Evangelist, Herod

Da berief Herodes die Weisen heimlich und erlernet mit Fleiß von ihnen, wenn der Stern erschienen wäre? und weiset sie gen Bethlehem und sprach:
Zieheth hin und forschet fleißig nach dem Kindlein, und wenn ihr's findet, sagt mir's wieder, dass ich auch komme und es anbe.

Recitative — soprano

Du Falscher, suche nur den Herrn zu fällen,
Nimm alle falsche List,
Dem Heiland nachzustellen;
Der, dessen Kraft kein Mensch ermißt,
Bleibt doch in sichrer Hand.
Dein Herz, dein falsches Herz ist schon,
Nebst aller seiner List, des Höchsten Sohn,
Den du zu stürzen suchst, sehr wohl bekannt.

Aria — soprano

Nur ein Wink von seinen Händen
Stürzt ohnmächtger Menschen Macht.
Hier wird alle Kraft verlacht!
Spricht der Höchste nur ein Wort,
Seiner Feinde Stolz zu enden,
O, so müssen sich sofort
Sterblicher Gedanken wenden.

Wherefore would ye be frightened?

Can my dear Jesus' presence then in you such fear awaken?
Oh! Should ye not by this
Instead be moved with gladness,
That he thereby hath pledged
To make anew mankind's well-being!

And assembling all the high priests and scribes from amongst the people, did he then inquire of them, where the birth of Christ was supposed to happen. And they said to him: "In Bethlehem in the land of Judea; for even thus is it written by the prophet: 'And thou, Bethlehem, in the land of Judea art by no means the least among the princes of Judah; for from thee shall to me come the ruler, who shall over my people Israel be master.'"

Ah, when will that time appear then?
Ah, when will his people's hope come?
Hush, he is already here!
Jesus, ah, then come to me!

My dearest ruleth now.
The heart which his dominion loveth
And gives itself to him entirely
Shall be my Jesus' throne.

Though in truth my heart's poor lodging
Is no lovely royal hall,
Rather but a dreary chamber,
Yet, when once thy mercy's beams
Bring to it the merest glimmer,
It seems as though with sun to shimmer.

Lord, when our boastful foes blow fury,
Help us to keep our faith unshaken
And to thy might and help to look!
We would make thee our sole reliance
And thus unharmed the cutting talons
And clutches of the foe escape.

Then did Herod summon the wise men in secret, and with diligence he learned from them when the star was to appear. And he sent them forth to Bethlehem and said:
Go ye forth and search with diligence for the baby, and when ye find him, bring me word, that I as well may come and worship him.

Thou liar, seek nought but the Lord's destruction,
Lay ev'ry cunning snare
And pitfall for our Savior;
He, whose great pow'r no man can gauge,
Abides in hands secure.
Thy heart, thy lying heart e'en now,
Along with all its guile, to God's own Son
Whom thou dost strive to fell is fully known.

But a wave of his own hand will
Bring down feeble human might.
Here is all dominion mocked!
Speak the Highest but one word,
His opponents' pride to finish,
Oh, then surely must at once
Change its course all mortal purpose.

Please turn page quietly...

Recitative — Evangelist

Als sie nun den König gehört hatten, zogen sie hin. Und siehe, der Stern, den sie im Morgenlande gesehen hatten, ging für ihnen hin, bis dass er kam und stand oben über, da das Kindlein war. Da sie den Stern sahen, wurden sie hoch erfreuet und gingen in das Haus und funden das Kindlein mit Maria, seiner Mutter, und fielen nieder und beteten es an und täten ihre Schätze auf und schenkten ihm Gold, Weihrauch und Myrrhen.

Chorale

Ich steh an deiner Krippen hier,
O Jesulein, mein Leben;
Ich komme, bring und schenke dir,
Was du mir hast gegeben.
Nimm hin! es ist mein Geist und Sinn,
Herz, Seel und Mut, nimm alles hin,
Und lass dirs wohlgefallen!

Recitative — Evangelist

Und Gott befahl ihnen im Traum, dass sie sich nicht sollten wieder zu Herodes lenken, und zogen durch einen andern Weg wieder in ihr Land.

Recitative — tenor

So geht! Genug, mein Schatz geht nicht von hier,
Er bleibet da bei mir,
Ich will ihn auch nicht von mir lassen.
Sein Arm wird mich aus Lieb
Mit sanftmutsvollem Trieb
Und größter Zärtlichkeit umfassen;
Er soll mein Bräutigam verbleiben,
Ich will ihm Brust und Herz verschreiben.
Ich weiß gewiss, er liebet mich,
Mein Herz liebt ihn auch inniglich
Und wird ihn ewig ehren.
Was könnte mich nun für ein Feind
Bei solchem Glück versehren!
Du, Jesu, bist und bleibst mein Freund;
Und werd ich ängstlich zu dir flehn:
Herr, hilf!, so lass mich Hülfe sehn!

Aria — tenor

Nun mögt ihr stolzen Feinde schrecken;
Was könnt ihr mir für Furcht erwecken?
Mein Schatz, mein Hort ist hier bei mir.
Ihr mögt euch noch so grimmig stellen,
Droht nur, mich ganz und gar zu fällen,
Doch seht! mein Heiland wohnt hier.

Recitative — soprano, alto, tenor, bass

Was will der Höllen Schrecken nun,
Was will uns Welt und Sünde tun,
Da wir in Jesu Händen ruhn?

Chorale

Nun seid ihr wohl gerochen
An eurer Feinde Schar,
Denn Christus hat zerbrochen,
Was euch zuwider war.
Tod, Teufel, Sünd und Hölle
Sind ganz und gar geschwächt;
Bei Gott hat seine Stelle
Das menschliche Geschlecht.

And as soon as they had heard the king, they went their way. And lo, the star, which in the East they had seen already, went before their way, until it came and stood above that place where the baby was. And when they saw the star, they rejoiced with great gladness and went into the house and found there the baby with Mary, his mother, and fell before him and worshipped him and opened up their treasures then and gave to him gold, incense, and myrrh.

I stand before thy cradle here,
O Jesus-child, my being,
I come now, bring and offer thee
What thou to me hast given.
Take all! It is my spirit, will,
Heart, soul and mind, take all to thee,
And let it serve thy pleasure!

And God then warned them in a dream that they should not go again unto Herod, and they went by another way back to their country.

Then go! 'Tis well, my treasure leaveth not,
He bideth here with me,
I will not ever let him leave me.
His arm will in his love
With soft affection's warmth
And deepest tenderness embrace me;
He shall remain my faithful bridegroom,
I will my breast and heart assign him.
I know full well he loveth me,
My heart, too, loves him fervently
And shall always adore him.
What harm to me could any foe
Amidst such fortune do now?
Thou, Jesus, art fore'er my friend;
And when in fear I cry to thee:
"Lord, help!" let me thy help behold!

Now may ye boastful foes be frightened;
Ye can in me what fear awaken?
My store, my hoard is here by me.
Be ye unbounded in your fury
And threaten me with utter ruin,
Beware, my Savior dwelleth here!

What hope hath hell's own terrors now,
What harm will world and sin us do,
While we in Jesus' hands rest sure?

Now are ye well avengéd
Upon your hostile host,
For Christ hath fully broken
All that which you opposed.
Death, devil, hell and error
To nothing are reduced;
With God hath now its shelter
The mortal race of man.

Soprano **CATHERINE HAIGHT** is a favorite of Seattle audiences, having performed with a variety of Northwest musical groups over the past sixteen years. In June of 2003 she was privileged to appear as a soloist along with Jane Eaglen and Vinson Cole as a part of the gala program that officially opened McCaw Hall, Seattle's new opera house. Ms. Haight has been a featured soloist with Pacific Northwest Ballet in their productions of Carl Orff's *Carmina Burana* for over ten years and these performances have taken her to the Kennedy Center, and Melbourne, Australia, where she received glowing reviews. Ms. Haight is especially familiar with the Baroque repertoire, having performed most of the major works of Bach and Handel, but she is equally at home with the composers of the Classical and Romantic eras. A frequent performer with OSSCS, she will perform the soprano solo in *The Saint John Passion* by Bach later this year. She has made three recordings, including *Messiah*, with OSSCS and conductor George Shangrow. Ms. Haight is a member of the voice faculty at Seattle Pacific University.

Mezzo-soprano **KATHRYN WELD** has made a name for herself as a gifted and versatile concert singer. As an early music specialist, she has been a featured soloist with such ensembles as the Philharmonia Baroque, under the direction of Nicholas McGegan, Music at St. John's in New York, the Magnificat Baroque Orchestra in San Francisco, and the Portland Baroque Orchestra, with whom she was heard in a live NPR broadcast of *Messiah*. Ms. Weld made her Carnegie Hall debut to critical acclaim in a performance of Bach's Mass in B minor. She has also made two solo appearances with the New York Philharmonic, one with Charles Dutoit conducting de Falla's *Three-Cornered Hat*, and the other under Kurt Masur's baton in *Peer Gynt*. In Munich, she appeared as a soloist with the Bayerischen Rundfunkchor (Bavarian Radio Choir), the

Consortium Musicum of Munich, and the Munich Baroque Orchestra, among others. In the Northwest, she has also appeared with the Oregon Symphony, the Northwest Chamber Orchestra, Seattle Pro Musica, and many others, including numerous performances with OSSCS.

Tenor **STEPHEN WALL** has appeared frequently with Orchestra Seattle and the Seattle Chamber Singers since 1985. He has been featured in leading and supporting roles with Seattle Opera, Portland Opera, Utah Festival Opera, and Tacoma Opera, and has soloed with the symphonies of Seattle, Vancouver, Spokane, Everett, Bellevue, Yakima, Pendleton, Great Falls and Sapporo (Japan). Mr. Wall appears on the OSSCS recording of Handel's *Messiah* and has performed solo in many of the televised concerts of last season. He will be the tenor soloist for the *St. John Passion* in April.

A native of Washington, baritone **BRIAN BOX** received his Master's degree in vocal performance from Western Washington University 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, and has performed with Rudolf Nureyev, singing Mahler's *Songs of a Wayfarer* to Mr. Nureyev's dance. He has collaborated with OSSCS in such works as Bach's *St. Matthew Passion*, *St. John Passion*, and *Christmas Oratorio*, the world premieres of Huntley Beyer's *St. Mark Passion* and *The Mass of Life and Death*, and is featured on the OSSCS recording of Handel's *Messiah*. The regional winner of San Francisco Opera's 1988 Merola Opera Program, he made his Seattle Opera debut as the Corporal in Donizetti's *Daughter of the Regiment*. For Tacoma Opera, Mr. Box created the role of Franz in Carol Sams' *The Pied Piper of Hamelin*. He has also performed extensively with Seattle Opera's education program and Northwest Operas in the Schools.

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