



Seattle Chamber Singers & Orchestra Seattle
George Shangrow, Conductor
present

Judas
Maccabaeus

OS ❖ SCS

Orchestra Seattle ❖ Seattle Chamber Singers, George Shangrow, Founder and Music Director
in our 28th Season, present

JUDAS MACCABAEUS

An Oratorio for Soli, Chorus and Orchestra
by George Frideric Handel

Saturday, December 7, 1996, 7:00 p.m., Herzl-Ner Tamid Synagogue
Sunday, December 8, 1996, 7:00 p.m., University Christian Church

presenting

Soprano Jennifer Driscoll-Holmes as an Israelitish Woman
Mezzo-soprano Carolyn Maia as an Israelitish Woman
Baritone William Mouat as Simon, Judas' brother
Tenor Robert McPherson as an Israelitish Man
Tenor Stephen Wall as Judas Maccabaeus
Seattle Chamber Singers as the Chorus
and Orchestra Seattle.

Of special note:

This performance is being recorded. Your cooperation in minimizing environmental noises is greatly appreciated. Recordings of recent performances by OS❖SCS are available for sale in the lobby. These include tapes of our 1994 performance of Handel's *Messiah* and our 1995 performance of the Bach b minor Mass. We are also pleased to offer three compact discs. Our first CD, *A Tribute to Sean Connery*, was produced by edel America and consists of music from the films of Sean Connery. We have also produced a CD of our Christmas 1995 performance of Vaughan Williams *Hodie*. Our newest disc includes our Spring 1996 performances of J.S. Bach's Cantatas No. 4 (*Christ lag in Todesbanden*), No. 21 (*Ich hatte viel Bekummernis*), and No. 159 (*Sehet, wir gehen hinauf gen Jerusalem*). Prices are \$15 per CD, \$20 for the Bach b minor Mass and the *Messiah* (two cassettes for each performance). The debut compact disc of soprano Jennifer Driscoll-Holmes and mezzo-soprano Carolyn Maia features the *Stabat Mater* of Pergolesi with duets and solos of Handel, Vivaldi, Bach and Purcell. CDs (\$15) and cassettes (\$10) are available from Aeolian Records, a new label featuring state-of-the-art recordings of particular interest to audiophiles and connoisseurs, 1314 NE 75th Street, Seattle, WA 98115.

OS❖SCS gratefully acknowledges the support of the Washington State Arts Commission, the King County Arts Commission, and the Seattle Arts Commission, Corporate Council for the Arts, Seafirst Bank, the Boeing Company, Microsoft Corporation, Davis Wright Tremaine, and Classic KING-FM 98.1.

Program notes by Lorelette Knowles with assistance of Jane Blackwell, Laurie Medill. Cover derived from a Gustave Dore engraving of Moses descending Mount Sinai. Creative by Kim Cooney, Byzintek.

PROGRAM

PART THE FIRST

Lamentations for the death of Mattathias (the father of Judas Maccabaeus and Simon), by whom the Jewish people had been roused to resist the cruelties and oppressions of Antiochus Epiphanes, the Syrian King, in his attempt to suppress their religion and liberties. — The divine favour invoked. — Judas recognised as leader. — Appeal to the patriotism of the people, and their response. — The value of liberty. — Preparations for war. — Pious trust in God, and heroic resolve to conquer or die.

Overture

Mourn, ye afflicted children. (Chorus)
 Well may your sorrows. (Recit.)
 From this dread scene. (Duet)
 For Sion lamentation make. (Chorus)
 Not vain is all this storm of grief. (Recit.)
 Pious orgies. (Air)
 O Father, whose almighty power. (Chorus)
 I feel the Diety within. (Recit.)
 Arm! arm! ye brave. (Air)
 We come in bright array. (Chorus)
 'Tis well, my friends. (Recit.)
 Call forth thy powers. (Air)
 To Heaven's Almighty King. (Recit.)
 O Liberty! (Air)
 Come, ever smiling Liberty! (Air)
 O Judas! (Recit.)
 'Tis Liberty! dear Liberty alone. (Air)
 Come, ever smiling Liberty! (Duet)
 Lead on. (Chorus)
 So will'd my father. (Recit.)
 Disdainful of danger. (Chorus)
 Ambition. (Recit.)
 No unhallow'd desire. (Air)
 Haste we, my brethren. (Recit.)
 Hear us, O Lord! (Chorus)

INTERMISSION

PART THE SECOND

Celebrations of the victories gained over the armies of Appollonius the Governor of Samaria, and Seron the Deputy Governor of Coelesyria; and the valour of Judas. — Renewal of war by a division of the Syrian army from Egypt, under Gorgias, and the despondency it occasions amongst the Israelites. — Judas again arouses the failing courage of the people, and they set out to meet the enemy. — Those who remain behind utter their detestation of the Heathen Idolatries, by which the Sanctuary at Jerusalem had been desecrated, and their determination only to worship the God of Israel.

Fall'n is the foe. (Chorus)
 Victorious hero! (Recit.)
 So rapid thy course is. (Air)
 Well may we hope. (Recit.)
 Sion now her head shall raise. (Duet)
 Tune your harps. (Chorus)
 O let eternal honours. (Recit.)
 From mighty kings. (Air)
 Hail, Judea! happy land. (Duet)
 Hail, Judea! happy land. (Chorus)
 Thanks to my brethren. (Recit.)
 How vain is man. (Air)
 O Judas! O my brethren! (Recit.)
 Ah! wretched Israel. (Air)
 Ah! wretched Israel. (Chorus)
 Be comforted. (Recit.)
 The Lord worketh wonders. (Air)
 My arms! (Recit.)
 Sound an alarm. (Air)
 We hear. (Chorus)
 Enough, to heaven. (Recit.)
 With pious hearts. (Air)
 Ye worshippers of God! (Recit.)
 Wise men flattering. (Air)
 Oh! never bow we down. (Duet)
 We never will bow down. (Chorus)

INTERMISSION

PART THE THIRD

Feats of the dedication at Jerusalem, after Judas and his followers had recovered and restored the Sanctuary, and reestablished the liberties of his country. — Return of Judas from his final victory over Nicanor and his confederates. — Celebration of peace, and national thanksgiving.

Father of Heaven (Air)
 See, see yon flames. (Recit.)
 O grant it, Heaven. (Recit.)
 So shall the lute and harp. (Air)
 From Capharsalma. (Recit.)
 See, the conquering hero comes. (Chorus)
 March (Orchestra)
 Sing unto God. (Chorus)
 Sweet flow the strains. (Recit.)
 With honor let desert. (Air)
 Peace to my countrymen. (Recit.)
 To our great God. (Chorus)
 Again to earth. (Recit.)
 O lovely Peace! (Duet)
 Rejoice, O Judah! (Air)
 Hallelujah — Amen. (Chorus)

COMMENTARY

From Opera to Oratorio

By the late 1720s, London's music-lovers were beginning to tire of Italian opera, with its texts in a language they could not understand, and its overpaid, temperamental, quarrelsome stars. George Frideric Handel, born in Germany in 1685, trained as a musician in Italy and granted British citizenship in 1727, had built a highly successful career upon the composition of such operas, but now he sensed that this career was in danger. Having found that the London public was highly pleased by his grand and dramatic use of a chorus of voices in the anthems he wrote for the coronation of King George and Queen Caroline in 1727, he began to turn from opera to another form of dramatic musical entertainment equally suited to his talents: the oratorio.



The *Harvard Dictionary of Music* defines oratorio as "a composition with a long libretto (text) of religious or contemplative character that is performed in a concert hall or church by solo voices, chorus and orchestra but without scenery, costumes or action." In the oratorio, as opposed to the secular opera, the libretto is less dramatic; greater emphasis is placed on the role of the chorus; there is little or none of the opera's quick dialogue, which usually consists of a rapid succession of questions and answers; and a narrator often introduces the characters, connects their parts, and describes the action. The oratorio differs from the 18th-century sacred cantata (of which those by Bach are probably the finest examples) in its greater length and more narrative libretto — the oratorio tells a story, while the cantata reflects on events or on a theme.



For his oratorios, Handel drew on dramatic narratives from the Old Testament and Apocrypha (sacred writings accepted as part of the canon of Scripture by Roman Catholics, but not by Jews and most Protestants), and used texts from (or based on) the English Bible that was widely read in the En-

The Role of Libretto Distinguishes Oratorio from Cantata

Cultural, Military and Political reasons for the success of the new art form

gland of his day. The use of English texts helped to make the oratorios highly popular with the expanding English middle class, and the stories of the heroes of ancient Israel proved particularly appealing to English audiences in general, which, as their nation's empire grew in size and prosperity, felt a certain affinity with the "chosen people." In contrast to Bach's devotional attitude, Handel's approach to his oratorios was more subjective, and he used them to express his own dynamic personality, incorporating into them many of the elements of his dramatic opera style. The oratorios were intended for performance during Lent, when theatrical performances, such as opera, were forbidden by law; they were generally received with enthusiasm (his *Messiah*, written in 1741, rapidly became, and remains, one of the most popular of all musical works), and their composer became as successful a composer of oratorios as he had been a writer of Italian operas.



Handel's oratorio concerts during the Lenten season of 1746 consisted of just three performances of his "New Occasional Oratorio," meant to boost the Duke of Cumberland's campaign against the rebel forces raised by Prince Charles Edward Stuart, the Young Pretender. By the time the rebels were finally defeated at Culloden on April 16, 1746, Handel was already planning another new oratorio, designed specifically to celebrate the Duke's victory. The Rev. Thomas Morell, in his first of several collaborations with Handel, supplied the libretto for this new work, *Judas Maccabaeus*. In a letter written in 1770, Morell explained that he would not have become involved in the writing of oratorio texts "... had not Mr. Handel applied to me, when at Kew, in 1746, and added to his request the honour of a recommendation from Prince Frederic [the Prince of Wales, elder brother of the Duke of Cumberland]. Upon this I thought I could do as well as some that had gone before me, and within 2 or 3 days carried him

Of the Baroque era, yet structured to have timeless appeal to audiences

the first Act of *Judas Maccabaeus*, which he approved of. 'Well,' says he, 'and how are you to go on?' 'Why, we are to suppose an engagement, and that the Israelites had conquered, and so begin with a chorus as *Fallen is the Foe*, or, something like it.' 'No, I will have this,' and [he] began working it, as it is, upon the Harpsichord. 'Well, go on.' 'I will bring you more tomorrow.' 'No, something now.' 'So fall thy Foes, O Lord.' 'That will do,' and immediately [he] carried on the composition as we have it in that most admirable chorus...N.B. The plan of *Judas Maccabaeus* was designed as a compliment to the Duke of Cumberland, upon his returning victorious from Scotland..."

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This incident appears to have occurred early in 1746, before Culloden, and even before the completion of the *Occasional Oratorio*. Apparently it was hoped that victory would occur before Lent, so that there would be a full oratorio season in which a new celebratory work could have its premiere. But the victory was not achieved in time, and there was no celebration and no proper oratorio season. Thus, the libretto of *Judas Maccabaeus* was probably written in anticipation of a victory not yet won, and Handel did not actually write down the music until the Hanoverian armies had completed their task. According to the dates in Handel's autograph score, the music was written between July 9 and August 11, 1746 (thus making the present performance a celebration of the composition's 250th anniversary!), but the oratorio had to wait until the Lenten season of 1747 for its first performance, which took place at Covent Garden Theatre on April 1 of that year, and probably involved, like most of Handel's oratorios, about thirty singers and thirty instrumentalists. The work was well-received, and enjoyed a run of six performances. Handel gave more performances in 1748 and in all of the oratorio seasons from 1750 to 1759, the year of his death. *Judas Maccabaeus* retained its popularity throughout the Victorian era and the first half of this century. It remains a great joy both to hear and to perform. It deals more with

Jewish resistance to Hellenization and events leading to the establishment of the Festival of Lights

the anticipation of events and the reactions to them, than with the events themselves, but it sustains its three-act length very comfortably; each act is carefully structured musically, and provides sufficient contrasts of key, mood, tempo, musical color, and texture to sustain the listener's interest. *Judas Maccabaeus* is indeed a celebratory oratorio that remains one of the finest examples of its genre.

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Morell described his libretto, dedicated to the Duke of Cumberland, as "this Faint Portraiture of a Truly Wise, Valiant, and Virtuous Commander." The Jewish hero, Judas Maccabaeus ("Maccabaeus" may mean "hammer-headed," or is perhaps a shortened form of *maqqabyahu*, "Yahweh's Designate"), whose story appears in the First Book of Maccabees in the Apocrypha, was a well-chosen paradigm of the military Duke because of Maccabaeus' place among the "Nine Worthies" of medieval tradition, and especially because of his role in leading Jewish resistance to the Syrian occupation of Judea in the years following the invasion of 169 B.C.E. Morell's prime source for his libretto was I Maccabees, though he took some additional material from the Jewish historian Josephus' account of the same events. The invading Syrians, led by their king, Antiochus Epiphanes, desecrated the temple at Jerusalem, by sacrificing a pig ("the rude stock") on the altar of burnt offering, and then raising a statue of Olympian Zeus (the "sculptur'd stone") upon it, and attempted to suppress the religion and customs of the Jews. Under the leadership of Mattathias, some of the Jews resisted Hellenization and rebelled, and by the time of Mattathias' death in 161 B.C.E., several victories against the Syrians had been won.

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The remainder of the story, revolving chiefly around the glorious exploits of Mattathias' son, Judas Maccabaeus, and Simon, his brother, is told in the oratorio's libretto. It describes the events that led to the establishment of the eight-day Jewish holiday, Hanukkah, the Festival of Lights, which is the commemoration of the purification and rededication of

the temple and altar in Jerusalem, and of the miracle of the few remaining drops of consecrated oil for the temple candelabrum that burned for eight full days, long enough for a fresh supply to be secured. It is this festival that we celebrate this weekend with the performance of this oratorio.



Act I of the oratorio opens with a rather solemn overture and chorus mourning the death of Mattathias. The lamentation continues with a duet for the Israelitish Woman and Man, and then another melancholy chorus featuring accompanying bassoons. A soprano aria soon brings with it a calmer tone and a major key, and excitement builds in the fugal second section of the next chorus, as the Israelites pray for a new leader "bold and brave." With Simon's aria, "Arm, arm ye brave," and the response of the chorus, "We come, in bright array," the music exudes energy and sparkles in C Major with passages for solo oboes. Following Judas's introduction of himself, a series of arias on the theme of liberty concludes with the duet, "Come, ever-smiling liberty;" major keys and rapid tempi predominate throughout the remainder of the act as the Israelites prepare to attack, "resolve on conquest, or a glorious fall," and implore the Lord to hear their call.



Act II opens with the dramatic chorus, "Fall'n is the foe," the piece improvised by Handel in the presence of his librettist, Morell. The mood immediately lightens with two melodious major-key arias extolling the valor of Judas, between which a beautiful duet and chorus call Sion to raise her head and her people to tune their harps to songs of praise. After Judas' aria, "How vain is man," which employs bouncing rhythms and large vocal leaps to depict emptiness, the mood in the solo and chorus, "Ah, wretched Israel," reverses rapidly with the news of the approach of Antiochus and his armies. Here, Handel introduces a repeated bass figure (a ground bass), a traditional feature of musical laments of the Baroque period. Simon's aria, "The Lord worketh wonders" is followed by

Judas' famous solo, "Sound an alarm," in which he rallies his troops and calls "the brave, and only brave, around." The voice is accompanied initially by continuo alone, but with the repeat of the opening section of the aria, the full orchestra bursts in, replete with "your silver trumpets," which appear in the oratorio for the first time at this point, and the chorus then responds to "the pleasing dreadful call" to complete the splendid effect. A more thoughtful mood is introduced by Simon's minor key aria, and the Israelites vow never to bow down to heathen deities, asserting in a grand double fugue their resolve to "worship G_d, and G_d alone."



Act III is shorter than the others, and begins with the serene aria, "Father of Heav'n," in which G_d's blessing on the solemnization of the Feast of Lights is requested. The remainder of the music sustains a joyful mood, but Handel still entertains with musical contrasts. Following the solo by the Israelitish Messenger that announces the victory of Judas over Lysias and Nicanor, the chorus sings the famous "See, the conqu'ring hero comes," which Handel borrowed from his own oratorio, *Joshua*, and this in turn is followed by a triumphal orchestral march. Judas' final aria is distinguished by being in the key of A minor and providing the vocalist with a solo trumpet accompaniment that lends an air of solemnity to the preparation for the welcome announcement from Eupolemus of peace under the promised protection of Rome. In a pastoral duet, an Israelitish Woman and Man pray that the long-desired peace might indeed arrive and flourish, and the oratorio then concludes with a jubilant "Hallelujah! Amen."



To the rejoicing of ancient Israelites and the mid-eighteenth-century Londoners in the peace procured by their heroes' victories; to the rejoicing of those who observe the Feast of Lights; and to the rejoicing of Handel in the success of his oratorio, let us add our own rejoicing in this glorious music that celebrates the blessings of liberty desired by us all!

*Each Act advances the
Drama*

*Let us rejoice in the
blessings of liberty!*

THE PERFORMERS

George Shangrow

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

Jennifer Driscoll-Holmes, Soprano

Born in England, Miss Driscoll-Holmes now resides in British Columbia where she is an active soloist and teacher. A graduate of the University of British Columbia, she studies with renowned teacher, William Eddy. She is heard frequently in B.C. and Washington state, receiving particular acclaim for performances of major oratorio and orchestral repertoire including Handel, Haydn, Bach and Mozart. She has appeared as featured soloist with the Vancouver Symphony Orchestra under maestro Peter McCoppin (including a gala evening of Viennese operetta), and with numerous Pacific Northwest groups, including the Vancouver Bach Choir, Seattle Choral Company and Orchestra Seattle. Since early 1996, Miss Driscoll-Holmes has been heard in performances of Ame's solo cantata *Delia*, Handel's *Silete Venti*, and several Bach solo and dialogue cantatas, and has recently finished recording a CD of duet repertoire, including the Pergolesi *Stabat Mater*, with Seattle mezzo-soprano, Carolyn Maia.

Carolyn Maia, Mezzo-soprano

A native of London, England, Miss Maia attended the Guildhall School of Music and Drama on a vocal scholarship. She continued her operatic training in Vienna on a scholarship from the Arts Council of Great Britain, and now works with William Eddy. While in Britain,

she performed frequently on radio and television with both the BBC Symphony and the Royal Philharmonic orchestras. She sang with most of the major companies of Great Britain and Ireland, as well as in opera houses and festivals in Stockholm, Brussels, Copenhagen, Montreal and San Francisco. Since moving to the Pacific Northwest, Miss Maia has sung numerous roles with the opera companies of Seattle, Portland, San Diego and Vancouver. She has performed as featured soloist with the Seattle, Oregon and Victoria Symphony orchestras. In January, she will be singing Pergolesi's *Stabat Mater* with the Tacoma Youth Symphony.

Robert McPherson, Tenor

Seattle native Robert McPherson made his professional debut with the Seattle Symphony during the 1991 Winterfest Holiday concert. He returns for his fifth engagement with the Symphony this Christmas in *Messiah*, under the baton of Gerard Schwartz. Most recently, Mr. McPherson was the angel Uriel in Haydn's *The Creation* with the Tacoma Symphony and Master Choral. Past concert credits include the Mozart *Requiem* with the American Sinfonietta, the Bach *Magnificat* with the Tacoma Symphony, the Verdi *Requiem* with the Tacoma Civic Chorus and Orchestra and featured soloist in a concert of Baroque music at the Carmel Bach Festival. As comfortable on stage as in concert, McPherson performs in opera and musical theater throughout the Pacific Northwest. As Kaspar in *Amahl and the Night Visitors*, he had the privilege of working under the direction of Leon Lishner, the original Balthazar in the world premier NBC telecast. Other stage credits include Arturo in *Lucia di Lammermoor* with the Eugene Opera, Sam in *Susannah* with the Corvallis Opera, and Tybalt in *Romeo and Juliet* with the Tacoma Opera. This September, Mr. McPherson made his Canadian debut with Pacific Opera Victoria as Lindoro in *L'Italianna in Algeri*. He was the 1996 recipient of the Carmel Bach Festival Adams Fellowship. In 1995 he was a world finalist in the fifth Luciano Pavarotti International Voice Competition. He took third place in the 1995 Metropolitan Opera Northwest Regional Auditions and 1994 Richard Tauber International Competition for Tenors.

William Mouat, Baritone

William Mouat is an active performer of opera and oratorio. Recent credits include Baron Douphol in *La Traviata* with Tacoma Opera, the Father in *Hansel and Gretel* with Boise Opera, Schaunard in *La Boheme* at Utah Festival Opera, Escamillo in *Carmen* with the New

York City Opera National Tour, and performance with the Banff Centre in Peter Brook's *La Tragedie de Carmen*. He has appeared with Seattle Opera as Sciarrone in *Tosca*, Sgt. Branch in *The Passion of Jonathan Wade*, and Count Paris in *Romeo et Juliette*. Orchestral engagements include Orff's *Carmina Burana* with Tacoma City Ballet, Tchaikovsky's *The Tragedy of Romeo and Juliet* with Pacific Northwest Ballet, and appearances with numerous other regional organizations. He is a member of the voice faculty and co-director of Opera Theatre at the University of Puget Sound, and recently joined the voice faculty at Pacific Lutheran University. He holds degrees from the New England Conservatory, University of Wyoming, and—having recently completed his D.M.A in Opera Production—the University of Washington.

Stephen Wall, Tenor

A resident singer of the Pacific Northwest, Mr. Wall has appeared often with Orchestra Seattle and Seattle Chamber Singers, including performances of Bach's *St. Matthew Passion*, *St. John Passion*, and the *B Minor Mass*. He has performed with Seattle Opera in Wagner's *Tannhäuser* and *Die Meistersinger*. Mr. Wall has soloed with the Seattle Symphony led by Gerard Schwartz in Mendelssohn's *Lobegesang*. His association with Mr. Schwartz includes appearances with the Vancouver British Columbia Symphony in performances of music by Bach and Wagner. Mr. Wall has also sung with the Bellevue Philharmonic, Seattle Bach Festival, Seattle Choral Company, Northwest Chamber Orchestra, and the Everett Symphony, as well as with the orchestras of Spokane and Yakima. He has performed in Stravinsky's *Les Noces*, Mussorgsky's *Boris Godunov*, Rossini's *La Cambiale di Matrimonio* and *Samson*, *Messiah* and *Saul* by Handel; as Edgardo in Donizetti's *Lucia di Lammermoor* with the Victoria Civic Opera; and in Verdi's *Aida*. In addition, Mr. Wall was chosen to perform Rodolfo in *La Boheme* for the inaugural season of the Utah Festival Opera, for which he received rave reviews.

Seattle Chamber Singers

Sopranos: Jennifer Adams, Patty Adams, Barbara Anderson, Sue Cobb, Crissa Cugini, Kyla DeRemer, Dana Durasoff, Cinda Freece, Nancy Lewis, Lorelette Knowles, Jill Kraakmo, Andra Miletta, Caroline Pachaud, Paula Rimmer, Liesel Van Cleeff.

Tenors: Myles Bradley, Alex Chun, Ralph Cobb, Kim Cooney, Jon Lange, Tom Nesbitt, Jim Whitson and David Zapolsky.

Altos: Laila Adams, Sharon Agnew, Margaret Alsup, Cheryl Blackburn, Jane Blackwell, Wendy Borton, Penny

Deputy, Suzi Means, Laurie Medill, Veronica Parnitski, Nedra Slauson, Adrienne Thomas.

Basses: Chris Cicierski, Andrew Danilchik, Douglas Durasoff, Dick Etherington, Peter Henry, Rob Kline, John Stenseth, Richard Wyckoff.

Orchestra Seattle

Violins: Dajana Akropovic Hobson, Leah Bartell, Susan Dunn Ovens, Sue Herring, Maria Hunt, Deborah Kirkland (principal second), Fritz Klein (concertmaster), Avron Maletzky, Gregor Nitsche, Leif-Ivar Pedersen.

Violas: Bryn Cannon, Beatrice Dolf, Shari Peterson, Sharon Tveten (principal).

Cellos: Julie Reed (principal), Karen Thomson and Matthew Wyant.

Basses: Allan Goldman (principal), Josephine Hansen.

Flutes: Linda Antas (Saturday concert), Isabel Gallagher (principal), Cindy Martin (Sunday concert).

Oboes: M. Shannon Hill (principal), Taina Karr.

Bassoons: Jeff Eldridge.

French Horns: William Hunnicutt (principal), Barney Blough.

Trumpets: Chuck Colburn, Craig Penrose, Gordon Ullmann (principal).

Timpani: Daniel Oie.

Harpsichord: Robert Kechley.

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Special Thanks:

Rick Lyman, Lyman Digital Recording
Herzl-Ner Tamid Synagogue
University Christian Church

LIBRETTO

Part the First.

Overture.

Scene – Modin. Israelites. Men and Women, lamenting the death of Mattathias, father of Judas Maccabaeus.

Chorus.

Mourn, ye afflicted children, the remains
Of captive Judah mourn in solemn strains;
Your sanguine hope of liberty give o'er;
Your hero, friend, and father is no more.

Recit. – Israelitish Man.

Well may your sorrows, brethren, flow
In all th' expressive signs of woe;
Your softer garments tear,
And squalid sackcloth wear,
Your drooping heads with ashes strew,
And with the flowing tear your cheeks bedew.

Israelitish Woman.

Daughters, let your distressful cries
And loud lament ascend the skies;
Your tender bosoms beat, and tear
With hands remorseless, your dishevell'd hair:
For pale and breathless, Mattathias lies,
Sad emblem of his country's miseries.

Duet.

From this dread scene, these adverse pow'rs,
Ah! Whither shall we fly?
O Solyma, thy boasted tow'rs
In smoky ruins lie!

Chorus.

For Sion lamentation make
With words that weep and tears that speak.

Recit. – Simon

Not vain is all this storm of grief,
To vent our sorrows gives relief.
Wretched indeed; but let not Judah's race
Their ruin, with desponding arms, embrace;
Distractful doubt, and desperation,
Ill become the Chosen Nation,
Chosen by the great I AM,
The Lord of Hosts, who, still the same,
We trust will give attentive ear
To the sincerity of pray'r.

Air. – Israelitish Woman.

Pious orgies, pious airs,
Decent sorrow, decent pray'rs,
Will to the Lord ascend, and move
His pity, and regain his love.

Chorus.

O Father, whose Almighty pow'r
The heav'ns, and earth, and seas adore,

The hearts of Judah, thy delight,
In one defensive band unite,
And grant a leader bold and brave,
If not to conquer, born to save.

Recit. Accompanied. – Simon.

I feel the Deity within,
Who, the bright Cherubin between,
His radiant glory erst display'd.
To Israel's distressful pray'r
He hath vouchsaf'd a gracious ear,
And points out Maccabaeus to their aid.
Judas shall set the captive free,
And lead us on to victory.

Air.

Arm, arm, ye brave; a noble cause,
The cause of Heav'n, your zeal demands;
In defence of your nation, religion, and laws,
The Almighty Jehovah will strengthen your hands.

Chorus.

We come, we come, in bright array,
Judah, thy sceptre to obey.

Recit. – Judas

'Tis well, my friends; with transport I behold
The spirit of our fathers, famed of old
For their exploits in war; – Oh, may their fire
With active courage you, their sons, inspire;
As when the mighty Joshua fought,
And those amazing wonders wrought,
Stood still, obedient to his voice, the sun,
Till kings he had destroy'd, and kingdoms won.

Air

Call forth thy pow'rs, my soul, and dare
The conflict of unequal war;
Great is the glory of the conquering sword
That triumphs in sweet liberty restored.

Recit. – Israelitish Woman.

To Heav'n's Almighty King we kneel,
For blessings on this exemplary zeal.
Bless him, Jehovah, bless him, and once more
To thy own Israel liberty restore.

Air.

O Liberty, thou choicest treasure,
Seat of virtue, source of pleasure;
Life without thee knows no blessing,
No endearment worth caressing.

Air.

Come ever smiling Liberty,
And with thee bring thy jocund train;
For thee we pant and sigh, for thee
With whom eternal pleasures reign.

Recit. – Israelitish Man.

O Judas, may these noble views inspire
All Israel with thy true heroic fire.

Air.

'Tis Liberty! dear Liberty alone!
That gives fresh beauty to the sun;
That bids all nature look more gay,
And lovely life with pleasure steal away.

Duet.

Come ever-smiling Liberty,
And with thee bring thy jocund train;
For thee we pant and sigh, for thee
With whom eternal pleasures reign.

Chorus.

Lead on, lead on, Judah disdains
The galling load of hostile chains.

Recit. — Judas

So will'd my Father, now at rest
In the eternal mansions of the blest:
"Can ye behold," said he, "the miseries
"In which the long-insulted Judah lies?
"Can ye behold their dire distress,
"And not, at least, attempt redress?"
Then faintly, with expiring breath,
"Resolve, my Sons, on liberty or death."

Accompanied.

We come, O see, thy sons prepare
The rough habiliments of war,
With hearts intrepid and revengeful hands,
To execute, O Sire, thy dread commands.

Semi-Chorus.

Disdainful of danger, we'll rush on the foe,
That thy pow'r, O Jehovah, all Nations may know.

Recit. — Judas

Ambition! If e'er honour was thine aim,
The glorious cause gives sanction to thy claim.

Air.

No unhallow'd desire our breasts shall inspire,
Nor lust of unbounded power;
But peace to obtain, free peace let us gain,
And conquest shall ask no more.

Recit. — Judas

Haste we, my brethren, haste we to the field,
Dependant on the Lord, our strength and shield.

Chorus.

Hear us, O lord, on Thee we call,
Resolv'd on conquest, or a glorious fall.

Part the Second

Scene. — The same
The Israelites celebrating the return of Judas from the
victories over Apollonius and Seron.

Chorus.

Fall'n is the foe; so fall thy foes, O Lord,
Where warlike Judas wields his righteous sword.

Recit. — Israelitish Man.

Victorious hero! Fame shall tell,
With her last breath, how Apollonius fell;
And all Samaria fled, by thee pursued
Through hills of carnage and a sea of blood;
While thy resistless prowess dealt around
With their own leader's sword the deathful wound;
Thus, too, the haughty Seron, Syria's boast,
Before thee fell, with his unnumber'd host.

Air.

So rapid thy course is,
Not numberless forces
Withstand thy all-conquering sword;
Though nations surround thee,
No power shall confound thee,
Till freedom again be restored.

Recit. — Israelitish Woman.

Well may we hope our freedom to receive,
Such sweet transporting joys thy actions give.

Duet and Chorus.

Sion now her head shall raise,
Tune your harps to songs of praise.

Recit. — Israelitish Woman.

O let eternal honours crown his name,
Judas, first Worthy in the rolls of fame;
Say, "He put on the breast-plate as a giant,
"And girt his warlike harness about him.
"In his acts he was like a lion,
"And like a lion's whelp roaring for his prey."

Air.

From mighty kings he took the spoil,
And with his acts made Judah smile.
Judah rejoiceth in his name,
And triumphs in her hero's fame.

Duet and Chorus.

Hail, hail Judea happy land!
Salvation prospers in his hand.

Recit. — Judas

Thanks to my brethren: but look up to Heav'n!
To Heav'n let all glory and all praise be giv'n;
To Heav'n give your applause, nor add the second
cause,
As once your fathers did in Midian,
Saying, "The sword of God and Gideon."
It was the Lord that for his Israel fought,
And this our wonderful salvation wrought."

Air.

How vain is man who boasts in fight
the valour of gigantic might,
And dreams not that a hand unseen
Directs and guides this weak machine.

Enter an Israelitish Messenger

Recit. — Messenger

Judas, O my brethren !

New scenes of bloody war

In all their horrors rise.

Prepare, prepare,

Or soon we fall a sacrifice

To great Antiochus: From th' Egyptian coast.

(Where Ptolomy hath Memphis and Pelusium lost)

He sends the valiant Gorgias, and commands

His proud victorious bands

To root out Israel's strength, and to erase

Ev'ry memorial of the sacred place.

Air and Chorus

Ah! Wretched, wretched Israel! Fall'n how low,

From joyous transport to desponding woe.

Recit. — Simon

Be comforted — Nor think these plagues are sent

For your destruction, but for chastisement.

Heav'n oft in mercy punisheth, that sin

May fell its own demerits from within,

And urge not utter ruin — Turn to God,

And draw a blessing from his iron rod.

Air.

The Lord worketh wonders

His glory to raise,

And still as he thunders,

Is fearful in praise.

Recit. — Judas

My arms! Against this Gorgias will I go.

The Idumean Governor shall know

How vain, how ineffective his design,

While rage his leader, and Jehovah mine.

Air.

Sound an alarm — your silver trumpets sound,

And call the brave, and only brave around.

Who listeth, follow — to the field again —

Justice, with courage, is a thousand men.

Chorus.

We hear, we hear the pleasing dreadful call;

And follow thee to conquest — if to fall,

For laws, religion, liberty, we fall.

Exit Judas with the army.

Recit. — Simon

Enough! To Heav'n we leave the rest,

Such gen'rous ardour firing ev'ry breast,

We may divide our cares.

The field be thine, O Judas, and the Sanctuary mine.

For Sion, holy Sion, seat of God,

In ruinous heaps is by the heathen trod;

Such profanation calls for swift redress,

If e'er in battle Israel hopes success.

Air.

With pious hearts, and brave as pious,

O Sion, we thy call attend,

Nor dread the nations that defy us,
God our defender, God our friend.

Recit. — Israelitish Man

Ye worshippers of God!

Down, down with the polluted altars, down;

Hurl Jupiter Olympus from his throne,

Nor reverence Bacchus with his ivy crown

And ivy wreathed rod!

Our fathers never knew him, or his hated crew,

Or, knowing, scorn'd such idol vanities.

Israelitish Woman.

No more in Sion, let the virgin throng,

Wild with delusion, pay their nightly song

To Ashtoreth, yclep'd the Queen of Heav'n;

Hence to Phoenicia be the goddess driv'n;

Or be she, with her priests and pageants, hurl'd

To the remotest corner of the world;

Ne'er to delude us more with pious lies.

Air.

Wise men, flatt'ring, may deceive you

With their vain mysterious art;

Magic charms can ne'er relieve you,

Nor can heal the wounded heart.

But true wisdom can relieve you,

God-like wisdom from above;

This alone can ne'er deceive you,

This alone all pains remove.

Duet. — Israelitish Woman.

O never, never bow we down

To the rude stock, or sculptur'd stone:

But ever worship Israel's God,

Ever obedient to his awful nod.

Chorus.

We never, never will bow down

To the rude stock, or sculptur'd stone

We worship God, and God alone.

Part the Third

Scene I. — Mount Sion. Israelitish Priests and company, having recovered the Sanctuary.

Air. — Priest

Father of Heav'n, from thy eternal throne,

Look with an eye of blessing down,

While we prepare, with holy rites,

To solemnize the Feast of Lights.

And thus our grateful hearts employ,

And in thy praise

This altar raise

With carols of triumphant joy.

Recit. Accompanied. — Israelitish Man.

See, see yon flames, that from the altar broke,

In spiry streams pursue the trailing smoke;

The fragrant incense mounts the yielding air,

Sure presage that the Lord hath heard our pray'r.

Recit.— Israelitish Woman.

O grant it, Heav'n, that our long woes may cease,
And Judah's daughters taste the calm of peace;
Sons, brothers, husbands, to bewail no more,
Tortur'd at home, or havock'd in the war.

Air.

So shall the lute and harp awake,
And sprightly voice sweet descant run,
Seraphic melody to make,
In the pure strains of Jesse's Son.

Recit.— Israelitish Messenger.

From Capharsalama, on eagle wings I fly,
With tidings of impetuous joy!
Came Lysias, with his host array'd
In coat of mail; their massy shields
Of gold and brass flash'd lightning o'er the fields,
While the huge tow'r-back'd elephant displayed
A horrid front; but Judas, undismay'd,
Met, fought, and vanquish'd all the rageful train.
Yet more, Nicanor lays with thousands slain;
The blasphemous Nicanor, who defied
The living God, and in his wanton pride
A public monument ordained
Of victories yet ungained.
But lo! The conqueror comes; and on his spear,
To dissipate all fear,
He bears the vaunter's head and hand,
That threaten'd desolation to the land.

Scene II.— Near Jerusalem.

*Israelitish Youths and Maidens meeting Judas on his return
from the victory over Nicanor.*

Semi-Chorus.

See the conquering hero comes,
Sound the trumpets, beat the drums;
Sports prepare, the laurel bring,
Songs of triumph to him sing.
See the godlike youth advance,
Breathe the flutes and lead the dance;
Myrtle wreaths and roses twine,
To deck the hero's brow divine.

Chorus.

See the conquering hero comes,
Sound the trumpets, beat the drums;
Sports prepare, the laurels bring,
Songs of triumph to him sing.

A March.

Solo and Chorus.

Sing unto God, and high affections raise
To crown this conquest with unmeasur'd praise.

Recit.— Judas

Sweet flow the strains that strike my feasted ear;
Angels might stoop from Heav'n to hear
The comely song we sing
To Israel's Lord and King.
But pause awhile: due obsequies prepare

To those who bravely fell in war.

To Eleazar special tribute pay;
Through slaughter'd troops he cut his way
To distinguish'd elephant, and, 'whelm'd beneath
The deep-stabb'd monster,
Triumph'd in a glorious death.

Air.

With honour let desert be crown'd,
The trumpet ne'er in vain shall sound,
But all attentive to alarms
The willing nations fly to arms,
And conquering, or conquer'd, claim the prize
Of happy earth, or far more happy skies.

Scene III.— Jerusalem, a Public Place.

*Israelites meeting Eupolemus, the Jewish Ambassador to
Rome.*

Recit.— Eupolemus.

Peace to my countrymen, — Peace and liberty;
From the great Senate of Imperial Rome,
With a firm league of amity, I come.
Rome, whate'er nation dare insult us more,
Will rouse, in our defence, her veteran pow'r,
And stretch her vengeful arm by land or sea,
"To curb the proud, and set the injur'd free."

Chorus.

To our great God be all the honour giv'n,
That grateful hearts can send from earth to heav'n.

Recit.— Israelitish Woman.

Again to earth let gratitude descend,
Praiseworthy is our hero and our friend:
Come my fair daughters, choicest art bestow,
To weave a chaplet for the victor's brow;
And in your songs for ever be confess'd the valour that
preserv'd, the power that bless'd.
Bless'd you with hours, that scatter as they fly,
Soft, quiet, gentle love, and boundless joy.

Duet.— Israelitish Women.

O Lovely Peace, with plenty crown'd,
Come spread thy blessings all around,
Let fleecy flocks the hills adorn,
And valleys smile with wavy corn,
Let the shrill trumpet cease, nor other sound
But nature's songsters wake the cheerful morn.

Air.— Simon.

Rejoice, O Judah, and in songs divine,
With Cherubin and Seraphim harmonious join.

Chorus.

Hallelujah! Amen.
Rejoice, O Judah, and in songs divine,
With Cherubin and Serpahim harmonious join.

END.