



Orchestra Seattle  
Seattle Chamber Singers  
George Shangrow, music director

THIRTIETH ANNIVERSARY SEASON

# Christmas Oratorio

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Sunday, December 6, 1998 • 3:00 PM  
University Christian Church

Terri Richter, *soprano*  
Kathryn Weld, *alto*  
Stephen Wall, *tenor*  
Brian Box, *bass*  
Orchestra Seattle  
Seattle Chamber Singers  
George Shangrow, *conductor*

JOHANN SEBASTIAN BACH      Christmas Oratorio, BWV 248  
1685-1750

Part I      *Jauchzet, frohlocket, auf, preiset die Tage!*  
For Christmas Day

Part II      *Und es waren Hirten in derselben Gegend*  
For the second day of Christmas

Part III      *Herrscher des Himmels erhöre das Lallen*  
For the third day of Christmas

- I n t e r m i s s i o n -

Part IV      *Fallt mit Danken, fällt mit Loben*  
For New Year's Day

Part V      *Ehre sei dir, Gott, gesungen*  
For Sunday after New Year's

Part VI      *Herr, wenn die stolzen Feinde schnauben*  
For Epiphany

This concert is being recorded – please help minimize noise by disconnecting signal watches and pagers.  
This performance is made possible in part by: Classic KING-FM, Gretchen's Catering, Davis Wright Tremaine,  
the King County Arts Commission, and the Corporate Council for the Arts.  
Special thanks to: David Calhoun, Jeffrey Cohan, Gail Savage and University Christian Church.

## Soloists

Since arriving in the Pacific Northwest in 1995, soprano **Terri Richter** has quickly established herself as a leading opera and concert artist. She was a finalist in the 1995-96 Metropolitan Opera Regional Auditions, and was awarded the very first Mary Levine Memorial Scholarship in 1997. Recently, Ms. Richter has appeared with the Spokane Symphony, Bellevue Philharmonic, and Seattle Symphony, and was chosen as the first member of Seattle Opera's new Young Artist Program, where she sang Despina in *Così fan tutte*. She made her Seattle Opera debut last November as Barbarina in *The Marriage of Figaro* and this season will sing Papagena in their performance of *The Magic Flute*. Ms. Richter will perform *Messiah* with the Northwest Sinfonietta later this month, make her Northwest Chamber Orchestra debut in March, and sing the soprano arias in Bach's *St. Matthew Passion* with OSSCS at Benaroya Hall on Good Friday.

A resident singer of the Pacific Northwest, **Stephen Wall** has appeared often with OSSCS, 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*, with the Seattle Symphony in Mendelssohn's *Lobegesang*, and with the Vancouver Symphony in music of Bach and Wagner. Mr. Wall has also sung with the Bellevue Philharmonic, Northwest Chamber Orchestra Seattle Bach Festival, Seattle Choral Company, and the orchestras of Spokane, Everett and Yakima. He has performed in Stravinsky's *Les Noces*, Mussorgsky's *Boris Godunov*, Rossini's *La Cambiale di Matrimonio*, and Donizetti's *Lucia di Lammermoor*; this fall he was featured in Portland Opera's production of Verdi's *Rigoletto*. During the 1997-98 season, Mr. Wall sang Handel's *Israel in Egypt*, *Messiah* and *Brookes Passion* with OSSCS; later this season he will return to sing Bach's *St. Matthew Passion* on Good Friday in Benaroya Hall.

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 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*. A winner of Musica Sacra's Bach Vocal Competition, Ms. Weld made her Carnegie Hall debut with them to critical acclaim in Bach's *b minor Mass*. She has 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*. Ms. Weld is recently returned from Munich, where she appeared as a soloist with the Bavarian Radio Choir, the Consortium Musicum of Munich, and the Munich Baroque Orchestra. In the Northwest, she has appeared with the Oregon Symphony, the Northwest Chamber Orchestra, Seattle Pro Musica, and OSSCS.

Bass **Brian Box** is a native of Washington and received his Master of Music degree in vocal performance from Western Washington University. Mr. Box has appeared frequently with OSSCS as a soloist in cantatas and oratorios. Among his credits are performances of Brahms' Four Last Songs with the WWU Orchestra and the leading role in Dominic Argento's opera *Postcard from Morocco* at the University of British Columbia. He is a regular performer with Northwest Opera in Schools, Etc. (NOISE), and Seattle Opera's education program, and made his Seattle Opera solo debut as the Corporal in *The Daughter of the Regiment*. As part of last season's Handel oratorio series, Mr. Box joined OSSCS for performances of *Israel in Egypt*, *Messiah*, *Hercules*, *Brookes Passion* and *Theodora*. Later this season he will sing Handel's *Messiah* and Bach's *St. Matthew Passion* with OSSCS.

## Orchestra Seattle

### Violin

Dajana Akrapovic  
Alison Han  
Stephen Hegg  
Sue Herring  
Fritz Klein\*  
Mark Lutz  
Annette Neuenschwander  
Gregor Nitsche  
Susan Owens  
Leif-Ivar Pedersen\*\*  
Theo Schaad

### Viola

Beatrice Dolf  
Jim Lurie  
Katherine McWilliams\*

### Cello

Julie Reed\*  
Matthew Wyant

### Bass

Jo Hansen

### Oboe

Steve Cortelyou  
Tim Garrett  
Shannon Hill\*  
Taina Karr

### Oboe d'amore

Steve Cortelyou  
Shannon Hill

### English horn

Tim Garrett  
Taina Karr

### Flute

Megan Lyden\*  
Lukas Robatto

### Bassoon

Jeff Eldridge

### Trumpet

David Cole  
Daniel Harrington  
Gordon Ullmann\*

### Timpani

Daniel Oie

### Harpichord

Robert Kechley

### Organ

Wanda Griffiths

\* principal

\*\* concertmaster

## Seattle Chamber Singers

### Soprano

Jennifer Adams  
Caroline Briggs  
Sue Cobb  
Crissa Cugini  
Kyla DeRemer  
Susan Dier  
Dana Durasoff  
Cinda Freece  
Kiki Hood  
Lorelette Knowles  
Jill Kraakmo  
Regina Lyons

Nancy Lewis  
Liesel Van Cleeff

### Alto

Laila Adams  
Sharon Agnew  
Carolyn Avery  
Cheryl Blackburn  
Jane Blackwell  
Wendy Borton  
Deb Curley  
Shireen Deboo  
Penny Deputy

Laura Dooley  
Deanna Fryhle  
Sharon Fuller  
Christine Hackenberger  
Susan Maloff  
Adrienne Thomas McCoy  
Suzi Means  
Laurie Medill  
Nedra Slauson  
Annie Thompson  
Kristin Zimmerman

### Tenor

Alex Chun  
Alvin Kroon  
Jon Lange  
Daniel Lee  
Timothy Lunde  
Tom Nesbitt  
Jerry Sams  
David Spurling

### Bass

Neal Addicott  
Andrew Danilchik  
Douglas Durasoff  
Theo Eicher  
Peter Henry  
Charles Hobson  
Christopher Jones  
Lex Koorhoeve  
John Stenseth  
Rick Wyckoff

## Program Notes

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 25th), 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. In 1720, Bach's wife, Maria Barbara, the mother of his seven children, died. 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, choir-master, 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. The composer described himself as living "amidst continual vexation, envy, and

persecution...", but 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 a modest worldly estate, but a stupendous wealth of musical treasures to succeeding generations.

The *Christmas Oratorio*, for soprano, alto, tenor, and bass soloists, chorus, and an orchestra consisting of keyboard and strings, flutes, several kinds of oboes, bassoon, horns, trumpets, and timpani, 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 as you hear it this afternoon – as a whole and at one time – but in six 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*. 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. The Christmas story does not "end" until Easter Sunday!

– Lorelette Knowles

## PART I

### Chorus

Jauchzet, frohlocket! auf, preiset die Tage,  
Rühmet, was heute der Höchste getan!  
Lasset das Zagen, verbannet die Klage,  
Stimm't 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 heißet 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 sehnhelichst 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 ergötzte,  
Mir kund und wissend seil

### Recitativo Evangelist

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

### Chorale (sopranos) with Recitative (bass)

Er ist auf Erden kommen arm,  
Wer will die Liebe recht erhöh'n,  
Die unser Heiland vor uns hegt?  
Daß er unser sich erbarm,  
Ja, wer vermag es einzusehen,  
Wie ihn der Menschen Leid bewegt?  
Und in dem Himmel mache reich,  
Des Höchsten Sohn kömmt in die Welt,  
Weil ihm ihr Heil so wohl gefällt,  
Und seinen lieben Engeln gleich.  
So will er selbst als Mensch geboren werden.  
Kyrieleis!

### Aria – bass

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!

Rejoice, exult! Up, glorify the days,  
praise what the All Highest this day has done!  
Set aside fear, banish lamentation,  
strike up a song full of joy and mirth!  
Serve the All Highest with glorious choirs!  
Let us worship the name of the Lord!

And it came to pass at this time that a decree  
went out from Caesar Augustus, that all the world  
should be taxed; and everyone went to be taxed,  
each to his own city. Then also Joseph arose  
from Galilee, from the city of Nazareth, into  
the land of Judea, to the city of David which is  
called Bethlehem; because he was of the house  
and lineage of David; and he took with him to be  
taxed Mary, his espoused wife, who was with child.  
And when they were there, the time came  
that she should be delivered.

Now shall my beloved Bridegroom,  
now shall the hero of David's house  
for the solace and salvation of earth  
at last be born.  
Now will the star of Jacob shine,  
its radiance breaks through already;  
up, Zion, and leave weeping now,  
thy good mounts on high!

Prepare thyself, Zion, with tender desire  
the Fairest and Dearest to behold with thee soon!  
Thy cheeks  
today must shine the lovelier;  
hasten most ardently the Bridegroom to love.

How shall I receive Thee  
and how encounter Thee?  
Oh, desired of all the world,  
oh, my soul's adornment!  
Oh, Jesu, Jesu, set  
the torch by me Thyself,  
whereby that which pleases Thee,  
may be manifest and known to me.

And she brought forth her first-born son, and wrapped  
him in swaddling clothes, and laid him in a manger,  
because there was no other room for them in the inn.

He came poor upon earth  
Who can extol the love aright,  
our Savior cherishes for us,  
for that he pities us;  
yea, who is capable of comprehending,  
how man's distress so moved Him?  
Make us rich in heaven,  
The son of the All Highest comes into the world  
because its salvation pleases Him so well,  
and like unto His beloved angels  
that He will Himself be born as man.  
Lord have mercy on us!

Great Lord and mighty King,  
beloved Savior, oh, how little  
dost Thou esteem earthly pomp!  
He who maintains the whole world,  
and did create its ornament and splendor,  
must sleep in a hard manger.

Oh, little Jesu, my heart's love,  
make thyself a clean soft little bed,  
in which to rest in my heart's inmost shrine,  
that I may never forget Thee.

## PART II

### 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, The 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

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

### 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 erfreuen.

### Chorale

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

And there were shepherds in the same country abiding in the field, keeping watch over their flocks by night. And lo, the angel of the Lord came upon them, and the glory of the Lord shone round about them, and they were sore afraid.

Break through, oh lovely light of morn,  
and let the heavens dawn!  
You shepherd folk, be not afeared,  
because the angel tells you,  
that this weak babe  
shall be our comfort and joy,  
thereto subdue the devil  
and bring peace at last.

And the angel said unto them:  
Fear not; behold, I bring you good tidings of great joy, which shall be to all people. For unto you is born this day in the city of David a Savior, which is Christ the Lord.

That which God promised to Abraham, He now lets be manifested to the shepherd band, fulfilled. A shepherd it was had to learn all this before from God, and now also must a shepherd first know the act fulfilled, which He promised then.

Joyful shepherds, haste, oh, haste,  
lest you tarry too long,  
haste to see the lovely babe.  
Go, the joy is all too fair,  
seek to gain grace,  
go, and refresh heart and mind.

And this shall be a sign unto you; ye shall find the babe wrapped in swaddling clothes, and lying in a manger.

Behold here: there in a dark stable lies  
the One who has dominion over all.  
Where, before an ox sought food,  
there now rests the Virgin's Child.

So go then hence, you shepherds, go,  
that you may witness the miracle;  
and if you find the Son of the most High  
lying in a hard manger,  
then sing Him by His cradle,  
in a sweet voice  
and with full choir,  
this lullaby to rest.

Sleep, my dearest, enjoy Thy rest,  
from henceforth watch over the well-being of all,  
Refresh the breast,  
experience the joy,  
there where we gladden our hearts.

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

Glory be to God in the highest, and on earth peace,  
good will toward men.

Then fittingly, you angels, rejoice and sing,  
that things turn out so favorably for us this day.  
Up then! We will join in with you,  
for we can rejoice just as you.

We sing to Thee in Thy host  
with all our might and main: praise, honor and glory,  
that Thou, o long-desired Guest,  
hast now appeared.

### PART III

#### 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 han!

#### Choral

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, bass

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

#### 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 andern Leben.

#### Recitative – Evangelist

Und die Hirten kehrten wieder um, preiseten und  
lobten Gott um alles, das sie gesehen und gehört  
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, 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!

Ruler of Heaven, hear our stammering tones,  
let our feeble singing please Thee,  
when Thy Zion exalts Thee with psalms!  
Hear our hearts' triumphant praise,  
when we now display our awe before Thee,  
because our Welfare is assured.

And when the angels had departed from them into  
heaven, the shepherds said to one another:

Let us now go even unto Bethlehem, and see this  
thing which is come to pass, which the Lord hath  
made known unto us.

He has comforted His people, He has delivered His  
Israel, sent help out of Zion and ended our suffering.  
Behold, shepherds, this is what He has done,  
go, this is what you will find!

This has He done for all of us,  
His great love to proclaim;  
in that all Christendom shall rejoice  
and thank Him for it to all eternity.  
Lord have mercy on us!

Lord, Thy compassion, Thy mercy  
comfort us and make us free.

Thy gracious favor and love,  
Thy wondrous desire  
make new once more  
Thy father-faith.

And they came with haste, and found both Mary and  
Joseph, and the babe lying in a manger. And when  
they had seen it, they published abroad the word  
which was spoken to them concerning the child. And  
all that heard it wondered at the tidings which the  
shepherds had told unto them. But Mary kept all  
these things, and pondered them in her heart.

Lock, my heart, this blessed wonder  
fast within thy belief.

Let this miracle of the divine works  
ever be the strength  
of thy weak faith!

Yes, yes, my heart shall guard  
for sure and certain proof  
that which, at this auspicious hour,  
it has experienced for its bliss.

I will keep Thee diligently in my mind,  
I will live for Thee here,  
I will depart with Thee hence.  
With Thee will I soar at last,  
filled with joy, time without end,  
there in the other life.

And the shepherds returned again, praising and  
giving thanks unto God for everything that they  
had seen and heard, as it was told unto them.

Be joyful, meanwhile, that our Savior  
is here born both God and man,  
He, Who is the Lord and Christ,  
in the city of David chosen of many.

Ruler of Heaven, hear our stammering tones,  
let our feeble singing please Thee,  
when Thy Zion exalts Thee with psalms!  
Hear our hearts' triumphant praise,  
when we now display our awe before Thee,  
because our Welfare is assured.

**PART IV****Chorus**

Fallt mit Danken, fällt 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) and Arloso (bass, sopranos)**

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.

*Jesu, du mein liebstes Leben,*  
Komm! Ich will dich mit Lust umfassen,  
*Meiner Seelen Bräutigam,*  
Mein Herze soll dich nimmer lassen,  
*Der du dich vor mich gegeben*  
Ach! So nimm mich zu dir!  
*An des bittern Kreuzes Stamm!*

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.

**Aria – soprano**

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

(Nein!)

(Ja!)

**Recitative (bass) and Chorale (sopranos)**

Wohlan, dein Name soll allein  
*Jesu, meine Freud und Wonne,*  
*Meine Hoffnung, Schatz und Teil,*  
In meinem Herzen sein!  
*Mein Erlösung, Schutz und Heil,*  
*Hirt und König, Licht und Sonne,*  
So will ich dich entzückt nennen,  
Wenn Brust und Herz zu dir vor Liebe brennen.  
Doch, Liebster, sage mir:  
*Ach! wie soll ich würdiglich,*  
*Mein Herr Jesu, preisen dich?*  
Wie rühm ich dich, wie dank ich dir?

**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!

**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,  
Jesus, lasse mich nicht wanken!

Fall down with thanks, fall down with praise  
before the mercy-seat of the Most High.

The Son of God  
will be the Savior  
and Redeemer of the earth.  
The Son of God  
quenches the rage and fury of the fiend.

And when eight days were accomplished, that the  
child should be circumcised, he was given the  
name Jesus, as he was named by the angel before  
he was conceived in his mother's womb.

Immanuel, oh sweet word!  
My Jesus is my shepherd,  
my Jesus is my life.  
My Jesus has given himself to me,  
my Jesus shall evermore  
hover before my eyes;  
my Jesus is my joy,  
my Jesus restores heart and breast.

*Jesu, Thou my dearest life,*  
Come, I will embrace thee with joy,  
*bridegroom of my soul,*  
my heart shall never leave thee,  
*for that Thou gavest Thyself for me*  
oh, then take me to Thee!  
*on the bitter tree of the Cross!*

Even in death shalt Thou be  
dearest of all to me,  
in distress, danger and discomfort  
longingly I look to Thee.  
What was that dread death struck into me of late?  
My Jesus, when I die  
I know by this I shall not perish;  
Thy Name, which has conquered  
the fear of death, is inscribed within me.

My Savior, does Thy Name instill  
the tiniest grain  
of that fierce terror even?

No, Thou Thyself say'st no!

Shall I then fear death?  
No, Thy sweet Word is there!

Or shall I rejoice?

Yes, my Savior, Thou sayest Thyself yes!

(No!)

(Yes!)

Come then, Thy Name alone shall  
*Jesu, my joy and bliss,*  
*my hope, treasure and lot,*  
be in my heart!

*my Redeemer, defense and Salvation,*  
*Shepherd and King, light and sun!*  
So will I call Thee, filled with delight,  
when heart and bosom do burn for love of Thee.  
But, Best Beloved, tell me:

*Oh, how shall I worthily,*  
*praise Thee, My Lord Jesu?*

How shall I extol Thee? How shall I thank Thee?

I will live only to glorify Thee;  
my Savior, give me strength and courage,  
that my heart may so do right zealously.  
Strengthen me,  
that I may worthily  
and with gratitude, extol Thy goodness.

Jesus, direct my beginning,  
Jesus, remain ever near me;  
Jesus, curb my senses,  
Jesus, be my sole desire.  
Jesus, be ever in my thoughts,  
Jesus, never let me falter!

**PART V****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.

**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:

**Chorus with Recitative – alto**

Wo ist der neugeborne König der Jüden?  
Sucht ihn in meiner Brust,  
Hier wohnt er, mir und ihm zur Lust!

Wir haben seinen Stern gesehen im Morgenlande  
und sind kommen, ihn anzubeten.

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!

**Chorale**

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

**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 lasset die Seele nichts Böses beginnen.

**Recitative – Evangelist**

Da das der König Herodes hörte, erschrak er und  
mit ihm das ganze 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 Schrift-  
gelehrten 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.

**Terzetto – 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 dünken.

Let Thy Glory be hymned, oh God!  
Let praise and thanksgiving be prepared for Thee.  
All the world extols Thee,  
because our well-being is pleasing to Thee,  
because this day  
all our desire is fulfilled,  
because Thy blessing fills us so gloriously with joy.

When Jesus was born in Bethlehem of Judea in the days of Herod the king, lo, there came wise men from the East to Jerusalem, saying:

Where is he that is born King of the Jews?  
Seek him in my bosom,  
here He dwells for my delight, and His.  
For we have seen his star in the east,  
and are come to worship him.  
Blessed be ye, that ye have seen the light,  
it came to pass for your salvation.  
My Savior Thou, Thou art the light,  
that should have shone upon the heathen, too  
and they still do not know Thee,  
when they already want to worship Thee.  
How bright, how clear, beloved Jesu,  
must Thy radiance be!

Thy brightness does consume all darkness,  
transforms the gloomy night to light.  
Lead us in Thy ways,  
that Thy countenance  
and glorious light  
we may ever behold!

Enlighten, too, my dark thoughts,  
illuminate my heart  
through the clear radiance of Thy beams.  
Thy word shall be the brightest candle  
to me in all my doings!  
It shall prevent my soul embarking upon aught evil.

When King Herod heard this, he  
was troubled, and all Jerusalem with him.

Why are ye so sore affeared? Can the presence of  
Jesu mine awake such fear in you?  
O, should you not rejoice  
at it far rather,  
for He through it does promise  
to restore the well-being of mankind!

And he gathered together all the chief priests  
and men of learning, and enquired of them  
where Christ should be born.  
And they told him: In Bethlehem of Judea!  
For thus it is written by the prophets:  
And thou Bethlehem of Judea art not the least  
among the princes of Juda, for out of thee shall  
come a prince to rule over all my people Israel.

Oh, when will the time be ripe?  
Oh, when will the comfort of His people come?  
Be silent, He is surely already here.  
Oh, Jesus, come then to me.

My Best Beloved already rules.  
A heart that loves His dominion,  
and gives itself to Him completely for His own,  
is my Jesu's throne.

A heart's chamber such as this  
is certainly no finely-appointed hall of princes,  
a dark pit rather;  
yet, no sooner shall Thy favor's beam  
but gleam within there,  
than it will seem to be filled with light.

## PART VI

### 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 unverseht entgehn.

### Recitative – Evangelist, Herod

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

### 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 sicherer Hand.  
Dein Herz, dein falsches Herz ist schon,  
Nebst aller seiner List, des Höchsten Sohn,  
Den du zu stützen suchst, sehr wohl bekannt.

### Aria – soprano

Nur ein Wink von seinen Händen  
Stürzt ohnmächtiger 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.

### Recitative – Evangelist

Als sie nun den König gehöret hatten, zogen sie  
hin. Und siehe, der Stern, den sie im Morgenlande  
gesehen hatten, ging für ihnen hin, bis daß er kam  
und stund 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 bleibt 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.

Lord, if proud enemies rage,  
let us then in steadfast faith  
Look to Thy might and help.  
We will put our Trust in Thee alone,  
so may we withstand unharmed  
the talons of the fiend.

Then Herod called the wise men unto him in secret,  
and enquired of them diligently when the Star  
appeared. And he sent them unto Bethlehem and  
said: Go now and enquire diligently for the young  
child, and when you shall find him, bring me word,  
that I too may come and worship him.

You false man, seek only to bring the Lord low,  
use every false artifice to waylay the Savior;  
He whose strength no man can measure,  
yet remains in safe hands.  
Your heart, your false heart, along with all its craft,  
is known very well already to the most High's Son,  
whose downfall you seek to encompass.

A mere wave of his hand  
casts down the might of the impotent man.  
Here all power shall be derided!  
The Almighty has but to speak a word  
to make an end of His enemies' pride;  
oh, thus the thoughts of mortal men  
must change at once.

And when they had heard the King, they departed  
thence. And lo, the star, which they had seen in the  
East, went before them until it came and stood over  
where the young child was. And when they saw  
the star, they rejoiced greatly; and went into the  
house and found the young child and Mary his  
mother, and fell down and worshipped him; and  
they opened their treasures, and presented unto  
him gifts: gold, and frankincense, and myrrh.

I stand here beside Thy manger,  
O, babe Jesu, my life,  
I come, bring and give to Thee  
that which Thou has given me.  
Take it, it is my mind and spirit,  
heart, soul and mettle, take them all,  
and may it please Thee well!

And God spoke to them in a dream, that they should  
not return again to Herod. And they departed and  
went again into their own country by another way.

Go then! Enough, my treasure will not go from hence;  
He will remain here with me;  
neither will I suffer Him to leave me.  
His arm will enfold me out of love  
with gentle courageous desire  
and greatest tenderness.  
He ever shall remain my bridegroom,  
I will bequeath Him heart and bosom.  
I know for sure He loves me,  
my heart loves Him too, fondly,  
and will ever honor Him.  
What enemy could do me harm  
with such good hap?  
Thou, Jesu, art and shall remain my friend,  
and were I to implore Thee in anguish:  
"Lord, help me! then let me behold Thy Help!

Now may you proud foes be affrighted,  
what fear could you awake in me?  
My precious, my treasure is beside me here!  
You may appear as grim as may be,  
threaten to lay me low completely,  
but lo! My Savior dwells here.

Please turn page quietly...

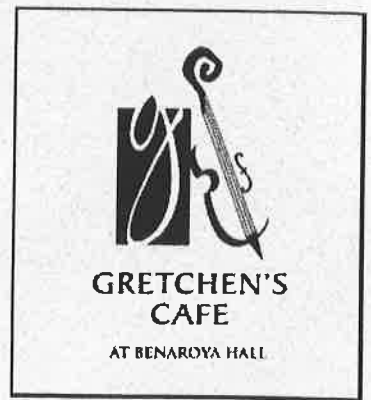
**Recitative – soprano, alto, tenor, bass**  
Was will der Höllen Schrecken nun,  
Was will uns Welt und Sünde tun,  
Da wir in Jesu Händen ruhn?

**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.

What now of the terrors of hell?  
What can the world and sin do to us,  
when we rest in Jesu's hands?

Now are you well avenged,  
for, upon the host of your enemies,  
Christ has broken  
that which was against you.  
Death, devil, sin and hell  
are quite diminished,  
the human race has its place  
at God's side.



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**Upcoming Performances**

**Messiah**

**Friday, December 18, 1998, 7:00 PM**  
**Sunday, December 20, 1998, 3:00 PM**  
University Christian Church

Jennifer Driscoll-Holmes, *soprano*  
Carolyn Maia, *mezzo-soprano*  
Howard Fankhauser, *tenor*  
Brian Box, *bass*

**HANDEL: *Messiah***

**Abendmusik II**

**Sunday, January 24, 1999, 7:00 PM**  
University Christian Church

**BACH: Cantata No. 189**

**Abendmusik III**

**Sunday, June 6, 1999, 7:00 PM**  
University Christian Church

**BACH: Orchestral Suite No. 3**

**BACH: *A Mighty Fortress Is Our God***

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**Rachmaninov Third**

**Sunday, February 7, 1999, 3:00 PM**  
Illsley Ball Nordstom Recital Hall  
Benaroya Hall

Anastasia Solomatina, *piano*

**BACH/Stokowski:**

*Tocatta and Fugue in d minor*

**RACHMANINOV: Piano Concerto No. 3**

**PROKOFIEV: Symphony No. 5**

**Director's Choice**

**Saturday, May 8, 1999, 8:00 PM**  
**Sunday, May 9, 1999, 4:00 PM**  
Nippon Kan Theater

**STRAVINSKY: *A Soldier's Tale***

**MENOTTI: *The Unicorn,*  
*the Gorgon and the Manticore***

**St. Matthew Passion**

**Good Friday, April 2, 1999, 7:00 PM**  
S. Mark Taper Foundation Auditorium  
Benaroya Hall

Christopher Cock, *Evangelist*

Erich Parce, *Jesus*

Terri Richter, *soprano*

Emily Lunde, *alto*

Stephen Wall, *tenor*

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