

Orchestra Seattle and the Seattle Chamber Singers
present

Messiah

A Sacred Oratorio



by George Frideric Handel

Saturday, December 20, 1997 ❖ 7:00 PM

Sunday, December 21, 1997 ❖ 3:00 PM

University Christian Church

Julia Bonnett, soprano

Kathryn Vinson, alto

Stephen Wall, tenor

Brian Box, bass

Orchestra Seattle
Seattle Chamber Singers
George Shangrow, conductor

❖ Orchestra Seattle

Violin

Dajana Akrapovic-
Hobson
Sue Herring
Maria Hunt
Deborah Kirkland
Concertmaster
Fritz Klein
Principal second
Avron Maletzky
Susan Ovens
Leif-Ivar Pedersen

Viola

Deborah Daoust
Saundrah Humphrey
Principal
Alice Leighton
Carl Moellenberndt

Cello

Julie Reed
Principal
Matthew Wyant

Bass

Josephine Hansen

Oboe

Shannon Hill
Principal
Taina Karr

Bassoon

Jeff Eldridge

Trumpet

Gordon Ullmann
Principal
Chuck Colburn

Percussion

Daniel Oie

Harpsichords

Robert Kechley
George Shangrow

❖ Seattle Chamber Singers

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Barbara Anderson
Sue Cobb
Crissa Cugini
Kyla DeRemer
Susan Dier
Dana Durasoff
Cinda Freece
Kiki Hood
Lorelette Knowles
Jill Kraakmo
Nancy Lewis
Alexandra Miletta

Caroline Pachaud

Paula Rimmer
Kelly Sanderbeck
Liesel Van Cleeff

Alto

Laila Adams
Sharon Agnew
Cheryl Blackburn
Nicole Blackmer
Jane Blackwell
Wendy Borton
Penny Deputy
Laura Dooley

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Adrienne McCoy
Verlayn McManus
Suzy Means
Laurie Medill
Veronica Parnitski
Nedra Slauson

Tenor

Ralph Cobb
Jon Lange
Timothy Lunde
Thomas Nesbitt
Jerry Sams

Dave Spurling

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❖ Acknowledgements

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❖ Guest Artists

Julia Bonnett

A winner of several competitions, Julia Bonnett was the 1994 Metropolitan Opera Auditions Regional Finalist, representing the Northwest. She received degrees from the University of Victoria and Western Washington University, studying and performing works as diverse as Antonia in Offenbach's *The Tales of Hoffmann* and the Narrator in Schönberg's modern masterpiece *Pierrot Lunaire*. She has also acquainted herself with earlier repertoire, performing Telemann, Bach, and Mozart with Western Washington's Collegium Musicum while touring Italy and Hungary. In 1995, Ms. Bonnett traveled to Dubai, U.A.E., to sing UNICEF benefit performances of Gretel in J & J Productions' *Hänsel und Gretel*. Closer to home, she has worked extensively with the Seattle Opera Young Artist Education and Outreach Program, including performances in their acclaimed *Opera for the Fun of It* concert series. She made her Seattle Opera mainstage debut performing the roles of the Rooster and Mrs. Pasek in their 1994 production of Janáček's *The Cunning Little Vixen*. She sang the role of Juliet in Tacoma Opera's 1996 production of *Romeo and Juliet*. Ms. Bonnett most recently appeared with Orchestra Seattle and the Seattle Chamber Singers for a performance of Haydn's *The Seasons* last May.

Brian Box

Brian Box is a native of Washington and received his Master of Music degree in vocal performance from Western Washington University. Mr. Box has appeared frequently with OS/SCS as a soloist in cantatas and oratorios. Among his credits are performances of Brahms' Four Last Songs with the Western Washington University Orchestra and the leading role in 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*; this past summer he appeared in their production of *Der Rosenkavalier*. Mr. Box's recent appearances with Orchestra Seattle and the Seattle Chamber Singers include Haydn's *The Seasons* and Handel's *Israel in Egypt*.

Kathryn Vinson

Kathryn Vinson's international appearances include roles as Hänsel in *Hänsel und Gretel* in Dubai, U.A.E., and in *The Magic Flute*, *Carmen* and *Ritter Blaubert* in Germany. Locally, Ms. Vinson has sung in Gilbert and Sullivan's *Iolanthe* (as Iolanthe), *The Sorcerer* (Lady Sangazure) and *The Gondoliers* (The Duchess) and has been a soloist with several Seattle church choirs. Ms. Vinson earned her Bachelor of Arts in Music from the University of Washington and continues to study with Marianne Weltmann. Earlier this season, she was featured as a soloist with Orchestra Seattle and the Seattle Chamber Singers in a performance of Handel's *Israel in Egypt*.

Stephen Wall

A resident singer of the Pacific Northwest, Mr. Wall has appeared often with Orchestra Seattle and the Seattle Chamber Singers since 1985, 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 Schwarz in Mendelssohn's *Lobegesang*. His association with Mr. Schwarz includes appearances with the Vancouver Symphony Orchestra 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 Victoria Civic Opera; and in Verdi's *Aida*. In addition, Mr. Wall was chosen to perform Rodolfo in *La Bohème* for the inaugural season of the Utah Festival Opera, for which he received rave reviews. During the 1996/97 season he performed the title role of Handel's *Judas Maccabeus* with Orchestra Seattle and the Seattle Chamber Singers. This season Mr. Wall returns to Yakima to perform Haydn's *Creation* and to the Oregon East Symphony for a performance of Beethoven's *Missa Solemnis*; he sang *Israel in Egypt* with OS/SCS in October.

❖ Program Notes

by Lorelette Knowles

"I shall show you a collection I gave Handel, call'd *Messiah*, which I value highly," wrote Charles Jennens, who selected and arranged the scriptural texts on which the oratorio was based, "and he has made a fine Entertainment of it, tho' not near so good as he might and ought to have done. I have with great difficulty made him correct some of the grossest faults in the composition, but he retained his overture obstinately, in which there are some passages far unworthy of Handel, but much more unworthy of *Messiah*." The oratorio's librettist was not the only contemporary of Handel's who did not fully appreciate the "great work," as Dr. Charles Burney called it, a work which succeeding generations have judged most worthy indeed! Burney wrote that it "has been heard in all parts of the kingdom with increasing reverence and delight; it has fed the hungry, clothed the naked, fostered the orphan and enriched succeeding managers of Oratorios more than any single musical production in this or any other country." "Is it not curious," asks one E. David, "that Jennens speaks of gross faults in the composition of Handel? Ah, but who would remember a poem by Jennens today if Handel had not immortalized it with his *gross faults*!"

Between February and November 1741, Handel, suffering at the age of 56 from various ailments, both financial and physical, withdrew increasingly from public life. At some point that year, the composer received from the Lord Lieutenant of Ireland and the governors of Dublin's three major charitable institutions an invitation to travel to that city to aid the charities through the performance of his music. Handel was well-known in Dublin as a church-music composer, and his works were often played there to benefit charities. It may thus have been this invitation that provided the incentive for Handel to compose "a new sacred Oratorio." In July of 1741, Charles Jennens, who was responsible for the texts of *Israel in Egypt* and *Saul*, gave the struggling Handel the libretto of *Messiah*, a compilation of biblical texts from both the Old and New testaments. Jennens wrote to a friend: "Handel says he will do nothing next Winter, but I hope I shall persuade him to set another Scripture collection I have made for him, and perform it for his own Benefit in Passion week. I hope he will lay out his whole Genius and Skill upon it, that the Composition may excell all his former Compositions, as the Subject excells every other Subject. The Subject is *Messiah* . . ."

On the 22nd of August, Handel began to set Jennens' text to music. He finished the first part of his new oratorio (which deals with the prophecy of Christ's coming and his nativity) in six days, the second part (which describes Jesus' suffering, death, resurrection, and ascension, the spread of his gospel, the resistance of the heathen, and the

vision of the ultimate triumph of the gospel in the establishment of God's kingdom) in nine days, and the third part (which celebrates the gift of resurrection and eternal life offered to all through Christ's victory over death) in six more days, with two or three additional days for completing the orchestration. Regarding Handel's state of mind during *Messiah's* composition, Jonathan Keates observes in his 1992 book, *Handel: The Man and Music*, that "etherealized visions of the elderly master refusing food, weeping into the semiquavers and having angelic hallucinations are mostly moonshine." Christopher Hogwood admits that "The turbulent state of Handel's manuscript, the blots, erasures and emendations that litter the page right to the final bars give enough evidence of tempestuous creation to tempt any romantic biographer." But there is little doubt, in any event, that this enduring masterpiece, completed in 24 days on September 14, 1741, will remain among the greatest compositional feats in the history of music.

In the autumn of 1741, Handel accepted the invitation to visit Dublin, arriving there on November 18 with the completed score of *Messiah* in his traveling bags. He immediately produced two highly successful series of six concerts each, featuring oratorios, opera excerpts, and concertos. It was not until March 1742, however, that it was announced that "on Monday the 12th of April, will be performed at the Musick Hall in Fishamble-street, Mr. Handel's new Grand Oratorio, called the *Messiah* . . ." A few days before the first performance, the Dublin papers notified the public that the performance was being put off until Tuesday, and that the doors would open at eleven, with the oratorio beginning at twelve. The "Ladies who honour this performance with their Presence" were requested "to come without Hoops, as it will greatly encrease the Charity, by making Room for more company," and "Gentlemen are desired to come without their Swords." Seven hundred people were therefore able to squeeze into the music hall on Tuesday, April 13, 1742, when *Messiah* was premiered. The choirs of Dublin's two cathedrals (totaling fewer than forty men and boys) sang the choruses, the string band (reinforced occasionally by trumpets and tympani — oboe and bassoon parts were written later) was led by the excellent Dublin violinist, Matthew Dubourg, and Handel himself directed the performance from the keyboard. If some of the male soloists were a bit weak, the beauty of the voices of the soprano, Christina Maria Avoglio, and the contralto, Susanna Cibber, more than compensated. So wondrously moving was Mrs. Cibber's performance of "He was despised," that Dr. Patrick Delany, who was present, rose from his seat, crying out: "Woman! for this thy sins be forgiven thee!" The work created a sensation: "Words are wanting to express the exquisite Delight it afforded to the admiring crouded Audience," exulted *Faulkner's Journal*. "The Sublime, the Grand, and the Tender, adapted to the most elevated, majestick and moving Words, conspired to transport and charm the ravished Heart and Ear." Handel

divided his share of the proceeds (about £400) equally between the society "for the benefit and enlargement of poor distressed prisoners for debt in the several Marshalseas of the City of Dublin," the Charitable Infirmary on the Inns Quay, and Mercer's Hospital in Stephen's Street, as did the other performers.

Messiah was sung a second time in Dublin's Musick Hall on June 3, 1742, as Handel's final Dublin performance, conducted "with Honour, profit, and pleasure," before he returned to London in August. As soon as Handel announced his intention of performing *Messiah* as one of his subscription features at Covent Garden, it became clear that there would be powerful opposition from church leaders. A secular auditorium was thought a blasphemously unsuitable place for the singing of an oratorio featuring words from the Bible and centered around the figure of Christ, and the work was therefore advertised simply as "A Sacred Oratorio." It was first presented at Covent Garden Theatre on March 23, 1743; though no notice of it appeared in any London paper, an anecdote relating to this performance appeared in a letter written by the Scottish poet and philosopher, James Beattie: "When Handel's *Messiah* was first performed, the audience was exceedingly struck and affected by the music in general, but when the chorus struck up 'For the Lord God Omnipotent' in the Alleluia, they were so transported that they all together, with the King (who happened to be present), started up and remained standing till the chorus ended." Beattie, who was only seven years old and a resident of Scotland when the first London performance of *Messiah* took place, adds that: "This anecdote I had from Lord Kinnoull," a friend of Handel's who was an avid admirer of *Messiah*. Though the truth of this report may be questionable, the custom of audiences standing during the "Hallelujah Chorus" has persisted.

It was to Lord Kinnoull that Handel is reported by Beattie to have said (in response to *Messiah*'s being praised as a great entertainment): "My lord, I should be sorry if I only entertained them; I wished to make them better." The audience, however, appeared neither particularly entertained nor improved by hearing the oratorio, for when *Messiah* was presented again on March 25 and 29, it seems to have generated little of the enthusiasm with which it was received in Dublin: "Partly," according to Lord Shaftesbury, "from the scruples some persons had entertained against carrying on such a performance in a Play-House, and partly for not entering into the genius of the composition, this capital composition was but indifferently relished." Since it was not an immediate success publicly or financially in London, *Messiah* was performed only twice in 1745, and was not sung again for another four years. On May 1, 1750, however, Handel opened an annual series of benefit performances for the Foundling Hospital, a children's charity, with *Messiah*. These regular productions of the oratorio contributed greatly to the hospital's funds, to Handel's personal

wealth, and to the work's reputation. On April 6, 1759, eight days before his death, the composer, by this time completely blind, made his final public appearance, directing *Messiah* from the harpsichord.

Messiah is unique among Handel's works, being his only biblical oratorio using texts from the New Testament, and his only "Christian-contemplative" oratorio. Although the text is not a dramatic narrative but an epic-lyric poem celebrating Christian redemption, Handel's musical approach in setting Jennens' libretto was decidedly dramatic. The work's three parts recall the three acts of Italian operas, and the oratorio is indeed a piece designed by a seasoned operatic professional to "entertain," in the best sense of the word, listeners in a concert room, not chiefly to instruct or edify a congregation or to be used in any sort of worship setting. Handel synthesizes the best elements of the three musical traditions in which he was steeped: the Italian, the German, and the English. He makes use of Italian forms of musical expression, borrowing, rearranging, and transforming into "duet-choruses" (such as "And he shall purify") some passages from his own Italian love duets. In the "Pastoral Symphony" (entitled *Pifa*) that introduces the shepherds, Handel alludes to the music of the *pifferari*, the country bagpipers who descend the Italian mountains during the Christmas season to play in village streets. Handel employs German musical ideas, particularly in the music describing Jesus' suffering and death, where the jagged dotted rhythms and forceful harmonies have a particularly German expressive quality. In that great "coronation march," the "Hallelujah Chorus," melodic fragments echoing the German chorale "Wachet auf" may be heard in "The kingdom of this world" and in "And he shall reign for ever and ever." Handel's melodic shapes, vocal treatment, grand anthem-like choruses, and text-setting display the "English character" that has ensured *Messiah*'s unchallenged supremacy in the English choral repertoire: in such arias as "He was despised" and "I know that my Redeemer liveth," the rhythms of the music grow out of the natural speech rhythms of the words, so that the music expresses the text directly and powerfully, and then illustrates it almost visually (e.g., "Every valley shall be exalted," "The people that walked in darkness," and "All we like sheep").

The easy accessibility and glorious variety of the music that results from the confluence of these elements (and which often conceals the exalted art underlying it) has helped to guarantee *Messiah*'s survival, through a seeming infinitude of "arrangements," versions, and types of presentation, as one of the most popular pieces ever composed. As R. A. Streatfeild observes, "*The Messiah*, if not Handel's greatest work, is undoubtedly the most universal in its appeal" because it continues to sing to "high and low, rich and poor, wise and foolish alike" a magnificent song of salvation, fresh, vital, and full of aesthetic and spiritual grace.

Part the First

Symphony

Accompagnato

Comfort ye, comfort ye my people,
saith your God.

Speak ye comfortably to Jerusalem,
and cry unto her, that her warfare is
accomplished, that her iniquity is
pardoned.

The voice of him that crieth in the
wilderness: Prepare ye the way of
the Lord, make straight in the
desert a highway for our God.

Isaiah 40:1-3

Air

Every valley shall be exalted, and
every mountain and hill made low:
the crooked straight, and the rough
places plain:

Isaiah 40:4

Chorus

And the glory of the Lord shall be
revealed, and all flesh shall see it
together: for the mouth of the Lord
hath spoken it.

Isaiah 40:5

Accompagnato

Thus saith the Lord of hosts; Yet
once, a little while, and I will shake
the heavens, and the earth, the
sea, and the dry land;

And I will shake all nations, and the
desire of all nations shall come.

Haggai 2:6-7

The Lord, whom ye seek, shall
suddenly come to His temple, even
the messenger of the covenant,
whom ye delight in: behold, He
shall come, saith the Lord of hosts.

Malachi 3:1

Air

But who may abide the day of His
coming? and who shall stand when
He appeareth? for He is like a
refiner's fire.

Malachi 3:2

Chorus

And He shall purify the sons of
Levi, that they may offer unto the
Lord an offering in righteousness.

Malachi 3:3

Recitative

Behold, a virgin shall conceive, and
bear a son, and shall call his name
Emmanuel, "God with us".

Isaiah 7:14

Air and Chorus

O thou, that tellest good tidings to
Zion, get thee up into the high
mountain; O thou, that tellest good
tidings to Jerusalem, lift up thy
voice with strength; lift it up, be not
afraid; say unto the cities of Judah,
Behold your God!

Isaiah 40:9

Arise, shine; for thy light is come,
and the glory of the Lord is risen
upon thee.

Isaiah 60:1

Accompagnato

For, behold, darkness shall cover
the earth, and gross darkness the
people: but the Lord shall arise
upon thee, and His glory shall be
seen upon thee.

And the Gentiles shall come to thy
light, and kings to the brightness of
thy rising.

Isaiah 60:2-3

Air

The people that walked in darkness
have seen a great light: they that
dwell in the land of the shadow of
death, upon them hath the light
shined.

Isaiah 9:2

Chorus

For unto us a child is born, unto us
a son is given: and the government
shall be upon His shoulder: and His
name shall be called Wonderful,
Counsellor, The mighty God, The
everlasting Father, The Prince of
Peace.

Isaiah 9:6

Pifa (Pastoral Symphony)

Recitative - Accompagnato

There were shepherds abiding in
the field, keeping watch over their
flock 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.

Luke 2:8-9

Recitative

And the angel said unto them, Fear
not: for, 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 Saviour, which is
Christ the Lord.

Luke 2:10-11

Accompagnato

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

Luke 2:13

Chorus

Glory to God in the highest, and
peace on earth, goodwill toward
men!

Luke 2:14

Air

Rejoice greatly, O daughter of Zion;
shout, O daughter of Jerusalem:
behold, thy King cometh unto thee.

He is the righteous Saviour and He
shall speak peace unto the
heathen.

Zechariah 9:9-10

Recitative

Then shall the eyes of the blind be
opened, and the ears of the deaf be
unstopped.

Then shall the lame man leap as an
hart, and the tongue of the dumb
shall sing.

Isaiah 35:5-6

Air

He shall feed His flock like a
shepherd: He shall gather the
lambs with His arm, and carry them
in His bosom, and shall gently lead
those that are with young.

Isaiah 40:11

Come unto Him, all ye that labour
and are heavy laden, and He will
give you rest.

Take His yoke upon you, and learn
of Him; for He is meek and lowly of
heart: and ye shall find rest unto
your souls.

Matthew 11:28-29

Chorus

His yoke is easy, His burthen is
light.

Matthew 11:30

Part the Second

Chorus

Behold the Lamb of God, that
taketh away the sin of the world.
John 1:29

Air

He was despised and rejected of
men; a man of sorrows, and
acquainted with grief.
Isaiah 53:3

He gave His back to the smiters,
and His cheeks to them that
plucked off the hair: He hid not His
face from shame and spitting.
Isaiah 50:6

Chorus

Surely He hath borne our griefs,
and carried our sorrows;
He was wounded for our
transgressions, He was bruised for
our iniquities: the chastisement of
our peace was upon Him.
Isaiah 53:4-5

Chorus

And with His stripes we are healed.
Isaiah 53:5

Chorus

All we like sheep have gone astray;
we have turned every one to his
own way; and the Lord hath laid on
Him the iniquity of us all.
Isaiah 53:6

Accompagnato

All they that see Him, laugh Him to
scorn: they shoot out their lips, and
shake their heads, saying,
Psalms 22:7

Chorus

He trusted in God that He would
deliver Him: let Him deliver Him, if
He delight in Him.
Psalms 22:8

Accompagnato

Thy rebuke hath broken His heart;
He is full of heaviness: He looked
for some to have pity on Him, but
there was no man; neither found He
any to comfort Him.
Psalms 69:20

Arioso

Behold, and see if there be any
sorrow like unto His sorrow.
Lamentations 1:12

Accompagnato

He was cut off out of the land of the
living: for the transgressions of Thy
people was He stricken.
Isaiah 53:8

Air

But Thou didst not leave His soul in
hell; nor didst Thou suffer Thy Holy
One to see corruption.
Psalms 16:10

Chorus

Lift up your heads, O ye gates; and
be ye lift up, ye everlasting doors;
and the King of Glory shall come in!

Who is this King of Glory? The Lord
strong and mighty, the Lord mighty
in battle.

Lift up your heads, O ye gates; and
be ye lift up, ye everlasting doors;
and the King of Glory shall come in!

Who is this King of Glory? The Lord
of Hosts, He is the King of Glory.
Psalms 24:7-10

Recitative

Unto which of the angels said He at
any time, Thou art My Son, this day
have I begotten Thee?
Hebrews 1:5

Chorus

Let all the angels of God worship
Him.
Hebrews 1:6

Air

Thou art gone up on high, Thou
hast led captivity captive, and
received gifts for men; yea, even for
Thine enemies, that the Lord God
might dwell among them.
Psalms 68:18

Chorus

The Lord gave the word: great was
the company of the preachers.
Psalms 68:11

Air

How beautiful are the feet of them
that preach the gospel of peace,
and bring glad tidings of good
things!
Romans 10:15

Chorus

Their sound is gone out into all
lands, and their words unto the
ends of the world.
Romans 10:18

Air

Why do the nations so furiously
rage together, why do the people
imagine a vain thing?

The kings of the earth rise up, and
the rulers take counsel together,
against the Lord, and against His
anointed.

Psalms 2:1-2

Chorus

Let us break their bonds asunder,
and cast away their yokes from us.
Psalms 2:3

Recitative

He that dwelleth in heaven shall
laugh them to scorn: the Lord shall
have them in derision.
Psalms 2:4

Air

Thou shalt break them with a rod of
iron; Thou shalt dash them in
pieces like a potter's vessel.
Psalms 2:9

Chorus

Hallelujah, for the Lord God
Omnipotent reigneth, Hallelujah!
Revelation 19:6

The Kingdom of this world is
become the Kingdom of our Lord,
and of His Christ; and He shall
reign for ever and ever, Hallelujah!
Revelation 11:15

King of Kings, and Lord of Lords,
and He shall reign for ever and
ever, Hallelujah!
Revelation 19:16

Part the Third

Air

I know that my Redeemer liveth,
and that He shall stand at the latter
day upon the earth:

And though worms destroy this
body, yet in my flesh shall I see
God.

Job 19:25-26

For now is Christ risen from the
dead, the first fruits of them that
sleep.

1 Corinthians 15:20

Chorus

Since by man came death, by man
came also the resurrection of the
dead.

For as in Adam all die, even so in
Christ shall all be made alive.

1 Corinthians 15:21-22

Accompagnato

Behold, I tell you a mystery; We
shall not all sleep, but we shall all
be changed,

In a moment, in the twinkling of an
eye, at the last trumpet.

1 Corinthians 15:51-52

Air

The trumpet shall sound, and the
dead shall be raised incorruptible,
and we shall be changed.

For this corruptible must put on
incorruption, and this mortal must
put on immortality.

1 Corinthians 15:52-53

Recitative

Then shall be brought to pass the
saying that is written, Death is
swallowed up in victory.

1 Corinthians 15:54

Duet

O death, where is thy sting? O
grave, where is thy victory?

The sting of death is sin; and the
strength of sin is the law.

1 Corinthians 15:55-56

Chorus

But thanks be to God, who giveth
us the victory through our Lord
Jesus Christ.

1 Corinthians 15:57

Air

If God be for us, who can be
against us?

Romans 8:31

Who shall lay anything to the
charge of God's elect? It is God
that justifieth.

Who is he that condemneth? It is
Christ that died, yea rather, that is
risen again, who is at the right hand
of God, who makes intercession for
us.

Romans 8:33-34

Chorus

Worthy is the Lamb that was slain,
and hath redeemed us to God by
His blood, to receive power, and
riches, and wisdom, and strength,
and honour, and glory, and
blessing.

Blessing, and honour, glory and
power, be unto Him that sitteth
upon the throne, and unto the
Lamb for ever and ever.

Amen.

Revelation 5:12-14

❖ Upcoming Performances

Orchestra Winds: Poulenc & Stravinsky

with Mark Salman, piano

January 25, 3:00 PM, Shorecrest Performing Arts Center

Handel: *Hercules*

February 8, 3:00 PM, University Christian Church

Handel: *Brockes Passion*

April 10, 7:30 PM, University Christian Church

Handel: *Theodora*

June 7, 7:00 PM, University Christian Church

Chamber Music Marathon

February 13-15, University Village Barnes & Noble

Baroque Courts

March 8, 3:00 PM, Shorecrest Performing Arts Center

Orchestra Winds: Holst & Hindemith

March 28, 8:00 PM, location to be announced

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