with the
Georg Shawrow Chorale

members of
Orchestra Seattle

soloists
Catherine Highton, soprano
Sara Hedgepeth, mezzo soprano
Stephen W. Pull, tenor

This concert is co-sponsored by
Seattle Opera, Seattle Opera Company,
and Classic KING-FM 98.1

Special Thanks to
First Free Methodist Church,
H. Mark Abbott, pastor,
R. Stanley Haigh, music director

Orchestra Seattle and Seattle Chamber Singers
George Shangrow, conductor

present

Georg Frederic Handel

Messiah

Lillian Hopkins
William Hurtubise
Deans L. Johnson
Mr. & Mrs. James H. Kahn
Dina Levine
Beau Lawrence & Dick Singelbe
Mary Mears
Judy Malloy
Ruth Mennes
Laurie Macel
Benn McMorris
Leilene Moore
Melody Monday
James F. Murphy
Rebecca Murdock
Ed Nugent
Susan O'Connor
Dr. C.W. Pedersen & Jennifer McVicar
John Polzer
Ted Polgar
Deborah Penrose
Jeff Pollock
George Pepple
Gregg Perigrodn
J. Arthur Ping搀
Dennis F. Pull
Stephanie Reed
Richard & Janet Reed
Wes Riese
Vicki Smiley
Helen Spielman
William Spiller
Sherry Stull
Paul Stock-Down
Mark Subtelny
Jean Swingle
Janelle Swanson
Don Taylor
Tommy P. Allen & Tim Teale
Wes Ulimson & Assoc
Michelle Van Alten
Marion Van Alten
Dave Van Alten
Debra Van Alten
Sulet van der Merwede
Earl van der Meulen
Jerry & Nancy Warmoth

FRIEND (325 to $499)
Sandra and Constance Aaron
Susan Adrians
Joy Andersen
Anonymous (5)
Rick & Marie Andrus
Ann Butcher
Mary Butcher
Georgia Bussard
La Donna Bussard
John Bundy
Sandra & Morleigh Bundy
John D. Buchanan
Julie Buchanan
Pat Butcher
Louise Butcher

The following companies have provided matching gifts:
The Boeing Co.
IBM
Microsoft
SAFECO Insurance Companies
Seattle Opera
The Seattle Times
US West
Westinghouse

COMPOSER (Over $4,000)
Seattle Opera
Washington State Arts Commission
Western Pianos & Organs

CONDUCTOR ($150 & $999)
The Boeing Company
University Heritage
Seattle Arts Commission
Follett & Baileus

SÚPERIOR ($500 to $1,000)
Rusell Berman
Curtt E. Bishop
Derek & Julie Brewer
Norma & Alan Coughlin
Pittsburgh
Lee H. Pedersen
Paul & Anne Rissi
Julie Reed Wheeler

SNOOKSTAD ($500 to $999)
Aneurina (5)
Aneurina & Ginni Syv
June E. Hodge
Patricia U. Bowerman
Vladimir & Nina Cherubin
Andrew S. Schaller
Beatrice Dolf
Dean Denarios
Robert E. Fray, Jr., CPP
James Healy
Dale Hiltz
Alan J. James
Dr. Richard Lymans
Aeneas Melaba
Margaret Marshall
The McEwen Family
Brian & Gretchen Parker
Ken M. Raso
Ken & Lisa Prentice
Dennis Rupina
Nancy J. Sessions
Southwest Securities Corp.
Bob & Betty Solis
Rita Blackner
Laurie M. van Cleef
Doris Weber

PATRON ($100 to $299)
Sharon Agnew
Roberta Ahlund
Anonymous (5)
Dr. & Mrs. Ernest W. Baur
Mr. & Mrs. Paul Bennett
Hortense & Judy Boyer
James Bowser
Robert A. Brewer
Richard & Barbara Cartwright
Cayley & Prue
Natalie F. Curry
Anne E. Cusick
Jennifer Cusick
Elizabeth Deas
Bowl Dent
Sandra Donalson
Martin & Mary Dous
Guy Douglass
Nancy M. Evans
Margaret F. Goetz
Devin & Tim Hammond
Mary Beth Hughes
Mark Jaccottet/Amy Dunning
Dennis & Kathy Bailey
F. Christian Koon, M. D.
Henry & Buddy Kim
Fred & Olga Kien

Florence & James D. Krueger
Robert & Elaine Leuk
Charles Liscio & Ellen Schneider
Bett Meaux
Perrige Nichols
Brad, Diane & Perry Paul
J. Swit & Trelle Pease
Ellie Pratleke
Robert Pape
Dorothy & Dake; Edward Preston
Rozelle & Joan Prest
Linda F. Schaefer
Robert Schopenher
Evelyn Schmit
Fitz Schoet
Becker & Robert Schweb
V. F. Rannells, M.D.
Henry Reemscen, M.D.
Barbara Stephens
Valerie Thomas
Mary Tedeschi
George W. Wamal
George W. Wemple
George W. Wemplehouse
William R. Wilson
Dorothy Nixon
Evan W. Wilt
Margaret Wright
Richard Wyckoff

SPONSORS ($500 to $999)
Bewe & Caldwell Adams
David A. Applegarth
Brigid Arnold
Gary Anderson
Anonymous (5)
Betty Bentley
Curtis & Stephen Bergstrom
Ann Benton-Camp & Bennett Camp
Jean & Luna Bina
Catherine L. Booth
Elizabeth Boyle
Becky Brodie
Alice & Bob Burgess
Jerry C. Chase
Peter Clever
William & Phyllis Cook
Jean & Wayne Cutler
Joye Crow
Hale Dubois
F. Bruce Daroul
N.D. Davis
Jim & Joanna Decker
Ann Difilmo
Bee & Stephen Dickerson
Heron & Betty Duder
Shirley Ellison
William Ewell
Dave Ferguson
Curl Fossey
Fred Fossey
Aide Forsay & Morris Johnson
John Furtado
Richard Garcia
Beverly George
Dale Glienc
Don Glienc
Alan Goldman
Mary H. Gray
Margaret Greeneme
Stuart Green
Helen Hammond
Gayle Y. Hanford
David Harnischfeger
Karin E. Hermann
Jan Henneman
Margaret Hest
Louis & Joan Himmel
Mary & Mrs. Jean Hilt
Mary E. Honigstein
M. Shannon Hill
Brenda Hoppert
Edward Jonas
Dale Meeks
Laura D. Kilday
Susan Lipton
Mike & Mary Lou Luman
Patty Lawrence & Ben Meyers
Denise Lemon
Jill Long
Marge Ludors
Cel Nunnan
Ella More
Betsy McCord
Katharine McDougall
Eric McFarland
Jenny Mendl
Margaret & Daniel Moreland
John Morgan
Pete Murch
Daniel L. Monte
Christopher R. Moss
Carol Nishimura
Carol Norris
David O'Brien
David W. Owns
Mary C. Paine
Katie & Dale Porter
Jared Potts
Rick Cudzian & Eric Ross
Alvin & Carmen Press
Janelle Ellen Rawd
Elizabeth R. Reeve
Peggy Reve
Sally Rieker
Susan Rieser
Mary Ross
Ellis Scherzinger
Jimmie Seawell
Jenner Shirly
Pamela Sloane
Linda Slope
Mark Stock-Down
Ray Stark
Alamy Svarick
Jane Switzer
Erich Schwab
Janice Seawell
Jenner Blakley
Pamela Stroud
Margaret Stith
Meredith Stovall
Carme & Noel Tipton
Mary Ann Tipton & Del Gossatt
The wagon eye
Carl Ulmer
Heather Ulimson
Marni Von Klemen
Nestor & Carol Weisbord
Pete Winkles
Phillip J. Wabasa
Monica Mykle & Bill Weese
Dennis Walter
Peg Williams
Tim Williams
Holly Wilson
June Wright
Matthew Wyart
Stephanie Zaks, M. D.

Contributions may be sent to:
Orchestra Seattle/Seattle Chamber Singers
1305 Fourth Ave, Suite 500 ♦ Seattle, WA 98101 ♦ (206) 682-5208

Your support is crucial to us and much appreciated!
Soloists

Soprano Catherine Haight is a graduate of Seattle Pacific University and has a busy vocal studio on the east side. She has appeared as soprano with Orchestra Seattle and Seattle Chamber Singers in their presentations of the Requiem, Haydn’s oratorio The Seasons, past productions of Messiah, and Bach’s Cantata No. 140, Juxtaezot Gut in allen Landen. In addition to her many appearances with Orchestra Seattle and Seattle Chamber Singers, Ms. Haight has also sung solos with the Bellevue Chamber Chorus, Pacific Northwest Ballet, and the Skagit Valley Bach Choir.

Sara Hedgpeth, mezzo soprano, has performed as soloist with Orchestra Seattle and Seattle Chamber Singers on numerous occasions, including Messiah, Abendmusik concerts and in the 20th Anniversary Gala presentation of Handel’s Israel in Egypt. Ms. Hedgpeth’s other solo engagements include appearances with the Portland Symphony Choir, the Seattle Choral Company, Northwest Opera Company, and as a vocalist for Pacific Northwest Ballet. Ms. Hedgpeth is a regular member of the Seattle Opera Chorus, a Seattle Opera Preview Artist, and will be making her solo debut in their upcoming production of The Ballad of Baby Doe.

Tenor Stephen P. Wall has appeared many times with the OS/SCS. He was the tenor soloist in this fall’s Missa Solemnis of Beethoven, Beethoven’s Symphony #9 as well as appearing in the title role in The Return of Ulysses. His credits with Seattle Opera include roles in Tannhauser, Die Meistersinger, Falstaff, and War and Peace. Mr. Wall has been a featured soloist with the Seattle, Spokane, Vancouver (B.C.) and Sapporo (Japan) Symphonies. He currently is Professor of Voice at PLU and Seattle Community College, and last year created the role of Vladimir in Carol Barri’s latest opera, Heaven.

Baritone 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 as a guest soloist in cantatas and oratorios. Among his credits are performances of Brahms’ Four Last Songs with the Western Washington University Orchestra and the Seattle Opera in Domingo Aragno’s opera Postcard from Mirocco, at The University of British Columbia. He is a regular performer with Northwest Opera in Schools, Etc. and Seattle Opera’s education program and has made Seattle Opera solo debuts as the Corporal in The Daughter of the Regiment.

Georg Frideric Handel's MESSIAH Libretto by Charles Jennens, 1742 Part I

1. Sinfonia
2. Recitative
3. Air
4. Chorus
5. Recitative
6. Air
7. Chorus
8. Recitative

Air and Chorus
O thou thatliest good tidings to Zion, get thee up into the high mountain; O thou thatliest 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! Arise, shine, for thy light is come, and the glory of the Lord is risen upon thee.

Recollect that shall be the eyes of the blind be opened, and the ears of the deaf unstop; then shall the lame man leap as an hart, and the tongue of the dumb shall sing.

Air for Alto and Soprano He shall feed his flock like a shepherd; and He shall gather the lambs with His arm, and carry them in His bosom, and gently lead those that are with young.

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

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

21. Chorus His yoke is easy and His burden is light.

---INTERMISSION---

22. Chorus Behold the Lamb of God, that taketh away the sins of the world.

23. Air He was despised and rejected of men: a man of sorrows, and acquainted with grief. 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.

24. 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.
26. Chorus
And with His stripes we are healed.
26. 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.

27. Recitative
All they that see Him, laugh Him to scorn, they shoot out their lips, and shake their heads, saying:

28. Chorus
He trusted in God that He would deliver Him; let Him deliver Him, if He delight in Him.

29. Recitative
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.

30. Air
Behold and see if there be any sorrow like unto His sorrow.

31. Recitative
He was cut off out of the land of the living: for the transgression of Thy people was He stricken.

32. Air
But Thou didst not leave His soul in hell; nor didst Thou suffer Thy Holy One to be thus unto vapors.

33. Chorus
Lift up your heads, O ye gates; and be ye lift up, ye everlasting doors; and the King of glory shall come in.

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

35. Chorus
Unto which of the angels said He at any time, Thou art My Son, this day have I begotten Thee?

46. 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.

47. Recitative
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.

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

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

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

52. Air
If God be for us, who can be against us? Who shall lay anything to the charge of God's elect? Is it God that justifieth, who is he that condemneth?

53. 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 honor, and glory, and blessing.

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

__INTERMISSION__

Part III

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

Performance Notes by George Shangrow

In performing Messiah one must deal with the fact that Handel left very little information on how he wanted things done in the story, whereas the story of Messiah is the poetic version. While Bach certainly has the artistic elements of great poetry in his operas, but I basically agree with Jacob as to the stylistic differences: Bach was writing for God and the Church, Handel was writing for the public audience and God (in that order, I think).

Handelian drama finds its expres- sion in tone painting: the use of melodic, textural, and harmonic devices to evoke the description, character, or feeling of a particular text. The best example of tone painting in Handel for me is probably the "flying" chorus from Israel in Egypt in which he has both the first and second violins playing horribly fast 32nd note scales in contrary motion, thus painting the sound of the flies buzzing all around. In Mes- siah, we get examples of this type of writing in movements like "For behold, darkness shall cover the earth" and the ensuing aria. Also watch for the waggling of the 16th notes in the orchestra when "All they that see Him" the tenor sings "and shake their heads."

One device which seems in vogue today regarding the performance of Baroque music is double-dotting. This process reflects taking two notes (found in a sequence of such two-note groups) and changing them from hav- ing a ratio of 3-to-1 in length to 7-to-1 in length. This is a Baroque practice written about by a number of the contemporary theorists and composers in both text and example. What many modern performers seem to miss is the direction as to how and when this double-dotting is to be used. The rule for the French ëouverte style is that the (what the opening Sinfonia to Mes- siah is) states that only the smallest value dotted note should be double- dotted. So in the Sinfonia, we would still have the grandness of the opening rhythm with the flowing dotted eighth notes and we would have the rhythm
Program Notes
by Gary Fladmo

Simplicistically described, an oratorio is an opera without staging. As the form revealed in the beginning stages, the description is accurate. The earliest examples of oratorio consisted largely of arias (mainly of the da capo variety) and recitatives, the standard forms of opera. They were performed without sets, acting, or costumes.

The oratorio seems to have evolved for very practical reasons. In Italy, where opera was immensely popular, the Roman Catholic church frowned upon operatic performance during times of penitence. There were even times when opera was totally banned. Composers found that they could circumvent the church and its rulings by writing works which avoided the objections of the church leaders while still utilizing the popular elements of opera. The result was the oratorio.

Early oratorio style featured the selection of a biblical story (usually from the Old Testament), setting it to poetic verse, and composing operatic numbers which in turn set the poetry to music.

It was within this atmosphere that Georg Fideric Handel lived and worked. During a sojourn in Italy, Handel produced an oratorio, composing his Messiah, in 1708. It was, except for its text, typical of all the conventions of Italian opera.

Late in 1710 Handel arrived in England to begin a post in the employ of the Elector of Hanover. He was to remain in England for more than thirty years, during which time he would "invent" what we would come to know as the English oratorio.

Handel pursued a career as an opera composer. However, opera never achieved the status in England that it had on the continent. Handel discovered that if he was to continue to write opera, he would need to find a vehicle for increased earnings to support his unprofitable operatic writing. By astutely combining the oratorio conventions he had learned in Italy with the great English choral tradition, Handel found the answer: the English oratorio.

In 1718 Handel composed a work based on the Old Testament book of Esther which he called The Oratorio. It retained the conventions of Italian opera but also incorporated a number of choruses. In 1732 and 1741 he composed two operas which were very successful in England. Among Handel's most famous operas is the Messiah. Messiah was performed during these concerts, although both were completed.

Messiah received its first performance on April 12, 1742, as a benefit program for prisoners in Dublin's jail, for Mercer's Hospital in Stephen's Street, and for the charitable infirmary in the Inns Quay. The philanthropic motivation remained with Handel. In 1750, he offered the work to the Foundling Hospital in London to use for fund-raising, and sold a set of parts to that institution so that Messiah might continue to be used to raise funds.

Messiah was an immediate hit in Ireland; but, upon returning to England, Handel encountered ecclesiastical resistance and public lack of enthusiasm. The critical acclaim of the staging of religious subjects in theatrical settings and having Holy Scripture uttered by the likes of musicians was strong so that, on the few occasions Messiah was performed, it was titled A New Sacred Oratorio, and later simply A Sacred Oratorio. Handel withdrew the work from performance from 1745 until 1749. Some of these performances were not received as expected. For the time it was again performed in 1749, under the original title Messiah, public acceptance and acclaim were assured.

The libretto itself represented a significant departure from the tradition.
Program Notes
by Gary Fladmoen

Simplitically described, an oratorio is an opera without staging. As the form revealed in the beginning stages, the description is accurate. The earli-
est examples of oratorio consisted largely of arias (mainly of the da capo variety) and recitatives, the standard forms of opera. They were performed without sets, acting, or costumes.

The oratorio seems to have evolved for very practical reasons. In Italy, where opera was immensely popular, the Roman Catholic church frowned upon opera performances during times of penitence. There were even times when opera was totally banned. Composers found that they could circumvent the church and its rulings by writing works which avoided the objections of the church leaders while still utilizing the popular ele-
ments of opera. The result was the oratorio.

Early oratorio style featured the selection of a biblical story (usually from the Old Testament), setting it to poetic verse, and composing operatic numbers which in turn set the poetry to music.

It was within this atmosphere that Georg Fideric Handel lived and worked. During a sojourn in Italy, Han-
del introduced an aspect of the Italian oratorio, completing La Resurrezione in 1708. It was, except for its text, typi-
Cal of all the conventions of Italian op-
eras.

Late in 1710 Handel arrived in En-
gland to begin a postion in the employ of the Elector of Hanover. He was to remain in England for more than thirty years, during which time he would "in-
vent" what we would come to know as the English oratorio.

Handel pursued a career as an opera composer. However, opera never achieved the status in England that it had on the continent. Handel discovered that if he was to continue to write opera, he would need to find a vehicle for increased earnings to sup-
port his unprofitable operatic writing. By astutely combining the oratorio conventions he had learned in Italy with the great English choral tradition, Handel found the answer: the English oratorio.

In 1718 Handel composed a work based on the Old Testament book of Esther which he called The Oratorium. It retained the conventions of Italian opera but also incorporated a number of choral usages. There are no recorded accounts of a performance of the work for the first fourteen years following its writing, but it was produced with ap-


The success of Esther provided Handel with the means of supporting his opera-writing habit in the face of continued financial difficulties with that medium. Between 1732 and 1741 he would compose other equally successful oratorios, among them Deborah, Athalia, Saul, and Israel in Egypt. 1741 witnessed the demise of Italian opera in England. When that occurred, rumors spread throughout Europe that Handel would soon leave England. During the summer of that year, Han-
del was invited to Ireland. Believing there he would compose what has become probably the most familiar and popular oratorio ever written, Messiah.

The music of Messiah is itself so well-known and easily recognized that it would probably add little to the lis-
tener's appreciation to further analyze the musical content of the work. There are, however, fascinating historical considerations associated with the oratorio and its performances. Exploring some of these considerations might help to reveal the musical sig-
nificance of Messiah.

Prior to his departure for Ireland, Handel received from his friend and li-
brettist Charles Jennens the libretto to a new oratorio, Messiah. The libretto and overall concept of the oratorio obviously inspired Handel. He began composing on August 22, 1741, and completed it on September 14, an asto-
nishing 24 days! He immediately set to work composing another of his great oratorios, Samson, completing it on October 29, just 68 days after be-
ginning Messiah. Shortly after completing these two works, Handel left for Ireland. While in Dublin he pro-
duced two concert series which ran from late December until early April. Interestingly, neither Messiah nor Samson was performed during these concerts, although both were completed.

Messiah received its first performance on April 12, 1742, as a benefit program for prisoners in Dublin's jail, for Mercer's Hospital in Stephen's Street, and for the Charitable Infor-
mary on the Inns Quay. The philanthropic motivation remained with Han-
del. In May, 1750, he offered the work to the Foundling Hospital in London to use for fund-raising, and willed a set of parts to that institution so that Mes-
siah might continue to be used to raise funds.

Messiah was an immediate hit in Ireland; but, upon returning to En-
gland, Handel encountered ecclesiastic-


[Addresses for the George Shangrow Chorale]

Soprano
Belle Chenault
Criso Cugini
Christina Fairweather
Kathe Kern
Mary Ann Landsverk
Janet Sittig
Barbara Stephens

Alto
Kay Benningfield
Marita Chaloupka
Mary Beth Hughes
Laurie Medill
Nancy Shasteen
Linda Schaeffele
Nedra Slauson

Tenor
Ron Haight
Philip N. Jones, Jr.
Paul Raabe
Jerry Sams

Bass
Gustave Blazek
DeWayne Christianson
Andrew Danichik
Skip Satterwhite
Robert Schlipperoet

BS/SCS Assistant Conductor
R. Stanley Haight

members of Orchestra Seattle
George Shangrow, conductor

Violin
Susan Dunn
Danielle Foucault
Sue Herring
Deb Kirkland
Fritz Klein, concertmaster
Diane Lange
Thane Lewis
Mark Lutz
Avron Maletzky, principal second

Viola
Paul Benningfield
Timothy Prior, principal
Michael Watson

Cello
Valerie Ross
Julie Reed Wheeler, principal

Bass
Josephine Hansen

Oboe
M. Shannon Hill, principal
Terry Pickering

Bassoon
Chris Harshman

Trumpet
Matt Dalton, principal
Gary Fladmoen
Dan Harrington, principal

Acknowledgments
Classic KING-FM 98.1
Dr. Richard Lyman, audio engineer
Kristina Newman, harpsichord tuning

Timpian
Daniel Oie

Harpischord
Robert Kechley
George Shangrow

Orchestra Seattle operates on a policy of rotati-
onal seating; therefore, our personnel are listed alphabetically in each section.
26. Chorus
And with His stripes we are healed.

26. 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.

27. Recitative
All they that see Him, laugh Him to scorn, they shoot out their lips, and shake their heads, saying:

28. Chorus
He trusted in God that He would deliver Him; let Him deliver Him, if He delight in Him.

29. Recitative
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.

30. Air
Behold and see if there be any sorrow like unto His sorrow.

31. Recitative
He was cut off out of the land of the living: for the transgression of Thy people was He stricken.

32. Air
But Thou didst not leave His soul in hell; nor didst Thou suffer Thy Holy One to be thus with the dead.

33. 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.

Who is this King of glory? The Lord of Hosts, He is the King of glory.

34. Recitative
Unto which of the angels said He at any time, Thou art my Son, this day have I begotten Thee?

35. Chorus
Let all the angels of God worship Him.

36. 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.

46. Chorus
Since by man came death, by man also came the resurrection of the dead. For as in Adam all die, even so in Christ shall all be made alive.

47. Recitative
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.

48. 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.

The trumpet shall sound...

49. Recitative
Then shall be brought to pass the saying that is written: Death is swallowed up in Victory!

50. 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.

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

52. Air
If God be for us, who can be against us? Who shall lay anything to the charge of God's elect? It is God that judgeth, 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.

53. 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 honor, and glory, and blessing.

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

Amen.

The END
mic excitement of the double-dotting of the smallest value notes (the dotted-eighth/sixteenth) alternating with the inner parts in the 8th bar.

This practice of double-dotting is sometimes extended to other parts of the work as well. For instance in the basis recitative "Thus saith the Lord," Handel specifically writes a non-dotted rhythm. I say specifically because only two bars later he writes a dotted rhythm. It seems to me that even in his histrionic composing Messiah he was able to note those note values he wished used. Another chorus in which the rhythm is often tampered with is "Surely He hath borne our griefs" Here I find myself in a short of irritated when the strength of the rhythm of two long notes before the short one is changed to the much weaker rhythm of short-long-short-long. Once again the justification may be found in the fact that Handel notated the rhythm a few times in this chorus in the latter way, so one knows he used it when he wanted it. In the texture area, Handel brings some great excitement to the words "Here comes the "burning" texture in "For He is like a refiner's fire" or the dissonance in "Surely He hath borne our griefs" or the disjunct lines with accents in "set us free, or with His stripes." Dynamic lineament filled with pathos: "Behold the Lamb of God." And with His stripes." All of the choruses have a particular feeling for me, but the only other one that I would like to mention is the final "Amen" chorus. I take this chorus at a very slow tempo. The reasoning for this is two-fold: 1) the sonic aspects of the music support a slow tempo, and 2) I don't think that a quick, flippant Amen would be Handel's style in ending a three-hour work (not to mention the meter indicates a sense of four beats to the bar even if the main meter is not). If one can get over what one is accustomed to hearing for this final chorus, I think that the rewards are great.

There is much more to say, and the editor says no more space. I think that my basic ideas are here encapsulated for the listener, but I would be very happy to discuss them in greater detail with any other "Messie" dict. I hope that everyone enjoys today's performance of the English-speaking world's favorite oratorio.
Orchestra Seattle and Seattle Chamber Singers
George Shangrow, conductor

Messiah

with the
George Shangrow Chorale

members of Orchestra Seattle

soloists

Catherine Haight, soprano
Sara Hedgepeth, mezzo soprano
Stephen P. Wall, tenor

This concert is co-sponsored by
Western Pianos and Organs and
Classic KING-FM 98.1

Special Thanks to
First Free Methodist Church,
H. Mark Abbott, pastor,
R. Stanley Haight, music director

December 18, 20, 22, 23 1991
First Free Methodist Church
Seattle, Washington

The following companies have provided matching gifts:
The Boeing Co.
IBM
Microsoft
SAFECO Insurance Companies
Seafirst
The Seattle Times
US West
Westinghouse