Orchestra Seattle

George Shangrow, music director

Orchestra Seattle operates on a basis of rotating seating, therefore personnel are listed alphabetically in each section. Roster of players graciously supplied by Eileen Lukk.

VIOLIN
Dean Dreischer
Susan Dunn
Carlos A. Flores, concertmaster
Sue Herring
Deb Kirkland, principal 2nd
Fritz Klein
Jeanne Naudeau
Leif-Ivar Pedersen
Terry Rogovoy

VIOLA
Bonnie Doff, principal
Alice Leighton
Stephanie Read

CELLO
Julie Reed, principal
Matthew Wyant

BASS
Josephine Hansen

FLUTE
Kate Alverson, principal
Kirsten James McNamara

OBOROBUE D'AMORE/ENGLISH HORN
Steve Cortejo
Geoffrey Grechong
Torre Pickering
M. Shannon Hill, principal

TIMPANI
Owen Bjurke

BASSOON
Michel Jolivet

TRUMPET
Drew Fletcher, principal
Daniel Harrington
Tony Tuchan

HARP/CHORD
Robert Keachley

Seattle Chamber Singers

George Shangrow, music director

Roster of singers graciously supplied by Laurie Medill.

SOPRANO
Cec Cobb
Elizabeth Christall
Kyla Defore
Dana Durasoff
Jill Kinbokno
Alexandra Mileta
Jennifer Mileta
Patelotich Nichols
Paula Rimmer
Pamela Simperi
Lisa Van Cleaf
Gwen Vint
Margaret Wright

ALTOS
Sharon Agnew
Lana Bitzer
Marta Chaloupka
Belle Chretian
Suzanne Means
Laurie Medill
Ann Minzel
Janet Ellen Redd
Nancy Shooten
Nedra Slanson

TENOR
Joseph Anderson
Daniel Blake
Ralph R. Cobb
Timothy Conner
Bradley A. Espana
Paul Ruze

BASS
Gustave Blezak
Douglas Durasoff
DeWayne Christenson
Robert Plant
Skip Sutterwhite
Bob Schlipperoort
John Steves
Richard Wyckoff

University Unitarian Church Presents
the 25th Annual

Messiah Sing-and-Play-Along
Handel’s complete oratorio under the spirited direction of
Ronald Haight

Sunday, December 26th, 1993
at 7:00 p.m.
(Doors open at 6:00 p.m.)

Singers and instrumentalists are invited to participate. This is the one where you get to sing the solos. Be sure to bring a vocal score if you have one.

Admission $7.00
(refreshments included)

In the chapel at University Unitarian Church
6556 – 35th Avenue N.E., Seattle

Phone: 525-8400, Served by Metro buses #25 & 71
Program Notes

The Christmas Oratorio was composed in 1734 while Bach was Cantor in Leipzig. The work is a chain of six sacred cantatas, each one specified by Bach for individual performance on the major feast days of the Christmas season: Christmas Day, the day after Christmas, New Year’s Day (Feast of the Circumcision), the Sunday after New Year’s Day, and Twelfth Night (Feast of the Epiphany). It was not until the 19th century that the six parts were brought together in a single score.

The author of the text of the Christmas Oratorio is unknown, however the poetic style is similar to C. F. Henrici, who wrote under the pen-name of Picander. Picander had been Bach’s collaborator on the St. Matthew Passion, and they often used the same musical devices. The biblical narrative is taken from St. Luke, Chapter 2, verses 1-21 and St. Matthew, Chapter 2, verses 1-12. Bach probably selected the chorales himself.

There are several things that suggest that Bach intended to reach the masses with the Christmas Oratorio. The narrative recitative, sung by The Evangelist (tenor soloist), was text that Bach’s congregations knew by heart, and easily served as introductions to the messages of the arias and choruses. Chorales outnumber the face, contrapuntal chorales, the arioso, allegro chorales, and the recitative. The chorales were probably encouraged. Getting the congregation to sing along was made easier by Bach’s reinforcing of the melodies with several instruments. In every chorale two oboes join the violins in playing the soprano part, and in nearly every one, two flutes play the melody an octave higher. Every chorale had doctrinal or devotional meaning for Bach’s congregations, so they couldn’t miss the great significance to the presence of the Passion Chorale at the beginning and the close of the Christmas Oratorio. The newborn Jesus is greeted with a melody deliberately associated with His death on the cross, and His triumph over death is recalled in the closing strains of the otherwise festive birthday music.

Even though the work is called an oratorio (a musical setting of a biblical story) there is a lack of character roles in the Christmas Oratorio. In the St. Matthew and St. John Passions, Bach included specific character roles like Judas, Peter, Jesus and Pilate; and had the chorus act as high priest and the scribes with their trial and crucifixion of Christ. In the Christmas Oratorio, the soloists only reflect upon the story rather than become part of the action, and the chorus never serves as a crowd. An exception to this is when the bass soloist sings the words of the deceitful King Herod addressing the wise men. It is interesting to note that the other great oratorio composer of the day, Handel, also chose to eliminate character roles for Messiah, his work containing the Christmas story. This was a huge departure from his earlier, very successful oratorios based on Old Testament stories.

Bach composed the Christmas Oratorio at a point in his career when he was at odds with his employers (the Leipzig town council), and when he was particularly occupied as conductor of the Collegium Musicum, a non-church instrumental ensemble. He had gone from composing an average of one sacred cantata per week at the beginning of his appointment in 1723 to writing less than five per year. It seems as though his heart was no longer in his work as Cantor. Therefore, it should not be surprising to learn that he borrowed rather heavily from other works for the Christmas Oratorio, rather than composing “from scratch”.

Bach was regularly called upon to compose festive works in honor of visiting dignitaries or royal persons’ birthdays. These occasional pieces were usually fated to only a few or single performances, but Bach had composed great music for these works, and the Christmas Oratorio was a perfect chance to bring some of that music back to life. No’s 4, 19, 26, 36, 39, and 41 were taken from “Hercules auf dem Scheideweg”, written in 1733 for the birthday of Prince Friedrich Christian of the Dusseldorf court. No’s 1, 8, 15 and 24 are from “Fetet in Paris”, also written in 1733 for the birthday of Queen Electress Maria Josephia. No 47 is from “Preise dein Glücke” written in October of 1734 when King Augustus III visited Leipzig. So it was that eleven numbers, originally written for earthly royalty, were adapted to celebrate the birthday of the Heavenly King. In addition to the numbers borrowed from the secular cantatas, seven other bits were borrowed from sacred cantatas. However, the numbers newly composed specifically for the Christmas Oratorio include the very important “Pastoral Symphony,” the chorus “Ehre sei Gott in der Höhe” (Glory to God in the Highest) and the alto aria “Schliesse mein Herz” (Keep My Heart, not to mention all the Evangelist’s recitatives.

“Learned opinions” about Johann Sebastian Bach’s Christmas Oratorio have changed over the years; the earlier the commentator, the lower the opinion of the work. During the 19th century, the early Bach societies “panned” the Christmas Oratorio, at least as a major work. The scholars of the day could not separate the original secular text from the music, nor accept the music as appropriate to the later sacred texts of the oratorio. However, most contemporary musicologists and Bach lovers accept the Christmas Oratorio as a welcome seasonal gift, and consider the choices Bach made when re-firing his music as brilliant.

by Kay Benningfield

Guest Soloists

Julianna Rambaldi

Having been a National Finalist in both the Metropolitan Opera Council and the San Francisco Merola Program auditions last year, soprano Julianna Rambaldi has begun a promising career. She has just recently returned from Chicago where she was chosen for the Chicago Lyric Opera Center for American Artists, a year-long training program for young singers.

Operatic roles she has performed include the Countess in The Marriage of Figaro, Vitellia in Mozart’s La Clemenza di Tito, and Helena in A Midsummer Night’s Dream by Benjamin Britten. She has been heard in Seattle Opera Previews for Cost fan Tutte and The Merry Widow, and in their opera gala, Opera for the Fan Club.

Ms. Rambaldi has performed with orchestral and chamber groups, such as the Seattle Choral Company, with whom she sang the Mass in C Major by Beethoven, and Mozart’s Mass in C Minor, both under the direction of Fred Coleman. She has been soloist in works by Pouliot and Ibach.

Ms. Rambaldi earned her Bachelor of Music Degree in Vocal Performance Cum Laude from the University of Washington.

In addition to her work with the Chicago Lyric Opera next year, she has been invited to sing Mimi in Puccini’s La Bohème with the Hawaii Opera Theater.

Emily Lunde

Northwest native Emily Lunde made her solo debut with Orchestra Seattle and Seattle Chamber Singers in their 1989 presentation of Bach’s B minor Mass. Ms. Lunde makes frequent solo appearances with many other Northwest ensembles: she has soloed in Seattle Symphony’s Baroque series under the baton of Gerard Schwartz, was the featured soloist with City Cantabile Singers in the world premiere of Fred West’s oratorios in celebration of Earth Day. Upon this Land, and was heard in the Pacific Northwest Ballet production of A Midsummer Night’s Dream. Emily’s solo appearances with the New Whatcom Choral Society of Bellingham include Handel’s Messiah and the Dvorak Mass in D.

Stephen Wall

Stephen Wall is a resident singer of the Pacific Northwest. He has appeared often with Orchestra Seattle and Seattle Chamber Singers, including performances of Bach’s St. Matthew Passion, St. John Passion, and the B minor Mass. He has performed with Seattle Opera in Wagner’s Tannhäuser and Die Meistersinger. Ms. Wall has soloed with the Seattle Symphony led by Gerard Schwartz in Mendelssohn’s Lobgesang. His association with Mr. Schwartz includes appearances with the Vancouver British Columbia Symphony in performances of music by Bach and Wagner.

Mr. Wall has sung elsewhere in the Pacific Northwest area 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 Commedia di Granatino, in Sansone, Messiah and Saul by Handel, and as Edgar in Donizetti’s Lucrezia di Lammermoor with the Victoria Civic Opera and in Verdi’s Aida – all in this past season! In addition, Mr. Wall was chosen to perform Rodolfò in La Bohème for the inaugural season of the Utah Festival Opera, for which he received rave reviews.

This coming October he will assume the villainous role of Normanno in Lucia di Lammermoor for the Portland Opera. He will also solo with the Pendleton Oregon Symphony in Verdi’s Requiem.

Brian Biss

Biss Biss, is a native of Washington. He received a Masters of Music degree from Washington Western University in 1985. Mr. Biss has performed extensively throughout the Northwest and is noted mostly for his concert work. He has performed frequently with Orchestra Seattle and Seattle Chamber Singers in their 1989 presentation of Bach’s B minor Mass. Ms. Lunde makes frequent solo appearances with many other Northwest ensembles: she has soloed in Seattle Symphony’s Baroque series under the baton of Gerard Schwartz, was the featured soloist with City Cantabile Singers in the world premiere of Fred West’s oratorios in celebration of Earth Day. Upon this Land, and was heard in the Pacific Northwest Ballet production of A Midsummer Night’s Dream. Emily’s solo appearances with the New Whatcom Choral Society of Bellingham include Handel’s Messiah and the Dvorak Mass in D.

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62. Aria – Tenor
Nun möge ihr stetigen Feinde schrecken,
Was könnt ihr mir für Freude erwecken?
Mein Schutz, mein Hort ist hier bei mir;
Ihr möcht euch noch so grimmig stellen,
Droht mir, mich ganz und gar zu töten,
Doch seh’ mein Heiland wohnt hier.

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

63. Recitative – Quartet
Jauchzet, frohe Blicke auf, preiset die Tage!
Rühmet, was heute der Hôchste getan?
Lasset das Zagen, verbannt die Klage,
Stimmt voller Lufterne Fröhlichkeit an!
Dienst dem Höchsten mit herrlichen Chören,
Lass uns den Namen des Herrschers verehren!

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

64. Chorale
Now are ye well avenged
Upon your enemies
For Christ hath broken asunder
All might of adversaries
Death, Devil, Sin and Hellfire
Are vanquished now for you;
In its true place, by God’s side,
Now stands the human race.

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

Orchestra Seattle & Seattle Chamber Singers
George Shangrow, music director

Our 25th Anniversary Season Continues!

January 23
3 Piano Concerti/3 Soloists
Mozart concerto, Beethoven concerto
No. 4, Kechley World Premier
Arthur Barnes, Judith Cohen, Peter Mack
Shorecrest Performing Arts Center/3:30 pm

February 6
Baroque Court Concert
featuring: Bach, Telemann, Vivaldi & Geminiani
Lakeside Chapel/3:00 pm

February 27
Handel’s Birthday Party
Handel: Ode to Saint Cecilia
Handel: Dettingen Te Deum
First Free Methodist Church/3:00 pm

March 20
Bach’s Birthday Party
Concerts #80 & Orchestra Suite #3
University Unitarian Church/7:00 p.m.

Text Translation

Cantata No. 1
1. Chorus
Rejoice, be glad! up, praise thy days!
Publish abroad what most High this day hath done!
Leave lamenting, forbear weeping,
Join voices all in praise and joy.
Serve the most high with a glorious choir,
Let us worship the name of the Almighty Lord!

2. Recitative – Evangelist
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 Judaea, 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.

3. Recitative – Alto
Now will my bridegroom most beloved,
The hero now of David’s time,
To save and comfort all the earth
here once for all be brought to birth.
Now shall the star of Jacob shine,
Its light already breaking,
Up, Zion! and leave now thy weeping,
Thy saviour now is raised on high.

4. Aria – Alto
Prepare thyself, Zion, with tender despatch
Thy fairest, thy dearest soon with thee to see.
Thy cheek must now this day bloom forth more fairly,
Haste to the bridegroom with tender desire.

5. Chorale
Wie soll ich dich empfangen,
Und wie begegn’ ich dir?
O aller Welt Verlangen,
O meiner Seele Zier!
O Jesu, Jesu setz’
Mir selbst die Fackel bei,
Damit, was dich ergötze,
Mir kund und wissend sie.

6. Recitative – Evangelist
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.
7. Chorale (Women's) and Recitative – Bass

Er ist auf Erden kommen arm,
Wer kann die Liebe recht erzählen?
Dass er unser Heiland für uns hingestellt?
Dass er sich erben zu machen.
Ja, wer wermuth so einzusehen.
Wenn ihm der Menschens Leid bewegt?
Uns in dem Himmel ruchet reich
Des höchsten Sohns kommt in die Welt,
Weil ihm, Heil so wohlgenacht.
Und seinen lieben Engeln gleich.
So will er selbst als Mensch geboren werden.

Kyrie eleison.

8. Aria – Bass

Grosser Herr und starker König,
Liebster Heiland, o wie wenig
Achtet du der Erden Pudel,
Der die ganze Welt erhält,
Bere Pudel und Zier geschaffen,
Musst in hartem Krippen schlafen.

Ach, mein herzliches Jesulein!
Mach' dir ein rein saftig Hüttenlein,
Zu ruhn in meinen Herzens Schrein,
Dass ich nummer vergesse dein.

Cantata No. 2

10. Symphony – Shepherd's Music

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

Brich an, o schönes Morgenlicht,
Und lass den Himmel tagen!
Du Hirtenvolk, eschebreche nicht,
Weil dir die Engel sagen:
Dass dieses eine geschablone
Soll unser Trost und Freude sein,
Denn den Satan zwängen
Und letztlich Frieden bringen.

Und der Engel sprach zu ihnen:

Der Engel:
Fürchte euch nicht, siehe, ich verkündige euch grosse Freunde,
de allem Volke widerfahren wird. Denn euch ist heute der Heiland geboren, welcher ist Christus, der Herr, in der Stadt David.

He comes to earth in poverty.
Who may this love in full extent
That this our Saviour for us cherishes?
That he might have compassion on us
Yes, who may now discern to see
How Man's distress hath moved him?
O in thy heaven grant us riches
The Son of God is come to earth
Since it doth please him us to save.
And like unto Thy angels dear.
Thus is he pleased to be born in human form.
Lord, have mercy.

O great Lord, most mighty King,
Most dear Saviour, o how lovely
Dost thou deem earth's highest splendour,
Who holds the whole world in his hands,
All its pride and pomp created,
In wooden rangers takes His rest.

Little Jesus, heart's beloved,
Make thyself a clean, soft erable,
Within my heart's own shame to rest,
That I thee never may forget.

11. Recitative – Evangelist

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 shone round about them, and they were sore afraid.

Break out, a beauteous morning light,
And show the heavens downing.
Thou shepherd folk, be not afraid
Because the angels tell thee.
That this infant, weak and tiny,
Shall our joy and comfort be,
Thereto the devil conquer
And peace at last shall bring.

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 Saviour, which is Christ the Lord.

Du Falscher, suche nur den Herrn zu fällen,
Nimm all die falsche Sache.
Dem Heiland nachzustellen;
Dem, dessen Kraft kein Mensch erbringt,
Bleibt doch ihn in seiner Hand.
Dem Herr, dein falsches Herz ist schon,
Nebst aller seiner List,
Des Höchsten Sohns,
Den zu stürzen suchst, sehr wohlbelebt.

Nur ein Wink von seinen Händen
Stürzt ohnmächtig'ger Menschen Macht.
Hier wird alle Kraft verlaufen
Spreche der Höchste nur ein Wort,
Seiner Feinde Stolz zu enden,
Oh, so müssten sich sofort
Sterblicher Gedanken wenden.

Als die men den König gehört haben, zogen sie hin. Und siehe, der Stern, den sie im Morgenglanze gesehen hatten, ging vor ihnen hin, bis dass er kam, und stund oben über, da das Kindlein war. Da sie den Stern sahen, wurden sie hoch erfreut; und gingen in das Haus, und fanden das Kindlein mit Maria, seiner Mutter, und fielen nieder und beteten es an und taten ihre Schüsse auf und schenkten ihm Gold, Weihrauch und Myrrhon.

Ich stehe 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, Seele und Mut, nimmt aller hin
Und lass dir's wohlgefallen.

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

Be Thy false one, seek but to destroy the Lord;
Use all false cunning.
To find out the Saviour;
He whose power not man can equal,
Will remain within safe hands.
Thy heart, thy false heart now
With all thy cunning.
To the Son of the Most High
Whom you seek to destroy, is right well-known.

But a gesture from his hands
And the might of men goes crashing.
All human power he'll laugh to scorn.
Speaks the Most High but one word
In the twinkling of an eye
Mortal minds are quite o'errohned.

Here I stand before thy ranged
O little Jesus, of my life.
I come and bring, present to thee,
What thou thyself hast given me.
Take it, it is in my heart and mind;
Soul, spirit, will, take all again
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 dear one shall not bence,
He shall stay here with me,
I shall not suffer him to leave me.
His loving arm shall hold me
With gentle power unfold me
With all his wonted tenderness,
He shall remain my bridegroom.
To him I heart and soul will dedicate;
I know 'tis certain that he loves me,
My heart doth love him tenderly
And evermore adores him.
What enemy could hurt me
Amid such blessings?
Thou, Jesus, art my friend and ever shall be;
And should anguish I cry out to thee.
"Lord, help," then let me succour find.
48. Recitative – Evangelist
Da das der König Herodes hörte, erschreck er, und rief mit ihm das ganze Jerusalem.

49. Recitative – Altos
Warum wehrt ihr euch abwehr?
Kann meine Gegenwart euch solche Furcht erwecken?
O solltet ihr euch nicht
Vielleicht darüber freuen,
Weil er euch durchgesprochen,
Der Menschen Wohlfahrt zu erzielen!

50. Recitative – Evangelist
Und liess versammeln alle Hohenpriester und Schriftgelehrte
unter dem Volk und erforschten von ihnen, wie Christus sollte geboren werden. Und sie sagten ihm: Du Bethleem im jüdischen Lande; denn so steht es geschrieben durch den Propheten: Und du Bethleem im jüdischen Lande bist mit niemanden die kleinsten unter den Fürsten Juda, denn aus dir sollt mir kommen der Herrgott, der über mein Volk Israel ein Herr sei.

51. Trio – Soprano, Alto, Tenor
Ach, wann wird die Zeit erscheinen?
Ach, wann kommt der Trost der Sitten?
Schweigt, er ist schon wirklich hier.
Jesus, ach! so kost’ zu mir.

52. Accompanied Recitative – Alto
Mein Liederherrn herrscht schon
Ein Herz, das seine Herrschaft liebet,
Und sich ihn ganz zu eigen gibt,
Ist meines Jesu Thron.

53. Chorale
Zwar ist solche Herzensstube
Wohl kein schöner Ritterstuhl,
Sondern eine finstere Grube.
Doch sohald sein Gnadentraum
In dieselbe nur wird blinken,
Wird er voller Sonnen dienen.

Cantata VI

54. Chorus
Herr, wenn die stolzen Feinde schnauben,
So gih, dass wir im festen Glauben
Nach deiner Macht und Hüfe sehn.
Wir wollen dir allein vertrauen;
So können wir den scharfen Klausen
Des Feindes unverheißt entgegn’.

55. Recitative – Evangelist
Da berief Herodes die Weisen heimlich, und erlernet mit Fleiss von ihnen, wem der Stern erschienen wäre. Und wies er hin gen Bethleem und sprach:

56. Recitative – Bass
Lord when proud enemies do thwart us,
Grant that we in perfect faith
For thy help, protection seek.
All we would confide in thee;
So may we the friend’s sharp talaons
Encounter with impunity.

Now do now and enquire diligently for the young child, and when
he’s findet, sagt mir’s wieder, dass ich auch kommen und es anhette.

57. Recitative – Bass
Was Gott dem Abraham verheißen,
Dass lässt er nun dem Hirten-Chor
Erfüllen erweisen.
Ein Hirten hat alles das zuvor
Von Gott erfahren müssen.
Und nun muss auch ein Hirte die Tat,
Was er damals versprochen hat,
Zuerst erfüllt wissen.

58. Recitative – Evangelist
Frohe Hirten, eilt, eilt, eilt,
Eh’ ihr euch zu lang verweilnet,
Eilt, das holde Kind zu seh’n.
Geh, die Freude heisst zu schön,
Sucht die Anruf zu gewinnen,
Geh, und lobet Herr und Sinnen.

59. Recitative – Evangelist
Und das habt sum Zeichen: ihr werdet finden das Kind
Wündeln gewickelt, und in einer Krippen liegen.

16. Recitative – Evangelist
And this shall be a sign unto you: ye shall find the babe wrapped in swaddling clothes, and lying in a manger.

17. Chorale
Here! here! there lies in the dark stall
Of all the world the conqueror.
Where the oxen sought to feed
Now the Virgin’s child doth rest.

18. Recitative – Bass
So go then hence, ye shepherds, go
This wonder for to see;
And if the son of the Most High
Ye find within a manger lying,
So sing him beside the cradle
With a sweet sound
And with assembled choir
This song to his Lullaby.

19. Aria – Alto
Sleep, my dearest, enjoy thy slumber
And wake again to save us all!
Refresh the heart and taste the pleasure
That we all do take in thee.

20. Recitative – Evangelist
Und das erst war bei dem Engel die Menge der himmlischen
Herrscharen, die lobten Gott, und sprachen:

21. Chorale
Glory to God in the highest, and on earth peace, goodwill
toward men.

22. Recitative – Bass
So now, ye angels, rejoice and sing
Of all the joy this day did bring.
Up then! we worth ye will join
With a glad heart to utter praise.
Wir singen dir in deinem Heer
Aus aller Kraft: Lob, Preis und Ehr',
Dass du, o lang gewünschter Gust,
Dich nunmehr eingestellt hast.

23. Chorale
We are thy host sing to thee
With all our hearts, brave and ever might.
That thou, o long-desired guest,
Now set come to earth indeed.

Contata No. 3

Herrschers des Himmels, erhöre das Lallen,
Lass dir die matten Gesänge gefallen,
Wenn dich dein Zion mit Psalmen erhebt.
Höre der Herzfröhlichkosten Psalmen,
Wenn wir dir jetzt die Eucharistie erweisen,
Weil unsere Wohlfahrt befestigt steht.

Und da die Engel von ihnen gen Himmel fahren, spraucht die
Hirtin unnachahmlich empor:

25. Recitative – Evangelist
And when the angels had departed from them into heaven, the
shepherds said one to 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.

26. Chorale
He hath this people comforted
And Israel hath he freed.
Help is come out of Zion,
Our grief is at an end.
See, shepherds, he hath done this.
Go! for his thou shall see.

27. Recitative – Bass
This is not the people comforted
And Israel hath he freed.
Help is come out of Zion,
Our grief is at an end.
See, shepherds, he hath done this.
Go! for his thou shall see.

28. Chorale
All this hath he done for us,
To show us his great love;
For all Christians should be glad,
And give him thanks eternally.
Lord, have mercy!

Herr, dein Mitleid, dein Erbarmen
Tröstet uns und macht uns frei.
Deine holde Gunst und Liebe,
Deine wunderbare Tugend
Machen deine Vorträge
Wieder neu.

29. Duett – Soprano & Bass
Lord, thy pity and compassion
Doth comfort us and make us free.
Thy most gracious, loving favour
All thy works most wonderful,
Make thy fatherly faithfulness
Ever new.

30. Recitative – Evangelist
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 concern-
ing 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.

31. Aria – Alto
Keep, my heart, this blessed wonder
Close within thy faithfull soul.
Let these words, so wondrous, godlike
Ever strengthen.
This faint-hearted faith of thine.

Jesus richte mein Beginnen
Jesus bleibe stets bei mir
Jesus rühme mir die Sinnen,
Jesus sei nur mein Begier.
Jesus sei mir in Gedanken
Jesus, lass mich nicht wanken!

32. Chorale
Jesus, show me my beginning.
Jesus, ever with me stay.
Jesus, direct my senses, Jesus, be my sole desire.
Jesus, rule my thoughts forever, Jesus, never from thee to stray!

Contata No. 5

Ehre dei dir, Gott, gesungen,
Der sei Lob und Dank bereitet.
Dich erhebet alle Welt,
Weil wir Dein wohl gefällt.
Weil erhebt.
Unser aller Wünsch gelungen,
Weil uns dein Segen so herrlich erfreut.

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

33. Chorale
Let them praise he sung, O Lord,
For they thank and glory offered,
All the world thy Name acclaim,
For thou hast our good at heart.
For this day,
All our wishes are fulfilled
And thy blessing brings us joy.

34. Recitative – Evangelist
Da Jesus geboren war zu Bethlehem im jüdischen Lande, zur
Zeit des Königs Herodes, siehe, da kamen die Weisen vom
Morgenlande gen Jerusalem und sprachen:

35. Chorale
Where is he that is born King of the Jews?
Seek him within my heart.
Here he dwells, His joy and mine.
We have seen His star
In the East.
And are come to worship thee.
Blessed be all ye, who this light have seen!
It is come for your salvation.
My Saviour, Thou, art the Light,
That also shall be shown the heathen
And they, they recognize thee not.
As ye yet came to worship thee.
How bright, how clear must be thy rays
Beloved Jesus!

36. Chorale
Thy brightness all the dark doth banish,
And turns deep night to brightest day.
Lead us into thy pathways
That Thy face
And radiant light
We evermore may gaze.

37. Aria – Bass
Thy brightness all the dark doth banish,
And turns deep night to brightest day.
Lead us into thy pathways
That Thy face
And radiant light
We evermore may gaze.

38. Chorale
Thy brightness all the dark doth banish,
And turns deep night to brightest day.
Lead us into thy pathways
That Thy face
And radiant light
We evermore may gaze.

39. Aria – Alto
Thy brightness all the dark doth banish,
And turns deep night to brightest day.
Lead us into thy pathways
That Thy face
And radiant light
We evermore may gaze.

40. Chorale
Where is he that is born King of the Jews?
Seek him within my heart.
Here he dwells, His joy and mine.
We have seen His star
In the East.
And are come to worship thee.
Blessed be all ye, who this light have seen!
It is come for your salvation.
My Saviour, Thou, art the Light,
That also shall be shown the heathen
And they, they recognize thee not.
As ye yet came to worship thee.
How bright, how clear must be thy rays
Beloved Jesus!
32. Recitative – Alto

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

Ich will dich mit Fleiss bewahren,
Ich will dir
leben hier,
Dir will ich abfahren.
Mit dir will ich endlich schweben
Voller Freude',
ohne Zeit
Dort im andern Leben.

Yea, my heart shall keep it closely
That which, at this gracious hour
So blessedly
With certainty to us was shown.

33. Chorale

I will guard with diligence
Here I will
Live to thee,
With thee will I depart
With thee exist eternally
Full of joy,
Out of time,
In that other life.

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

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.

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

34. Recitative – Evangelist

Rejoice the while
That the saviour
Is here born, both God and Man,
He who is
The Lord and Christ
In David’s town, from many chosen.

35. Chorale

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

Fall with praises and thanksgiving
At the throne of the Most High!
God’s own Son
Will on earth now
Our Saviour and Redeemer be.
God’s own Son
Ends the Devil’s rage and fury.

36. Chorus

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

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.

37. Recitative – Evangelist

Immanuel, o süßes Wort!
Mein Jesus heisst mein Hirt,
Mein Jesus heisst mein Leben.
Mein Jesus hat sich mire ergeben,
Mein Jesus soll mir immerfort
Vor meinen Augen schwelen.
Mein Jesus heisst meine Lust,
Mein Jesus labet Herz und Brust.

Emmanuel, o sweetest word!
My Jesus is my shepherd,
My Jesus is my life.
Jesus hath given himself for me.
My Jesus now for evermore
Shall be fixed before mine eyes.
My Jesus now is all my pleasure,
My Jesus doth refresh my heart.

38. Recitative and Arioso
Jesu du, mein liebstes Leben,
Meiner Seele Brautigam,
Der du dich für mich gegeben
An des bitter Kreuzes Stimm!
Komm! ich will dich mit Lust umfassen,
Mein Herze soll dich nimmer lassen,
Ach! so nimm mich zu dir!

Auch in dem Sterben sollst du mir
Das Allerliebste sein;
In Not, Gefahr und Ungemach
Sch’ ich dir sehnsuchtst nach.
Was jagte mir zuletzt,
Der Tod für Grauen ein?
Mein Jesus! Wenn ich nicht verderbe;
So weiss ich, dass ich nicht verderbe
Dein Name steht in mir geschrieben,
Der hat des Todes Furcht vertrieben.

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!

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

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

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.

Women’s choir and Bass
Jesus thou, my dearest life,
Bridegroom of my soul,
Thou who didst give Himself for me,
On the Cross, most bitter tree.
Come! with joy I will embrace thee,
Nevermore shall my heart leave thee,
Ah, so take me unto thee!

Bass
Even in death shall thou be
Dearest above all to me;
In distress, in care and danger,
Shall I look to thee in yearning.
Why was it that until now
Death so cruel did seem to me?
My Jesus! When I die
I shall know I shall not perish;
Thy name is graven upon me now
And hath banished fear of death.

39. Aria – Soprano & echo soprano
O my saviour, doth thy name now
Wash away each tiniest seed
Of this dreaded mighty terror?
Nay; thou dost thyself say nay!
Shall I go in fear of dying?
Nay, for thy sweet word is there!
Or shall I come to thee rejoicing?
Yea! my saviour doth say, yea!

40. Duet – Women’s choir and bass
So be it! thy name shall alone
In my heart remain.
In ecstasy I’ll call upon thee,
When heart and soul do burn with love for thee.
Yet beloved tell me
How may I give thee thanks, extol thee?

Jesu, all my joy and rapture,
All my hope, my whole heart’s treasure,
My own salvation, shelter, healing,
Shepherd, King, my light, my sun!
Ah, how may I worthily
My Lord Jesu, give thee praise?

41. Aria – Tenor
I only live to give thee worship
My saviour, grant me strength and power,
That my heart may eager be.
Strengthen me,
Worthily to give thee praise
And thanks to raise.
Wir singen dir in deinem Heer
Aus aller Kraft: Lob, Preis und Ehr',
Dass du, o lang gewünschter, 
Dich nunmehr eingestellt hast.

23. Chorale
We are thy host sing to thee
With all our hearts, joyous, power and might.
That thou, o long-desired guest,
Now set come to earth indeed.

Cantata No. 3

Herrschende des Himmels, erhöhe das Lallen, 
Lass dir die matten Gesänge gefallen, 
Wenn dich dein Zion mit Psalmen erhöh.
Hoch der Herrn frohlockendes Pauken, 
Wenn wir dir jetzt die Ehrfurcht erweisen, 
Weil unsre Wohlfahrt befestigt steht.

24. Chorale
Ruler of Heaven, hark to the murmur
Let all these faint sound pleasure thine ear;
When now thy Zion with psalms dost entole thee, 
Back to the hearts' rejoicing praise, 
When we with joy show our worship toward thee 
For that our welfare at last is accomplished.

Und da die Engel von ihnen gen Himmel fahren, sprachen die 
Hirtinnen unermüdend.

25. Recitative – Evangelist
And when the angels had departed from them into heaven, the 
shepherds said one to another:

Lasset uns nun gehen gen Bethlehem und die Geschichte sehen, 
die da geschah, die uns der Herr kündigte hat.

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

27. Recitative – Bass
He hath this people comforted
And Israel hath he freed.
Help is come out of Zion, 
Our grief is at an end.
See, shepherds, he hath done this.
Go for thy soul shall see.

28. Chorale
All this hath he done for us,
To show us his great love;
For all Christians should be glad,
And give him thanks eternally.
Lord, have mercy!

Dass er uns getan,
Sein' gross' Lieb' zu zeigen an;
Dess' freu' sich alle Christenheit,
Und dank' demn' dess' in Ewigkeit Kyrielein!

29. Duett – Soprano & Bass
Lord, thy pity and compassion
Doth comfort us and make us free.
Thy most gracious, loving favour
All thy works most wonderful,
Make thy fatherly fulness
Ever new.

Herr, dein Mitlief, dein Erbarmen
Trüstest uns und machst uns frei.
Deine holde Gunst und Liebe,
Deine wundernden Treibe
Machen deine Waretzen
Wieder neu.

30. Recitative – Evangelist
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.

Und sie kamen eilend, 
und fanden beide, Marianne 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 gesagt war. Und alle, vor die es kam, wunderten sich 
der Rede, die ihnen die Hirten gesagt hatten. Maria aber behielt 
alte diese Worte, und bewegte sie in ihren Herzen.

31. Aria – Alto
Keep, my heart, this blessed wonder
Close within thy faithful breast.
Let these words, so wondrous, godlike
Ever strengthen
This faint-hearted faith of thine.

Jesus richte mein Beginnen
Jesus bleibe stets bei mir
Jesus ziehe mir die Sinnen, 
Jesus sei nur mein Begier.
Jesus sei mir in Gedanken,
Jesus, lass mich nicht wanken!

Cantata No. 5

Ehre dei, dir Gott, gesungen, 
Der sei Lob und Dank bereit'. 
Dich erhebet alle Welt, 
Weil wir dein Wohl gefällt, 
Weil anheut'. 
Unser aller Wünsche gelungen, 
Weil uns dein Segen so herrlich erfreut.

Da Jesus geboren war zu Bethlehem im jüdischen Lande, zur 
Zeit des Königs Herodes, siehe, da kamen die Weisen vom 
Morgenlande gen Jerusalem her und sprachen:

44. Recitative – Evangelist
When Jesus was born in Bethlehem of Judaea in the days of 
Herod the king, lo, there came wise men from the East to 
Jerusalem, saying:

45. Chorus and Recitative – Alto
Where he is that born King of the Jews?
Seek him within my heart.
Here he dwells, his joy and mine.
We have seen his star
In the East
And are come to worship him.
Blessed be all ye, who this light have seen!
It is come for your salvation.
My Saviour, Thou, art the Light,
That also shall be shown the heathen
And they, recognize thee not.
As they yet came to worship thee.
How bright, how clear must be thy rays
Beloved Jesus!

46. Chorale
Thy brightness all the dark doth banish,
And turns deep night to brightest day.
Lead us into thy pathways
That Thy face
And radiant light
We evermore may gaze.

47. Aria – Bass
Illumine my darkened senses, 
Illuminate my heart
By the brightness of thy shining!
Thy Word shall be as a clear lantern,
In all my doings.
That lets the soul no evil plan.
Illumine now my darkened senses, 
Illuminate my heart
By the brightness of the shining!
48. Recitative – Evangelist

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

49. Recitative – Altino

Warum wollet ihr erschrecken? Kann meine Gesegnet euch solche Furcht erwecken? O solltet ihr euch nicht Vielleicht darüber freuen, weil er sich hungers geprügelt. Der Menschenträum führt zu ersehen!

und liess versammeln alle Hohenpriester und Schriftgelehrten unter dem Volk und erforschte von ihnen, wie Christus sollte geboren werden. Und sie sagten ihm: Jo Bethleem im jüdischen Lande; denn also ist es geschrieben durch den Propheten: Und du Bethleem im jüdischen Lande bist mit dichter der kleinster unter den Fürsten Juda, denn aus dir sollt mir kommen der Heiland, der über mein Volk Israel ein Herr sei.

51. Trio – Seprano, Alto, Tenor

52. Accompanied Recitative – Altino

53. Chorale

54. Chorus

55. Recitative – Evangelist

Du bereit Herodes die Weisen heimlich, und erlernet mit Flinte von ihnen, wenn der Stern erschiene wäre. Und wendet sie hin- gen Bethlæem und sprach: Herod (Bass)

Zieht hin und forschet fleißig nach dem Kindlein, und wenn ich’s findet, sagt mir’s wieder, dass ich auch kommen und es anhebt.

Was Gott dem Abraham verheisst, dass lässt es nun dem Hirten-Chor erfüllen erweisen. Ein Hirnt hat alles das zuver. Von Gott erfahren müssen. Und nun muss auch ein Hirnt die Tat, was er damals versprochen hat, zuerst erfüllen wissen.

Frau Hirten, eilt, eilt ehret, Eh’ ihr euch zu lang verweilt, Eilt, das holde Kind zu seh’n. Geht, die Freude heisst zu schön, Sucht die Anruf zu gewinnen, Geht, und labet Herr und Sinnen.

Und das habt sum Zeichen: ihr werdet finden das Kind in Wändeln gewickelt, und in einer Krippen liegen.


So geht denn hin! ihr Hirten geht, dass es das Wunder seht; und findet ihr des Hochsten Sohn in einer harten Krippen liegen: So singet hin bei seiner Wiegen Aus einem sternen Ton. Und mit gesamtem Chor Dies Lied zur Ruhe vor.

Schlaf, mein Liebster, geniese der Ruh, Wachte nach diesem für aller Gilden! Laue die Brust, empfinde die Lust, wo wir unser Herz erfreuen.

Lord when proud enemies do thwart us, Grant that we in perfect faith For thy help, protection, seek. All we would confide in thee; So may we the friend’s sharp talons Encounter with impunity.

Und das habt sum Zeichen: ihr werdet finden das Kind in Wändeln gewickelt, und in einer Krippen liegen. Dazu sollen uns die Weisen heimlich, und erlernet mit Flinte von ihnen, wenn der Stern erschiene wäre. Und wendet sie hin- gen Bethlæem und sprach: Herod (Bass)

Zieht hin und forschet fleißig nach dem Kindlein, und wenn ich’s findet, sagt mir’s wieder, dass ich auch kommen und es anhebt.

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

Wie war ye stricken thus with fear? Can my Jesus’ presence awake such fear in you? O should ye not much rather Reject with might and main For that by this is promis’d To save mankind again!

Und noch versammeln alle Hohenpriester und Schriftgelehrten unter dem Volk und erforschte von ihnen, wie Christus sollte geboren werden. Und sie sagten ihm: Jo Bethleem im jüdischen Lande; denn also ist es geschrieben durch den Propheten: Und du Bethleem im jüdischen Lande bist mit dichter der kleinster unter den Fürsten Juda, denn aus dir sollt mir kommen der Heiland, der über mein Volk Israel ein Herr sei.


Mein Liebster herrscht schon Ein Herz, das seine Herrschaft liebet, Und sich ihn ganz zu eigen gibt, Ist meines Jesu Thron.

Zwar ist solche Herzensruhe Welch konn schöner Fürstentanz, SONDEN eine finsteres Graue; Doch sobald das Gnadenumtzieh In dieselbe nur wird blinken, Wird sie voller Sonnen leuchten.

Schlasst, mein Liebster, genische der Ruh, Wachet nach diesem für aller Gilden! Laue die Brust, empfinde die Lust, wo wir unser Herz erfreuen.

56. Recitative – Bass

Und das habt sum Zeichen: ihr werdet finden das Kind in Wändeln gewickelt, und in einer Krippen liegen. Dazu sollen uns die Weisen heimlich, und erlernet mit Flinte von ihnen, wenn der Stern erschiene wäre. Und wendet sie hin- gen Bethlæem und sprach: Herod (Bass)

Zieht hin und forschet fleißig nach dem Kindlein, und wenn ich’s findet, sagt mir’s wieder, dass ich auch kommen und es anhebt.

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

48. Recitative – Evangelist

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

49. Recitative – Altino

Warum wollet ihr erschrecken? Kann meine Gesegnet euch solche Furcht erwecken? O solltet ihr euch nicht Vielleicht darüber freuen, weil er sich hungers geprügelt. Der Menschenträum führt zu ersehen!

und liess versammeln alle Hohenpriester und Schriftgelehrten unter dem Volk und erforschte von ihnen, wie Christus sollte geboren werden. Und sie sagten ihm: Jo Bethleem im jüdischen Lande; denn also ist es geschrieben durch den Propheten: Und du Bethleem im jüdischen Lande bist mit dichter der kleinster unter den Fürsten Juda, denn aus dir sollt mir kommen der Heiland, der über mein Volk Israel ein Herr sei.

51. Trio – Seprano, Alto, Tenor

52. Accompanied Recitative – Altino

53. Chorale

54. Chorus

55. Recitative – Evangelist

Da bereit Herodes die Weisen heimlich, und erlernet mit Flinte von ihnen, wenn der Stern erschiene wäre. Und wendet sie hin- gen Bethlæem und sprach: Herod (Bass)

Zieht hin und forschet fleißig nach dem Kindlein, und wenn ich’s findet, sagt mir’s wieder, dass ich auch kommen und es anhebt.

Was Gott dem Abraham verheisst, dass lässt es nun dem Hirten-Chor erfüllen erweisen. Ein Hirnt hat alles das zuver. Von Gott erfahren müssen. Und nun muss auch ein Hirnt die Tat, was er damals versprochen hat, zuerst erfüllen wissen.

FRAU HIRTEN, EILICHT, ALS EILICHT, EHL’ IHR EUCH ZU LANG VERWEILT, EILICHT, DAS HOLDE KIND ZU SEH’N. GEHT, DIE FREUDE HEINSITZ ZU SCHÖN, SUCHE DIE ANRUF ZU GEWINNEN, GEHT, UND LABET HERR UND SINNEN.

UND DAS HABT SUM ZEICHEN: IHR WERDET FINDEN DAS KIND IN WÄNDLERN GEWICKELT, UND IN EINER KRIPPEN LIEGEN.

56. Recitative – Bass

UND DAS HABT SUM ZEICHEN: IHR WERDET FINDEN DAS KIND IN WÄNDLERN GEWICKELT, UND IN EINER KRIPPEN LIEGEN.
7. Chorale (Women’s) and Recitative – Bass

Er ist auf Erden kornen arm,
Wer kann die Liebe recht erhöhn?
Die unser Heiland für uns hett?
Dass er unser sich erbarmt?
Ja, wer vermut es einen, 
Wie ihn der Menschen Leid bewegt?
Uns in dem Himmel rache reich 
Der höchsten Sohn kommt in die Welt,
Wer ihn Heil so wohlergefeht, 
Und seinen lieben Engeln gleich.
So will er selbst als Mensch geboren werden.

Kyrileus...

He comes to earth in poverty.
Who may thus love in full extent
That this our Saviour for us cherish
That he might have compassion on us
Yes, who may now discern to see
How Man’s distress hath moved him
O in thy heaven grant us riches
The Son of God is come to earth
Since it doth please him us to save.
And into thy Angles dear
Thus is he pleased to be born in human form. 
Lord, have mercy.

8. Aria – Bass

Grosser Herr und starker König,
Liebster Heiland, o wie wenig
Anchst du der Erden Pacht.
Der die ganz Welt erhält,
Bier Pech und Zier erschaffen,
Mass in harten Krippen schlafent.

Ach, mein lieben Jesulein!
Mach’ dir ein rein saftl Hettlein,
 Zu ruhn in meines Herzens Schrein,
Dass icshimmer vergesse dein.

Cantata No. 2

10. Symphony – Shepherd’s Music

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

Brich an, o schönes Morgenlicht,
Und lass den Himmel tagen!
Du Hirtenvolk, erschrecken nicht,
Weh dir die Engel sagen:
Dass dieses Kind, welches Kräftelein
Soll unser Trost und Freude sein,
Dazu den Satan zwängen
Und letztlich Frieden bringen.

Und der Engel sprach zu ihnen:

Der Engel:
Fürchtet euch nicht, siehe, ich verkündige euch grosse Freunde,
die allem Volke widerfahren wird. Denn euch ist heute der Heiland geboren, welcher ist Christus, der Herr, in der Stadt David.

11. Recitative – Evangelist

Petrouse mich, suche nur den Herrn zu fällen,
Nimm alle fasche List;
Dem Heiland nahestücken;
Dem, dessen Kraft kein Mensch ermisst,
Drückt doch in sich’rer Hand.
Denn, der falsche Herr ist schon,
Nebst aller seiner List,
Des Höchsten Sohn,
Der zu sterben sucht, sehr wohlbekannt.

Du Falscher, suche nur den Herrn zu fällen,
Nimm alle fasche List;
Dem Heiland nahestücken;
Dem, dessen Kraft kein Mensch ermisst,
Drückt doch in sich’rer Hand.
Denn, der falsche Herr ist schon,
Nebst aller seiner List,
Des Höchsten Sohn,
Der zu sterben sucht, sehr wohlbekannt.

Nur ein Wink von seinen Händen
Stirmt ohnmächtig’r Menschen Macht.
Hier wird alle Kraft verlacht!
Spricht der Höchste nur ein Wort,
Seiner Feinde Stolz zu enden,
So, oh, müssen sich sofort
Sterblicher Gedanken wenden.

Als den von den König gehörten hatten, zogen sie hin. Und siehe, der Stern, den sie im Morgendane gesehen hatten, ging vor ihnen hin, bis dass er kam, und stund oben über da das Kindlein war. Da sie den Stern sahen, wurden sie hoch erfreut; und gingen in das Haus, und fanden das Kindlein mit Maria, seiner Mutter, und fielen nieder und beteten es an und taten ihre Schüsse auf und schenkten ihm Gold, Weihrauch und Myrrhe.

Ich stehe an deiner Krippen hier,
O Jesulein, mein Leben.
Ich komme, bring’ und schenke dir,
Was du mir hast gegeben.
Nimm hin, es ist mein Gesetz und Sinn,
Herr, Seel’ und Mut, nim en aller hin
Undlass dir’ wol gefallen.

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

60. Recitative – Evangelist

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.

61. Recitative – Tenor

Go then, enough, my dear one shall not hence,
He shall stay here with me,
I shall not suffer him to leave me.
His loving arm shall hold me
With gentle power unfold me
With all his wanted tenderness,
He shall remain my bridegroom.

To him I heart and soul will dedicate,
I know ‘tis certain that he loves me,
My heart doth love him tenderly
And evermore adores him.

What enemy could hurt me
Away such blessedness?

Thou, Jesus, art my friend and ever shall be:
And should anguish I cry out to thee:
"Lord, help!" then let me succour find.
Nun mögt ihr stehn Feinde schrecken, 
Was könnt ihr mir für Freude erwachen? 
Mein Schatz, mein Hort bist du hier bei mir! 
Ihr möcht euch noch so grimmend stellen, 
Doch seht mich, euch hab ich darin bin, 
Doch seht, mein Heiland wohnt nicht hier.

Was will der Hölle Schrecken nun, 
Was will uns Welt und Sünde tun, 
Da wir in Jesu Händen ruh'n?

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

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62. Aria – Tenor
Now may the proud foe flee in terror; 
What fear could thou wak'e in me? 
My heart's desire is here with me! 
Thou may'st not appear in grimmest guise 
Menacing, thinking to destroy; 
But lo! my savour dwells with me.

63. Recitative – Quartet
What terror now hath Hell for us 
What power hath the world and sin? 
For we in Jesu's hands do rest.

64. Chorale
Now are ye well avenged 
Upon your enemies 
For Christ hath broken asunder 
All might of adversaries 
Death, Devil, Sin and Hellfire 
Are vanquished now for aye; 
In its true place, by God's side, 
Now stands the human race.

---

Text Translation

Cantata No. 1

1. Chorus
Rejoice, be glad! up, praise thy days! 
Publish abroad what most High this day hath done! 
Leave lamenting, forbear weeping, 
Join voices all in praise and joy! 
Serve the most high with a glorious choir, 
Let us worship the name of the Almighty Lord!

2. Recitative - Evangelist
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 Judaea, 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.

3. Recitative – Alto
Nun wird mein liebster Brautgäum, 
Nun wird der Held aus Davids Stamm, 
Zum Tritt, 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 Weib strebt hoch empor.

4. Aria – Alto
Prepare thyself, Zion, with tender despatch Thy fairest, thy dearest soon with thee to see; Thy joy shall last this day bloom forth more fair, 
Haste to the bridegroom with tender desire.

5. Chorale
Wie soll ich dich empfangen, 
Und wie begreiff ich dir? 
O aller Welt Verlangen, 
O meiner Seele Zier! 
O Jesu, Jesu! 
Mir selbst die Fackel bei, 
Damit, was dich ergiebt, 
Mir kund und wissend sie.

6. Recitative - Evangelist
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.
Program Notes

The Christmas Oratorio was composed in 1734 while Bach was Cantor in Leipzig. The work is a chain of six sacred cantatas, each one specified by Bach for individual performance on the major feast days of the Christmas season: Christmas Eve, Christmas, the first day after Christmas, Christmas, New Year’s Day (Feast of the Circumcision), the Sunday after New Year’s Day, and Twelfth Night (Feast of the Epiphany). It was not until the 19th century that the six parts were brought together in a single score.

The author of the text of the Christmas Oratorio is unknown, however the poetic style is similar to C. F. Heinrici, who wrote under the pen name of Picander. Picander had been Bach’s collaborator on the St. Matthew Passion and many other works. The biblical narrative is taken from St. Luke, Chapter 2, verses 1-21 and St. Matthew, Chapter 2, verses 1-12. Bach probably selected the chorales himself.

There are several things that suggest that Bach intended to reach the musically trained Christmas Oratorio. The narrative recitative, sung by The Evangelist (tenor soloist), was text that Bach’s congregations knew by heart, and easily served as introductions to the messages of the arias and choruses. Chorales outnumber the face, contextual chorus, and thus this congregational singing on each chorale was probably encouraged. Getting the congregation to sing along was made easier by Bach’s reinforcement of the melodies with several instruments. In every chorale two oboes join the violins in playing the soprano part, and in nearly every one, two flutes play the melody an octave higher. Every chorale had doctrinal or devotional meaning for Bach’s congregations, so they couldn’t miss the great significance to the presence of the Passion Chorale at the beginning and the close of the Christmas Oratorio. The newborn Jesus is greeted with a melody deliberately associated with His death on the cross, and His triumph over death is recalled in the closing strains of the otherwise festive birthday music.

Even though the work is called an oratorio (a musical setting of a biblical story) there is a lack of character roles in the Christmas Oratorio. In the St. Matthew and St. John Passions, Bach included specific character roles like Judas, Peter, Jesus and Pilate, and had the chorus act as high priests and the rabble without the character of the crucifixion. In the Christmas Oratorio, the soloists only reflect upon the story rather than become part of the action, and the chorus never serves as a crowd. An exception to this is when the bass soloist sings the words of the deceitful King Herod addressing the wise men. It is interesting to note that the other great oratorio composer of the day, Handel, also chose to eliminate character roles for Messiah, his work containing the Christmas story. This was a huge departure from his earlier, very successful oratorios based on Old Testament stories.

Bach composed the Christmas Oratorio at a point in his career when he was at odds with his employers (the Leipzig town council), and when he was particularly occupied as conductor of the Collegium Musicum, a non-church instrumental ensemble. He had gone from composing an average of one sacred cantata per week at the beginning of his appointment in 1723 to writing less than five per year. It seems as though his heart was no longer in his work as Cantor. Therefore, it should not be surprising to learn that he borrowed rather heavily from other works for the Christmas Oratorio, rather than composing “from scratch”.

Bach was regularly called upon to compose festive works in honor of visiting dignitaries or royal persons’ birthdays. These occasional pieces were usually fated to only a few or single performances, but Bach had composed great music for these works, and the Christmas Oratorio was a perfect chance to bring some of that music back to life. No’s 4, 19, 23, 36, 39, and 41 were taken from “Herzlich Will Ich Denken” written in 1733 for the birthday of Prince Friedrich Christian of the Oranian court. No’s 1, 8, 15 and 24 are from “Feste den Pankem”, also written in 1733 for the birthday of Queen Electress Maria Josephina. No 47 is from “Praise dein Glücke” written in October of 1734 when King Augustus III visited Leipzig. So it was that eleven numbers, originally written for earthly royalty, were adapted to celebrate the birthday of the Heavenly King. In addition to the numbers borrowed from the secular cantatas, seven other bits were borrowed from sacred cantatas. However, the numbers newly composed specifically for the Christmas Oratorio include the very important “Pastoral Symphony”, the chorus “Ere sei Gott in der Höhe” (“Glory to God in the Highest”) and the alto aria “Schluss mein Herz” (“Keep My Heart”), not to mention all the Evangelist’s recitatives.

“Learned opinions” about Johann Sebastian Bach’s Christmas Oratorio have changed over the years; the earlier the commentor, the lower the opinion of the work. During the 19th century, the early Bach societies “pampered” the Christmas Oratorio, at least as a major work. The scholars of the day could not separate the original secular text from the music, nor accept the music as appropriate to the later sacred texts of the oratorio. However, most contemporary musicologists and Bach lovers accept the Christmas Oratorio as a welcome seasonal gift, and consider the choices Bach made when re-fit his music as brilliant.

by Kay Benningfield

Guest Soloists

Juliana Rambaldi

Having been a National Finalist in both the Metropolitan Opera Council and the San Francisco Merola Program auditions last year, soprano Juliana Rambaldi has begun a promising career. She has just recently returned from Chicago where she was chosen for the Chicago Lyric Opera Center for American Artists, a year-long training program for young singers.

Opera recitals she has performed include the Countess in The Marriage of Figaro, Vitellia in Mozart’s La Clemenza di Tito, and Helena in A Midsummer Night’s Dream by Benjamin Britten. She has been heard in Seattle Opera Previews for Cosi fan Tutte and The Merry Widow, and in their opera gala, Opera for the Fun of It.

Ms. Rambaldi has performed with orchestral and choral groups, such as the Seattle Choral Company, with whom she sang the Mass in C Major by Beethoven, and Mozart’s Mass in C Minor, both under the direction of Fred Coleman. She has been soloist in works by Poulenc and Ibach.

Ms. Rambaldi earned her Bachelor of Music Degree in Vocal Performance Cum Laude from the University of Washington.

In addition to her work with the Chicago Lyric Opera next year, she has been invited to sing Mimi in Puccini’s La Boheme with the Hawaii Opera Theater.

Emily Lunde

Northwest native Emily Lunde made her solo debut with Orchestra Seattle and Seattle Chamber Singers in their 1989 presentation of Bach’s B minor Mass. Ms. Lunde makes frequent solo appearances with many other Northwest ensembles: she has soloed in Seattle Symphony’s Baroque series under the baton of Gerard Schwartz, was the featured soloist with City Cantabile Singers in the world premiere of Fred West’s oratorios in celebration of Earth Day. Upon this Land, and was heard in the Pacific Northwest Ballet production of A Midsummer Night’s Dream. Emily’s solo appearances with the New Whatcom Choral Society of Bellingham include Handel’s Messiah and the Dvorak Mass in D.

Stephen Wall

Stephen Wall is a resident singer of the Pacific Northwest. He has appeared often with Orchestra Seattle and Seattle Chamber Singers, including performances of Bach’s St. Matthew Passion, St. John Passion, and the B minor Mass. He has performed with Seattle Opera in Wagner’s Tristan und Isolde and Die Meistersinger. Ms. Wall has solod with the Seattle Symphony led by Gerard Schwartz in Mendelssohn’s Lobgesang. His association with Mr. Schwartz includes appearances with the Vancouver British Columbia Symphony in performances of music by Bach and Wagner.

Mr. Wall has sung elsewhere in the Pacific Northwest area with the Bellevue Philharmonics, 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 Le Noeux, Mussorgsky’s Boris Godunov, Rossini’s La Commedia di Aribertino, in Sansew, Messiah and Saul by Handel, and as Edgar in Donizetti’s Lucio in Lammermoor with the Victoria Civic Opera and in Verdi’s Aida – all in this past season! In addition, Mr. Wall was chosen to perform Rodolfo in La Boheme for the inaugural season of the Utah Festival Opera, for which he received rave reviews.

This coming October he will assume the villainous role of Normanno in Lucia di Lammermoor for the Portland Opera. He will also solo with the Pendleton Oregon Symphony in Verdi’s Requiem.

Brain Box

Brian D. Bass, is a native of Washington. He received a Masters of Music degree from Western Washington University in 1985. Mr. Box has performed extensively throughout the Northwest and is noted mostly for his concert work. He has performed frequently with Orchestra Seattle and Seattle Chamber Singers in such works as Bach’s St. Matthew Passion, St. John Passion, Christmas Oratorio, B Minor Mass, Handel’s Messiah, as well as many other smaller works. He has performed with Rudolf Nureyev, singing Mahler’s Songs of a Wayfarer to Mr. Nureyev’s dance. Other groups with which Mr. Box has appeared as a soloist include the Seattle Choral Company, Seattle Pro Musica, Bellevue Chamber Chorus and Chorister of the Sound.

Mr. Box also has appeared frequently on the operatic stage. He was the regional winner of San Francisco Opera’s Merola Program Grand Award in 1988. He made his Seattle Opera debut as the Corporal in Donizetti’s Daughter of the Regiment and has subsequently performed the roles of Corpiche in Don Carlos, The Shepherd in Pelléas et Mélisande and Lucas’ Friend in The Passion of Jonathan Wild. Mr. Box’s most recent operatic performance was in the world premiere of Carol Sam’s The Pool Piper of Hamlin in which he played the role of Frazo. He has also performed extensively in children’s opera with Seattle Opera’s Educational Programs and Northwest Opera in the Schools, etc. (NOISE.)
Orchestra Seattle

George Shangrow, music director

Orchestra Seattle operates on a basis of rotating seating, therefore personnel are listed alphabetically in each section. Roster of players graciously supplied by Eileen Luik.

VIOLIN
Dean Drescher
Susan Dunn
Carlos A. Flores, concertmaster
Sue Hering
Deb Kirkland, principal 2nd
Fritz Klein
Jeanne Nafrua
Leif-Ivar Pedersen
Terry Rogovy

VIOLA
Bonnie Dolf, principal
Alice Leighton
Stephanie Read

CELLO
Julie Reed, principal
Matthew Wyant

BASS
Josephine Hansen

FLUTE
Kate Alvington, principal
Kirsten James McNamara

OBRE/OBOE D'AMORE/ENGLISH HORN
Steve Cottelyou
Geoffrey Greenhalgh

TROMBONE
M. Shannon Hill, principal

BASSOON
Michel Jolivet

TRUMPET
Drew Fletcher, principal
Daniel Harrington
Tony Techan

HORN
William Hunnicutt
Nancy Sullivan, principal

TIMPANI
Owen Bjork

HARP/SCORD
Robert Kechley

Seattle Chamber Singers

George Shangrow, music director

Roster of singers graciously supplied by Laurie Medill.

SOPRANO
Sue Cobb
Elizabeth Chiswell
Kyla DeRenzio
Dana Durasoff
Jill Knaakmo
Alexandra Mileta
Jennifer Mileta
Patrope Nichols
Paula Rimmer
Patricia Sipsoni
Lexie Van Clef
Gwen Virn
Margaret Wright

ALTO
Sharon Agnew
Lara Bitter
Marta Chaloupek
Belle Chtuchuk
Suzanne Means
Laurie Medill
Ann Minzel
Janet Ellen Reed
Nancy Shoetsch
Neda Shaunson

TENOR
Joseph Anderson
Daniel Blake
Ralph R. Cobb
Timothy Conon
Bradley A. Esparza
Paul Ruhe

BASS
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