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

On December 7, 1996, 7:00 p.m., Herzd-Tamid Synagogue
Sunday, December 8, 1996, 7:00 p.m., University Christian Church

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

Of special note:
This performance is being....
The cooperation in minimizing environmental noises is greatly appreciated. Recorded performances by OS*SCS are available for sale in the lobby. These include tapes of our 1994 performance of Handel's Messiah and our 1995 performance of the Bach b minor Mass. We are also pleased to offer three compact discs. Our first CD, A Tribute to Sean Connery, was produced by edel America and consists of music from the films of Sean Connery. We have also produced a CD of our Christmas 1995 performance of Vaughan Williams' Hodie. Our newest disc includes our Spring 1996 performances of J.S. Bach's Cantatas No. 4 (Christ lag in Todesbanden), No. 21 (Ich hatte viel Bekummernis), and No. 159 (Sohn, wir gehen hin auf gen Jerusalem). Prices are $15 per CD, $20 for the Bach b minor Mass and the Messiah (two cassettes for each performance). The debut compact disc of soprano Jennifer Driscoll-Holmes and mezzo-soprano Carolyn Maia features the Stabat Mater of Pergolesi with duets and solos of Handel, Vivaldi, Bach and Purcell. CDs ($15) and cassettes ($10) are available from Aeolian Records, a new label featuring state-of-the-art recordings of particular interest to audiophiles and connoisseurs, 1314 NE 75th Street, Seattle, WA 98112.

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


OS*SCS • 1305 Fourth Avenue, Suite 402, Seattle, Washington 98101 • 206/628-5208

PROGRAM

PART THE FIRST
Lamentations for the death of Matthias (the father of Judas Maccabaeus and Simon) by whom the Jewish people had been roused to resist the cruelties and oppressions of Antiochus Epiphanes, the Syrian King, in his attempt to suppress their religion and liberties.

The divine favor invoked by the Jews was recognized by Apollonius, the Governor of Samaria, and Sera the Deputy Governor of Coelosaria, and the valor of Judas. - Renewal of war by a division of the Syrian army from Syria, under Gorgias, and the despondency it occasioned amongst the Israelites. - Judas again arouses the failing courage of the people, and they set out to meet the enemy. - Those who remain behind utter their detestation of the Heathen idolatry by which the Sanctuary at Jerusalem had been desecrated, and their determination only to worship the God of Israel.

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

INTERMISSION

PART THE SECOND
Celebrations of the victories gained over the armies of Apollonius the Governor of Samaria, and Sera the Deputy Governor of Coelosaria; and the valor of Judas. - Renewal of war by a division of the Syrian army from Syria, under Gorgias, and the despondency...
JUDAS Maccabaeus
An Oratorio for Soli, Chorus and Orchestra
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Saturday, December 7, 1996, 7:00 p.m., Herzl-Ner Tamid Synagogue
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The divine favour invoked. -- Appeal to the patriots of the people and their response. -- The value of liberty. -- Preparations for war. -- Pious trust in God, and heroic resolve to conquer or die.

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

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

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

INTERMISSION

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

Father of Heaven.
See, see you flames.
O grant it, Heaven.
So shall the lute and harp.
From Capharsalma.
See, the conquering hero comes.
March.
Sing unto God.
Sweet flow the strains.
With honor let desert.
Peace to my countrymen.
To our great God.
Again to earth.
O lovely Peace!
Rejoice, O Judah!
Hallelujah!--Amen.
By the late 1720s, London's music-lovers were beginning to tire of Italian opera, with its texts in a language they could not understand, and its overpaid, temperamentally quarrelsome stars. George Frideric Handel, born in Germany in 1685, trained as a musician in Italy and granted British citizenship in 1727, made a highly successful career upon the composition of such operas, but now he sensed that this career was in danger. Having found that the London public was highly pleased by his grand and dramatic use of a chorus of voices in the arias he wrote for the coronation of King George and Queen Caroline in 1727, he began to turn from opera to another form of dramatic musical entertainment equally suited to his talents: the oratorio.

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

For his oratorios, Handel drew upon dramatic narratives from the Old Testament and Apocrypha (sacred writings accepted as part of the canon of Scripture by Jewish Catholics, but not by Jews or most Protestants), and used texts from (or based on) the English Bible that was widely read in the English of his day. The use of English texts helped to make the oratorios highly popular with the expanding English middle class, and the stories of the heroes of ancient Israel proved particularly appealing to English audiences in general, which, as their nation's empire grew in size and prosperity, felt a certain affinity with the "chosen people." In contrast to Bach's devotional attitude, Handel's approach to his oratorios was more subjective, and he used them to express his own dramatic personality, incorporating into them many of the elements of his dramatic opera style. The oratorios were intended for performance during Lent, when theatrical performances, such as opera, were forbidden by law; they were generally received with enthusiasm (his Messiah, written in 1741, rapidly became a hit, and remains, one of the most popular of all musical works), and their composer became as successful a composer of oratorios as he had been a writer of Italian operas.

Handel's oratorio concerts during the Lenten season of 1746 consisted of just three performances of "New Oratorio," meant to boost the Duke of Cumberland's campaign against the rebel forces raised by Prince Charles Edward Stuart, the Young Pretender. By the time the rebels were defeated at Culloden on April 16, 1746, Handel was already planning another new oratorio, designed specifically to celebrate the Duke's victory. The Rev. Thomas Morell, in his first of several collaborations with Handel, supplied the libretto for this new work, Judas Maccabaeus. In a letter written in 1770, Morell explained that he "would not have become involved in the writing of oratorio texts" had not Mr. Handel applied to him, when at Kew, in 1746, and added to his request the honour of a recommendation from Prince Frederick [the Prince of Wales, elder brother of the Duke of Cumberland]. Upon this I thought I could do as well as some that had gone before me, and within 2 or 3 days carried him to the first Act of Judas Maccabaeus, which he approved of. "Well," says he, "and how are you to go on?" Why, we are to suppose a new engagement, and that the Israelites had conquered, and so begin with a chorus as Fallen is the Fox, or, something like it. "No, I will have this," and [he began working it, as is, upon the Harpischord. "Well, go on," I will bring you more tomorrow. "No, something new. "So fall thy Foes, O Lord." That will do," and immediately [he] carried on the composition as we have it in the most admirable chorus...N.B. The plan of Judas Maccabaeus was designed as a compliment to the Duke of Cumberland, upon his returning victorious from Scotland..."

This incident appears to have occurred early in 1746, before Culloden, and even before the completion of the Occasional Oratorio. Apparently it was hoped that victory's influence would occur before Lent, so that there would be a full oratorio season in which a new celebratory work could have its premiere. But the victory was not achieved in time, and there was no celebration and no proper oratorio season. Thus, the libretto of Judas Maccabaeus was probably written in anticipation of a victory not yet won, and Handel did not actually write down the music until the Hasidic Epiphany, when he completed their task. According to the dates in Handel's autograph score, the music was written between July 9 and August 11, 1746 (thus making the present performance a celebration of the composition's 250th anniversary), but the oratorio had to wait until the Lenten season of 1747 for its first performance, which took place at Covent Garden Theatre on April 1 of that year, and probably involved, like most of Handel's oratorios, about thirty singers and thirty instrumentalists. The work was well-received, and enjoyed a run of six performances. Handel gave more performances in 1748 and in all of the oratorio seasons from 1750 to 1759, the year of his death. Judas Maccabaeus retained its popularity throughout the Victorian era and the first half of this century. It remains a great joy both to hear and to perform. It deals more with the anticipation of events and the reactions to them, than with the events themselves, but it sustains its three-act length very comfortably; each act is carefully structured musically, and provides sufficient contrasts of key, mood, tempo, musical color, and texture to sustain the listener's interest which is the composer's aim. The Judas Maccabaeus is indeed a celebratory oratorio that remains one of the finest examples of its genre.

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

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

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

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

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The Performers

George Shangrow

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

Jennifer Driscoll-Holmes, Soprano

Born in England, Miss Driscoll-Holmes now resides in British Columbia where she is an active soloist and teacher. A graduate of the University of Western Ontario, she has been with the Vancouver Opera and has appeared in such roles as Lucrezia Borgia, Desdemona, and others. She has performed with the Vancouver Symphony Orchestra under maestro Peter McComb in the role of Cleopatra in the Canadian premiere of Ermengarde. She has also performed in the roles of Arial in the world premiere of Delius' The魔 and in the title role of Britten's Peter Grimes. She has performed in major opera and orchestral repertoire under the direction of Michael Morgan, conductor. She has been heard in performances of Ame's solo cantata Delia, Handel's Silete Venti, and several Bach solo and dialogue cantatas, and has recently finished recording a CD of duet repertoire, including the Pergolesi Stabat Mater, with Seattle mezzo-soprano, Carolyn Maia.

Carolyn Maia, Mezzo-soprano

A native of London, England, Miss Maia attended the Guildhall School of Music and Drama on a vocal scholarship. She continued her training in Vienna on a scholarship from the Arts Council of Great Britain, and now works with William Eddy. While in Britain, she performed frequently on radio and television with both the BBC Symphony and the Royal Philharmonic orchestras. She has sung with the Arturo Pappano Companies of Great Britain and Ireland, as well as in opera houses and festivals in Stockholm, Brussels, Copenhagen, Montreal and San Francisco. Since moving to the Pacific Northwest, Miss Maia has sung numerous roles with opera companies of Seattle, Portland, San Diego and Vancouver. She has performed as featured soloist with the Seattle, Oregon and Victoria Symphony orchestras. In January, she will be singing Pergolesi's Stabat Mater with the Tacoma Youth Symphony.

Robert McPherson, Tenor

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

William Moutat, Baritone

William Moutat is an active performer of opera and oratorio. Recent credits include Don Alfonso in Le Traviata with Tacoma Opera, the Father in Hanel and Gretel with Boise Opera, Schausub in La Boheme at Utah Festival Opera, Escamillo in Carmen with the New
the temple and altar in Jerusalem, and of the miracle of the few remaining drops of consecrated oil for the temple candlesticks which continued for eight full days, long enough for a fresh supply to be secured. It is this festival that we celebrate this weekend with the performance of this oratorio.

Act I of the oratorio opens with a rather solemn overture and chorus mourning the death of Matthias. The lamentation continues with a duet for the Israelite Woman and Man, and then another melancholy chorusing accompanying bassoons. A sopranino aria soon brings with it a calmer tone and a major key, and the orchestral accompaniment builds in the fugal second section of the next chorus, as the Israelites pray for a new leader "bold and brave." With Simon's aria, "Arm, arm ye brave," and the response of the chorus, "We come, in bright array," the music exudes energy and sparkle in C Major with passages for solo oboes. Following Judah's introduction of himself, a series of arias on the theme of liberty concludes with the duet, "Crying, liberty," where the choruses and soloists ascend. The chorus sings the famous "See, the conqu'ring hero comes," which Handel borrowed from his own oratorio, Joshua, and this in turn is followed by a triumphal orchestral march, Judah's fiery aria is distinguished by being in the key of A minor and providing the vocalist with a solo trumpet accompaniment that lends an air of solemnity to the preparation for the welcome and announcement from Eupolemus of peace under the promised protection of Rome. In a pastoral duet, an Israelitish Woman and Man pray that the long-desired peace might indeed arrive and flourish, and the oratorio then concludes with a jubilant "Hallelujah."!

To the rejoicing of ancient Israelites and the mid-eighteenth-century Londoners in the peace procured with the news of the approach of Antiocbus and his armies. Here, Handel introduces a repeated bass figure (a ground bass), a traditional feature of musical laments of the Baroque period. Simon's aria, "The Lord worketh wonders," is followed by Judas' famous solo, "Sound an alarm," in which he rallies his troops and calls the brave, and only brave, around. The voice is accompanied initially by continuo alone, but with the repeat of the opening section of the aria, the full orchestra bursts in, replete with "your silver trumpets," which appear in the oratorio for the first time at this point, and the chorus then responds to "the pleasing dreadful call" to complete the splendid effect. A more thoughtful mood is introduced by Simon's minor key aria, and the Israelites vow never to bow down to heathen deities, asserting in a grand double fugue their resolve to "worship G-d, and G-d alone."

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

To the rejoicing of ancient Israelites and the mid-eighteenth-century Londoners in the peace procured with the news of the approach of Antiochus and his armies. Here, Handel introduces a repeated bass figure (a ground bass), a traditional feature of musical laments of the Baroque period. Simon's aria, "The Lord worketh wonders," is followed by Judas' famous solo, "Sound an alarm," in which he rallies his troops and calls the brave, and only brave, around. The voice is accompanied initially by continuo alone, but with the repeat of the opening section of the aria, the full orchestra bursts in, replete with "your silver trumpets," which appear in the oratorio for the first time at this point, and the chorus then responds to "the pleasing dreadful call" to complete the splendid effect. A more thoughtful mood is introduced by Simon's minor key aria, and the Israelites vow never to bow down to heathen deities, asserting in a grand double fugue their resolve to "worship G-d, and G-d alone."

THE PERFORMERS

George Shangrow

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

Jennifer Driscoll-Holmes, Soprano

Born in England, Miss Driscoll-Holmes now resides in British Columbia where she is an active soloist and teacher. A graduate of the University of British Columbia, she studies with renowned teacher, William Eddy. She is heard frequently in B.C. and Washington state, receiving particular acclaim for performances of major oratorio and orchestral repertoire including Handel, Haydn, Bach and Mozart. She has appeared as featured soloist with the Vancouver Symphony Orchestra under maestro Peter McCoquin (including a gala evening of Viennese operetta), and with numerous Pacific Northwest groups, including the Vancouver Bach Choir, Seattle Choral Company and Orchestra Seattle. Since early 1994, Miss Driscoll-Holmes has been heard in performances of Ame's solo cantata Delia, Handel's Silette Versi, and several Bach solo and dialogue cantatas, and has recently finished recording a CD of duet repertoire, including the Pergolesi Stabat Mater, with Seattle mezzo-soprano, Carolyn Maia.

Carolyn Maia, Mezzo-soprano

A native of London, England, Miss Maia attended the Guildhall School of Music and Drama on a vocal scholarship. She continued her training in Vienna on a scholarship from the Arts Council of Great Britain, and now works with William Eddy. While in Britain, she performed frequently on radio and television with both the BBC Symphony and the Royal Philharmonic orchestras. She has sung with the major companies of Great Britain and Ireland, as well as in opera houses and festivals in Stockholm, Brussels, Copenhagen, Montreal and San Francisco. Since moving to the Pacific Northwest, Miss Maia has sung numerous roles with the opera companies of Seattle, Portland, San Diego and Vancouver. She has performed as featured soloist with the Seattle, Oregon and Victoria Symphony orchestras. In January, she will be singing Pergolesi's Stabat Mater with the Tacoma Youth Symphony.

Robert McPherson, Tenor

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

William Mouat, Baritone

William Mouat is an active performer of opera and oratorio. Recent credits include Adrian Doucet in La Traviata with Tacoma Opera, the Father in Hansel and Gretel with Boise Opera, Schausnur in La Boheme at Utah Festival Opera, Escamillo in Carmen with the New...
Part the First.

Overture.

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

Recit.—Israelitish Man.
Well may your sorrows, brethren, flow In all thy expressive signs of woe; Your softer garments tear, And squalid sackcloth wear, Your drooping heads with ashes strewn, And with the flowing tear your cheeks bedew.

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

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

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

Recit.—Simon.
Not vain is all this storm of grief, To vent our sorrows gives relief, Wretched indeed; but let not Judah's race Their ruin, with despoothing arms, embrace; Distracting doubt, and desolation; I'll become the chosen nation, Chosen by the great I AM, The Lord of hosts, who, still the same, We trust will give attentive ear, To the sincerity of prayer.

Air.—Israelitish Woman.
Pious orgue, pious airs, Decent sorrow, decent pray'r, Will to the Lord ascend, and move His pity, and regain his love.

Chorus.
O Father, whose Almighty pow'r The heav'n, and earth, and seas adore, The hearts of Judah, that delight, In one defensive band unite, And grant a leader bold and brave, If not to conquer, born to save.

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

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

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

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

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

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

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

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

Recit.—Israelitish Man.
York City Opera National Tour, and performance with the Banff Centre in Peter Brook's La Tragedie de Carmen. He has appeared with Seattle Opera as Sciarrocco in Tosca, Sgt. Branch in The Passion of Jonathan Wade, and Count Fasari in Rome e Giulietta. Orchestral engagements include Orff's Carmina Burana with Tacoma City Ballet, Tchaikovsky's The Tragedy of Rome and Juliet with Pacific Northwest Ballet, and appearances with numerous other regional organizations. He is a member of the voice faculty and co-director of Opera Theatre at the University of Puget Sound, and recently joined the voice faculty at Pacific Lutheran University. He holds degrees from The New England Conservatory, University of Wisconsin, and University of Washington.

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

Seattle Chamber Singers
Soprano: Jennifer Adams, Patty Adams, Barbara Anderson, Sue Cobb, Crissa Cugini, Kyla DeNom, Dana Durasoff, Cinna Freece, Nancy Lewis, Lorellee Knowles, Jill Kraasko, Andra Miletta, Caroline Funchaud, Paula Rimmer, Liesel Van Cleef.

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


Basses: Chris Cieciorka, Andrew Danichik, Douglas Durasoff, Dick Etherington, Peter Henry, Rob Kline, John Smeets, Richard Wyckoff.

Orchestra Seattle
Violins: Dajana Akropovic Hobson, Leah Bartell, Susan Dunn Owens, Sue Herzing, Maria Hunt, Deborah Kirkland (principal second), Fritz Klein (concertmaster), Avron Malekzyr, Gregors Nitsche, Jeff-Iv Pedersen.

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

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

Basses: Allan Goldman (principal), Josephine Hansen.

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

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

Bassoon: Jeff Eldridge.

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

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

Timpani: Daniel Oie.

Harpischord: Robert Kechley.

OS&SCS
Board of Directors: Alan S. Middleton (President), Rene Ilumma (Treasurer), Sharon Agnew, Douglas Durasoff, Kelly Fowler, Dr. Richard Lyman, Ray Peace, Michael Yantis.

Administrative Personnel:
George Shangrow (Music Director), Jane Blackwell (Office Manager), Andrew Danichik (Librarian), Jack Holtman (Bookkeeper).

Special Thanks:
Rick Lyman, Lyman Digital Recording, Herzl-Net Tamid Synagogue, University Christian Church.

LIBRETTO

Part the First.

Overture.

Scene ~ Modlin. Israelites. Men and Women, lamenting the death of Mattathias, father of Judas Maccabaeus.

Chorus.

Men and women afflicted children, the remains of captive Judah mourn in solemn strain.

Your sanguine hope of liberty give o'er; Your hero, squire, and friend is no more.

Recit. ~ Israelite Man.

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

Israelite Woman.

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

Duet.

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

Chorus.

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

Recit. ~ Simon.

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

Air. ~ Israelite Woman.

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

Chorus.

O Father, whose Almighty pow'r The heav'ns, and earth, and seas adore, The hearts of Judah, thy delight, In one defensive band unite, And grant a leader bold and brave, If not to conquer, born to save.


I feel the Deity within, Who, the bright Cherubim between, His radiant glory erst display'd.

To Israel's distressful pray'r He hath vouchsaf'd a gracious ear, And points out Maccabaeus to their aid. Judah shall set the captive free, And lead us on to victory.

Air.

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

Chorus.

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

Recit. ~ Judas.

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

Air.

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

Recit. ~ Israelite Woman.

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

Air.

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

Air.

Come ever smiling Liberty, And with thee bring thou just reward; For thee we pant and sigh, for thee With whom eternal pleasures reign.

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

Air. 'Tis Liberty! dear Liberty alone! That gives fresh beauty to the sun; That bids all nature live and grow, And lovely life with pleasure steal away.

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

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

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

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

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

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

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

Recit. — Judas Hast we, my brethren, haste we to the field, Dependant on the Lord, our strength and shield.

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

Part the Second

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

Recit. — Messenger Judas, O my brethren! New scenes of bloody war In all their horrid rise. Prepare, prepare, Or soon we fall a sacrifice To great Antiochus: From th' Egyptian coast. Where Philonemus hath Memphis and Pelusium lost. He sends the valiant Gorgias, and commands His proud victorious bands To root out Israel's strength, and to erase Ev'ry memorial of the sacred place.

Air and Chorus Ah! Wretched, wretched Israel! Fall'n how low, From joyous transport to desponding woe.

Recit. — Simon Be comforted — Nor think these plagues are sent For your destruction, but for chastisement. Heaven's oft in mercy punished, that sin May fell its own demerits from within, And urge not utter ruin — Turn to God, And draw a blessing from his iron rod.

Air. The Lord worketh wonders His glory to raise, And still as he thunders, Is fearful in praise.

Recit. — Judas My arms! Against this Gorgias will I go The Idumean Gog shall know How vain, how ineffective his design, While rage his leader, and Jehovah mine.

Air. Sound an alarm — your silver trumpets sound, And call the brave, and only brave around. Who listeth, follow — to the field again, Justice, with courage, is a thousand man.

Chorus. We hear, we hear the pleasing dreadful call; And follow thee to conquest—if it to fall, For laws, religion, liberty, we fall. Exit Judas with the army.

Recit. — Simon Enough! To Heaven we leave the rest, Such gen'rous ardor firing ev'ry breast, We may divide our cares. The field be thine, O Judas, and the Sanctuary mine. For Sion, holy Sion, seat of God, In ruinous heaps is by the heathen tro'd; Such profanation calls for swift repress, If e'er in battle Israel hopes success.

Air. With pious hearts, and brave as pious, O Sion, we thy call attend, Nor dread the nations that defy us, God our defender, God our friend.

Recit. — Israelitish Man Ye worshippers of God! Down, down with the polluted altars, down; Hurl Jupiter Olympus from his throne, Nor receive Simon with his ivy crown; And ivy wreathed rod! Our fathers never knew him, or his hated crew, Or, knowing, scorn'd such idol vanities.

Israelitish Woman. No moze in Sion, let the virgin strong, Wild with delusion, pay their nightly song To Ashethore, yclep'd the Queen of Heaven; Hence to Phoenix be the goddess driv'n; Or be she, with her priests and pages, hurl'd To the remotest corner of the world; Ne'er to delude us more with pious lies.

Air. Wise men, flast'ring, may deceive you With their vain mysterious art; Magic charms can ne'er relieve you, Nor can heal the wounded heart. But true wisdom can relieve you, God-like wisdom from above; This alone can ne'er deceive you, This alone all pains remove.

Duet. — Israelitish Woman. O never, never bow down To the rude stock, or sculptur'd stone, But ever worship Israel's God, Ever obedient to his awful rod.

Chorus. We never, never will bow down To the rude stock, or sculptur'd stone We worship God, and God alone.

Part the Third

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

Air. — Priest Father of Heaven, from thy eternal throne, Look with an eye of blessing down, While we prepare, with holy rites, To solemnize the Feast of Lights; And thus our grateful hearts employ, And in thy praise This altar raise With carols of triumphant joy.

Recit. Accompanied. — Israelitish Man. See, see you flames, that from the altar broke, In spurious streams pursuing the trailing smoke; The fragrant incense mounts the yielding air, Sure prologue that the Lord hath heard our pray'r.
Air. 'Tis Liberty! dear Liberty alone! That gives fresh beauty to the sun; That bids all nature feel more gay, And lovely life with pleasure steal away.

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

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

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

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

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

Recit. — Judas Ambition! if e'er honour was thine aim, The glorious cause gives sanction to thy claim.

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

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

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

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

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

Recit. — Israelitish Man. Victorious hero! Fan thy will, With her last breath, how Apollonius fell; And all Samaria fled, by thee pursued Through hills of carnage and a sea of blood; While thy relentless prowess dealt around With their own leader's sword the deathful wound; Thus, too, the haughty Seron, Syria's boast, Before thee fell, with his unwieldy'd boast.

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

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

Duet and Chorus. Sion now her head shall raise, Tune your harps to songs of praise. Recit. — Israelitish Woman. O let eternal honours crown his name, Judas, first Worthy in the rolls of fame; Say, "He put on the breast-plate as a giant," And gird his warlike harness about him. "In his acts he was like a lion, And like a lion's whelp roaring for his prey."

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

Duet and Chorus. Hail, hail Judah happy land! Salvation prospers in his hand.

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

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

Enter an Israelish Messenger Recit. — Messenger Judas, O my brethren! New scenes of bloody war in all their horrid rise. Prepare, prepare, Or soon we fall a sacrifice To great Antiochus: From th' Egyptian coast. (Where Philonmy hath Memphis and Pelusium lost) He sends the valiant Gorgias, and commands His proud victorious bands To root out Israel's strength and to erase Ev'ry memorial of the sacred place.

Air and Chorus Ah! Wretched, wretched Israel! Fall'n how low, From joyous transport to desponding woe.

Recit. — Simon Be comforted — Not only these plagues are sent For your destruction, but for chastisement. Hea'n's oft in mercy punisheth, that sin May fell its own demerits from within, And urge not utter ruin — Turn to God, And draw a blessing from his iron rod.

Air. The Lord worketh wonders His glory to raise, And still as he thunders, Is fearful in praise.

Recit. — Judas My arms! Against this Gorgias will I go. The Idumean Gorgias shall know How vain, how insufficient his design, While rage his leader, and Jehovah mine.

Air. Sound an alarm — your silver trumpets sound, And call the brave, and only brave around. Who listeth, follow — to the field again Justice, with courage, is a thousand man.

Chorus. We hear, we hear the pleasing dreadful call; And follow thee to conquest—if it to fall, For laws, religion, liberty, we fall. Exit Judas with the army.

Recit. — Simon Enough! To Hea'n we leave the rest, Such gen'rous ardour firing ev'ry breast, We may divide our cares. The field be thine, O Judas, and the Sanctuary mine. For Sion, holy Sion, seat of God, In ruinous heaps is by the heathen trod; Such profanation calls for swift repress, If e'er in battle Israel hopes success.

Air. With pious hearts, and brave as pious, O Sion, we thy call attend,

Not dread the nations that defy us, God our defender, God our friend.

Recit. — Israelitish Man Ye worshippers of God! Down, down with the polluted altars, down; Hurl Jupiter Olympus from his throne, Nor reverence a false god with his ivy crown, And ivy wreathed rod! Our fathers never knew him, or his hated crew, Or, knowing, scorn'd such idol vanities.

Israelitish Woman. No more in Sion, let the virgin throng, Wild with delusion, pay their nightly song To Ashthoreth, yclep'd the Queen of Hea'n; Hence to Phoenixica be the goddess driv'n; Or be she, with her priests and pageants, hurl'd To the remotest corner of the world; Ne'er to delude us more with pious lies.

Air. Wise men, flat'ring, may deceive you With their vain mysterious art; Magic charms can ne'er relieve you, Nor can heal the wounded heart. But true wisdom can relieve you, God-like wisdom from above; This alone can ne'er deceive you, This alone all pains remove.

Duet. — Israelitish Woman. O never, never bow down To the rude stock, or sculptur'd stone But ever worship Israel's God, Ever obedient to his awful nod.

Chorus. We never, never will bow down To the rude stock, or sculptur'd stone We worship God, and God alone.

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

Air. Priest Father of Hea'n, from thy eternal throne, Look with an eye of blessing down, While we prepare, with holy rites, To solemnize the Feast of Lights, And thus our grateful hearts employ, And in thy praise This altar raise With carols of triumphant joy.

Recit. Accompanied. — Israelitish Man. See, ye flames, that from the altar broke, In spicy streams pursue the trailing smoke; The fragrant incense mounts to the yielding air. Sure propage that the Lord hath heard our pray'r.
Recit. — Israeliitish Woman.
O grant it, Heav'n, that our long woes may cease,
And Judah's daughters taste the calm of peace;
Sons, brothers, husbands, to bewail no more,
Tortur'd at home, or havock'd in the war.

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

Recit. — Israeliitish Messenger.
From Capharlama, on eagle wings I fly,
With tidings of impetuous joy!
Came Lysias, with his host array'd
In coat of mail; their many shields
Of gold and brass flash'd like lightning o'er the fields,
While huge tow'ring elephant displayed
A horrid front; but Judas, undaunted,
Met, fought, and vanquish'd all the rageful train.
Yet more, Nicander lays with thousands slain;
The blasphemous Nicander, who defied
The living God, and in his wanton pride
A public monument ordained
Of victories yet unguised.
But lo! The conqueror comes; and on his spears,
To dissipate all fear,
He bears the vanquter's head and hand,
That threaten'd desolation to the land.

Scene II. — Near Jerusalem.
Israeliitish Youth and Maidens meeting Judas on his return from the victory over Nicander.

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

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

A March.

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

Recit. — Judas
Sweet flow the strings that strike my feasted ear;
Angels might stoop from Heav'n to hear
The comely song we sing
To Israel's Lord and King.
But pause awhile: due obsequies prepare
To those who bravely fell in war.
To Eleazar special tribute pay;
Through slaughter'd troops he cut his way
To distinguish'd elephant, and, 'whelm'd beneath
The deep-stab'd monster,
Triumph'd in a glorious death.

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

Scene III. — Jerusalem, a Public Place.
Israeliitish meeting Eupolemus, the Jewish Ambassador to Rome.

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

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

Recit. — Israeliitish Woman.
Again to earth let gratitude descend,
Praiseworthy is our hero and our friend:
Come my fair daughters, choicest art bestow,
And in your songs for ever be confess'd the valour that preserves'd the power that bless'd.
Bless'd you with hours, that scatter as they fly,
Soft, quiet, gentle love, and boundless joy.

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

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

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

END.