Part the Third

Air
I know that my Redeemer liveth, and that He shall stand at the latter day upon the earth.
And though worms destroy this body, yet in my flesh shall I see God.
Job 19:25-26

For now is Christ risen from the dead, the first fruits of them that sleep.
1 Corinthians 15:20

Chorus
Since by man came death, by man came also the resurrection of the dead.
For as in Adam all die, even so in Christ shall all be made alive.
1 Corinthians 15:21-22

Accompanist
Behold, I tell you a mystery: We shall not all sleep, but we shall all be changed,
in a moment, in the twinkling of an eye, at the last trumpet.
1 Corinthians 15:51-52

Air
The trumpet shall sound, and the dead shall be raised incorruptible, and we shall be changed.
For this corruptible must put on incorruption, and this mortal must put on immortality.
1 Corinthians 15:52-53

Recollective
Then shall be brought to pass the saying that is written, Death is swallowed up in victory.
1 Corinthians 15:54

Duet
O death, where is thy sting? O grave, where is thy victory?
The sting of death is sin; and the strength of sin is the law.
1 Corinthians 15:55-56

Chorus
But thanks be to God, who giveth us the victory through our Lord Jesus Christ.
1 Corinthians 15:57

Air
If God be for us, who can be against us?
Romans 8:31

Who shall lay anything to the charge of God's elect? It is God that justifieth.
Who is he that condemneth? It is Christ that died, yea rather, that is risen again, who is at the right hand of God, who maketh intercession for us.
Romans 8:33-34

Chorus
Worthy is the Lamb that was slain, and hath redeemed us to God by His blood, to receive power, and riches, and wisdom, and strength, and honour, and glory, and blessing.
Blessing, and honour, glory and power, be unto Him that sitteth upon the throne, and unto the Lamb for ever and ever.
Amen.
Revelation 5:12-14

Messiah
A Sacred Oratorio

by George Frideric Handel

Saturday, December 20, 1997 • 7:00 PM
Sunday, December 21, 1997 • 3:00 PM
University Christian Church

Julia Bonnett, soprano
Stephen Wall, tenor
Kathryn Vinson, alto
Brian Box, bass

Orchestra Seattle
Seattle Chamber Singers
George Shangrow, conductor

Upcoming Performances

Orchestra Winds: Poulenc & Stravinsky
with Mark Salmon, piano
January 25, 3:00 PM, Shorecrest Performing Arts Center

Handel: Hercules
February 8, 3:00 PM, University Christian Church

Handel: Brokes Passion
April 10, 7:30 PM, University Christian Church

Handel: Theodora
June 7, 7:00 PM, University Christian Church

Chamber Music Marathon
February 13-15, University Village Barnes & Noble

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

Orchestra Winds: Holst & Hindemith
March 28, 8:00 PM, location to be announced

OS*SCS
1305 Fourth Avenue, Suite 402
Seattle, Washington 98101
(206) 692-5208
osacs@osacs.org
http://www.osacs.org
Orchestra Seattle

Violin
Dajana Akrapovic-Hobson
Dasha Harrington
Maria Hunt
Deborah Kirkland
Concertmaster

Fritz Klein
Principal second
Avron Maltecky

Susan Owens
Leif-Ivar Pedersen

Viola
Deborah Darasow
Saundra Humphrey
Alice Leighton
Carl Moellenberndt

Cello
Julie Reed
Principal
Matthew Wyatt

Bass
Josephine Hansen
Principal
Chuck Coburn

Oboe
Shannon Hill
Principal
Taina Karr

Bassoon
Jeff Eldridge

Harpsichord
Robert Kochley

Georg Sangerow

Trumpet
Gordon Ullmann

Principal

Percussion
Daniel Ote

Seattle Chamber Singers

Sepparo
Jennifer Adams
Barbara Anderson
Sue Cobb
Crisita Cagino
Kyla DeRemer

Susan Dier
Dana Durasso
Cinda Freenie
Kiki Hood

Loretta Knowles
Jill Krakowko
Nancy Lewis
Alexandra Miletta

Christine Hackenberger
Adrienne McCoy
Verlayn McManus
Suzy Means
Laurie Medill
Veronica Parmitk
Nedra Slauson

Tenor
Ralph Coble
Jon Lange
Timothy Lunde

Thomas Nesbitt
Jenny Samms

Dave Spurling
David Zapolaysky

Bass
Andrew Danilich
Douglas Durasso

Dick Etherington
Peter Henry

Charles Hobson
Rob Krise
Tim Ramos

John Stenseth
Richard Wyckoff

Administration

Board of Directors
Alan S. Middleton, President
Rena Illes, Treasurer
Sharon Agnew
Douglas Durasso

Kerry Fowler
Dr. Richard Lyman
Richard Wyckoff
Michael Yantis

George Shankrow, Music Director
Jane Blackwell, Office Manager
Andrew Danilich, Librarian
Jack Holtman, Bookkeeper

Acknowledgements

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

Special thanks to: University Christian Church; Dr. Richard Lyman for recording the concert; Susan Peterson for the generous loan of her Newman Harpsichord; Kristina Newman for tuning the harpsichords; and all of our wonderful volunteers, past and present.

Guest Artists

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

Brian Box
Brian Box is a native of Washington and received his Master of Music degree in vocal performance from Western Washington University. Mr. Box has appeared frequently with SCS(SCS) as a soloist in cantatas and oratorios. Among his credits are performances of Brahms' Four Last Songs; with the Western Washington University Orchestra and the leading role of Dominic Argento's opera 'Pocahontas' from Morocco at the University of British Columbia. He is a regular performer with Northwest Opera in Schools, etc. (NOISE), and Seattle Opera's education program and made his Seattle Opera solo debut as the Corporal in 'Romeo and Juliet'; this past summer he appeared in their production of Der Rosenkavalier. Mr. Box's recent appearances with Orchestra Seattle and the Seattle Chamber Singers include Haydn's 'The Seasons' and Handel's 'Israel in Egypt.'

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

Stephen Wall
A resident singer of the Pacific Northwest, Mr. Wall has appeared often with Orchestra Seattle and the Seattle Chamber Singers since 1985, including performances of Bach's St. Matthew Passion, St. John Passion, and the B Minor Mass. He has performed with Seattle Opera in Wagner's 'Tannhäuser' and Die Meistersinger. Mr. Wall has soloed with the Seattle Symphony led by Gerard Schwarz in Mendelssohn's 'Lofengang. His association with Mr. Schwarz includes appearances with the Vancouver Symphony Orchestra in performances of music by Bach and Wagner. Mr. Wall has also sung with the Bellevue Philharmonic, Seattle Bach Festival, Seattle Choral Company, Northwest Choral Orchestra and the Everett Symphony, as well as with the orchestras of Spokane and Yakima. He has performed in Stravinsky's 'Les Noces' at Musorgsky's 'Boris Godunov' Rossini's 'La Cambiale di Matrimonio' and Samson and Delilah by Handel. Edgardo in Donizetti's Lucia di Lamermoor with Victoria City Opera; and in Verdi's Aida. In addition, Mr. Wall was chosen to perform Rodolfo in La Bohème for the inaugural season of the Utah Festival Opera, for which he received rave reviews. During the 1996/97 season he performed the title role of Handel's Judas Maccabeus with Orchestra Seattle and the Seattle Chamber Singers. This season Mr. Wall returns to Yakima to perform Haydn's Creation and to the Oregon East Symphony for a performance of Beethoven's Missa Solemnis; he sang Israel in Egypt with OS/SCS in October.
**Orchestra Seattle**

Violin
- Dajana Akrapovic-Hobson
- Sue Herrig
- Maria Hunt
- Deborah Kirkland
- Cornettist
- Fritz Klein
- Principal second
- Avron Maletsky
- Susan Owens
- Leif-Ivar Pedersen

Viola
- Deborah Daurast
- Saundra Humphrey
- Alice Leighton
- Carl Moellenberndt
- Cello
- Julie Reed
- Principal
- Matthew Wyant

Bass
- Josephine Hansen
- Principal
- Shannon Hill
- Taina Karr

Oboe
- Principal
- Daniel Ole

Percussion
- Harpsichords
- Robert Keely
- George Shangrow

Trumpet
- Gordon Ullmann
- Principal
- Chuck Colburn

**Guest Artists**

**Julia Bonnett**

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

**Kathryn Vinson**

Kathryn Vinson's international appearances include roles as Hänsel in *Hänsel und Gretel* in Dubai, UAE, and in the Northwest, Carmina Burana and Ritter Blaibert in Germany. Locally, Ms. Vinson has sung in Gilbert and Sullivan's *Iolanthe* (as Iolantze), *The Sorcerer* (Lady Sangazure) and *The Gondoliers* (The Duchess) and has been a soloist with several Seattle church choirs. Ms. Vinson earned her Bachelor of Arts in Music from the University of Washington and continued to study with Mariamne Wellmann. Earlier this season, she was featured as a soloist with Orchestra Seattle and the Seattle Chamber Singers in a performance of Handel's *Israel in Egypt*.

**Stephen Wall**

A resident singer of the Pacific Northwest, Mr. Wall has appeared with Orchestra Seattle and the Seattle Chamber Singers since 1985, including performances of Bach's *St. Matthew Passion*, St. John Passion, and the *B Minor Mass*. He has performed with Seattle Opera in Wagner's *Tannhäuser* and *Die Meistersinger*. Mr. Wall has 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 Camicia di Matrimonio* and Samson, Messiah and Saul by Handel; as Edgardo in Donizetti's *Lucrezia* of Rossini with 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. During the 1996/97 season, he performed the title role of Handel's *Julia Macabeus* with Orchestra Seattle and the Seattle Chamber Singers. This season, Mr. Wall returns to Yakima to perform Hayden's *Creation* and to the Oregon East Symphony for a performance of Beethoven's Missa Solemnis; he sang Israel in Egypt with OS/SCS in October.

**Brian Box**

Brian Box is a native of Washington and received his Master of Music degree in vocal performance from Western Washington University. Mr. Box has appeared frequently with OS/SCS as a soloist in cantatas and oratorios. Among his credits are performances of Brahms' *Four Last Songs* with the Western Washington University Orchestra and the leading role in Dominic Argento's opera *Postcard from Morocco* at the University of British Columbia. He is a regular performer with Northwest Opera in Schools, etc. (NOISE), and Seattle Opera's education program and made his Seattle Opera solo debut as the Corporal in *The Daughter of the Regiment*; this past summer he appeared in their production of *Der Rosenkavalier*. Mr. Box's recent appearances with Orchestra Seattle and the Seattle Chamber Singers include Hayden's *The Seasons* and *Handel's Israel in Egypt*.
Program Notes by Lorele Knowles

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

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

On the 22nd of August, Handel began to set Jennens' text to music. He finished the first part of his new oratorio (which deals with the prophecy of Christ's coming and his nativity) in nine days, the third part (which celebrates the gift of resurrection and eternal life offered to all through Christ's victory over death) in six more days, and two or three additional days for completing the orchestration. Regarding Handel's state of mind during Messiah's composition, Jennens wrote to Burney in 1742, "Handel was much agitated. He told me that his last oratorio was the most trying he had ever experienced, and it threw him into a state of great sorrow and anxiety. He was doubtful whether Messiah, as it stood, was an oratorio by itself. A fragment of a letter from Handel to Hogwood admits that "The turbulent state of Handel's manuscript, the blot, erasures and emendations that litter the whole of it, are quite enough to tempt any rational biographer." But there is little doubt, in any event, that this enduring masterpiece, completed in 24 days on September 14, 1741, will remain among the greatest compositional feats in the history of music.

In the autumn of 1741, Handel accepted the invitation to visit Dublin, arriving there on November 18 with the completed score of Messiah in his traveling bags. He immediately produced two highly successful series of six concerts each, featuring oratorios, opera excerpts, and concertos. It was not until March 1742, however, that it was announced that "on Monday the 12th of April, will be performed at the King's Theatre, an oratorio... which I have performed in Handel's new Grand Oratorio, called the Messiah... A few days before the first performance, the Dublin papers notified the public that the performance was being put off until Tuesday, and that the doors would open at eleven, with the oratorio beginning at twelve. The "Ladies who honour this performance with their Presence" were requested "to come without Hoops, as it will greatly extenuate the Chace by making Room for setting company," and "Gentlemen are desired to come without their Swords." Seven hundred people were therefore able to squeeze into the music hall on Tuesday, April 13, 1742, when Messiah was premiered. The choirs of Dublin's two cathedrals (totaling fewer than forty men and boys) sang the choruses, the string band (reinforced occasionally by trumpets and timpani, some of which had been written later) was led by the excellent Dublin violinist, Matthew Dubourg, and Handel himself directed the performance in Dublin. These "keyboards," accessible to all soloists were a bit weak, the beauty of the voices of the soprano, Christina Maria Aveglia, and the contralto, Susanna Cibber, more than compensated. So wondrously was Mrs. Cibber's performance of "He was despised," that Dr. Patrick Delany, who was present, rose from his seat, crying out: "Woman! for this thy sins be forgiven thee." The concert was not sung again for another four years. On May 1, 1745, however, Handel opened an annual series of benefit performances for the Foundling Hospital, a children's charity, with Messiah. These recitals and others contributed greatly to the hospital's funds, to Handel's personal wealth, and to the work's reputation. On April 6, 1759, eight days before his death, the composer, by this time completely blind, made his final public appearance directing Messiah from the harpsichord.

Messiah is unique among Handel's works, being his only biblical oratorio written in twenty-eight short extracts from the New Testament and his only "Christian-contemplative" oratorio. Although the text is not a dramatic narrative but an epic-lyric poem celebrating Christian redemption, Handel's musical approach is to present a "dramatic" scene. The work's three parts recall the three acts of Italian operas, and the oratorio is indeed a piece designed by Handel to attract an audience with its "powerful operatic evolutions from powerful operatic evolutions from powerful evolutions of text and music." A secular audienc was also treated to "blashemously" unsuitable place for the singing of an oratorio featuring words from the Bible and adorned with the figure of Christ, and the work was therefore advertised simply as "A Sacred Oratorio." It was first presented at Covent Garden Theatre on March 23, 1743; though no notice was given, any unexpected appearance of Handel relating to this performance appeared in a letter written by the Scottish poet and philosopher, James Beattie: "When Handel's Messiah was first performed, the audience was excessively struck and affected by the music in general, but when the chorus struck up 'For the Lord Omnipotent' in the Alleluia, they were so transported that they danced in the aisles; the King, who happened to be present, started up and remained standing till the chorus ended." Beattie, who was only seven years old and a resident of Scotland when the first London performance of Messiah took place, adds that "This anecdote I had from Lord Kinnoul," a friend of Handel's who was an avid admirer of Messiah. Though the truth of this report may be questioned, it is clear that tremendous sensations during the "Hallelujah Chorus" has persisted.

It was to Lord Kinnoul that Handel is reported to have said (in response to Messiah's being praised as a great entertainment): "My lord, I should be sorry if I only entertained them; I wished to make them better." The success of the oratorio, particularly its extraordinarily simple and breathtakingly original and inspired by listening to the oratorio, when Messiah was presented again on March 25 and 29, it seems to have generated little enthusiasm with which to support the Dublin "music-mongers." Lord Shaftesbury, "from the scruples some persons had entertained against carrying on such a performance in a Play-House, and partly for not entering into the genius of the composition, this capital composition was but indifferently relished." Since it was not an immediate success publicly or financially in London, Messiah was performed only five times in 1743, and was not sung again for another four years. On May 1, 1750, however, Handel opened an annual series of benefit performances for the Foundling Hospital, a children's charity, with Messiah. These recitals and others contributed greatly to the hospital's funds, to Handel's personal wealth, and to the work's reputation. On April 6, 1759, eight days before his death, the composer, by this time completely blind, made his final public appearance directing Messiah from the harpsichord.
Program Notes
by Loreleie Knowles

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

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

On the 22nd of August, Handel began to set Jennens' text to music. He finished the first part of his new oratorio (which deals with the prophecy of Christ's coming and his nativity) in six days, the second part (which describes Christ's sufferings, crucifixion, and ascension, the spread of his gospel, the resistance of the heathen, and the vision of the ultimate triumph of the gospel in the establishment of God's kingdom) in nine days, and the third part (which celebrates the gift of resurrection and eternal life offered to all through Christ's victory over death) in six more days, with two or three additional days for completing the orchestration. Regarding Handel's state of mind during the composition of Messiah, Jennens' friend Lord Lovelace observes in his 1992 book, Handel: The Man and Music, that the "derealized visions of the elderly master refusing food, weeping into the semi-hummers and having angelic hallucinations. Handel, an 84-year-old, was to announce his intention of composing Messiah as one of his subscription features at Covent Garden, it became clear that there was evidence from powers outside of his denizens at the rehearsal. A secular auditorium was thought to be a blasphemously unsuitable place for the singing of an oratorio featuring words from the Bible and centered around the figure of Christ, and the work was therefore advertised simply as "A Sacred Oratorio." It was first presented at Covent Garden Theatre on March 23, 1743; though no notice appeared in any London papers, an anonymous letter relating to this performance appeared in a letter written by the Scottish poet and philosopher, James Beattie: "When Handel's Messiah was first performed, the audience was exceedingly struck and affected by the music in general, but when the chorus struck up 'For the Lord God Omnipotent' in the Alleluia, they were so transported that they ran as fast as the doors would open at eleven, with the oratorio beginning at twelve. The "Ladies who honour this performance with their Presence" were requested to come without Hoops, as it will greatly extenuate the Chorus. By making Room for setting company," and "Gentlemen are desired to come without their Swords." Seven hundred people were therefore able to squeeze into the music hall on Tuesday, April 13, 1743, when Messiah was premiered. The choirs of Dublin's two cathedrals (totaling fewer than forty men and boys) sang the choruses, the string band (including occasionally by trumpets and tympany, and the bass and oboe parts written later) was led by the excellent Dublin violinist, Matthew Dubourg, and Handel himself directed the performance from the keyboard. The music was so well received that the soloists were a bit weak, the beauty of the voices of the soprano, Christina Maria Avgol, and the contralto, Susanna Cibber, more than compensated. So wondrously moving was Mrs. Cibber's performance of "He was despised," that Dr. Patrick Delany, who was present, rose from his seat, crying out: "Woman for this thy sins be forgiven thee." When Messiah was performed in July 1743, and not sung again for another four years. On May 1, 1750, however, Handel opened an annual series of benefit performances for the Foundling Hospital, a children's charity, with Messiah. These benefit performances contributed greatly to the hospital's funds, to Handel's personal wealth, and to the work's reputation. On April 6, 1759, eight days before his death, the composer, by this time completely blind, made his final public appearance, directing Messiah from the harpsichord. Messiah is unique among Handel's works, being his only biblically scriptural texts from the New Testament and his only "Christian-contemplative" oratorio. Although the text is not a dramatic narrative but an epic-lyric poem celebrating Christian redemption, Handel's musical approach often seems more dramatic. The work's three parts recall the three acts of Italian operas, and the oratorio is indeed a piece designed by George Frideric Handel's". The best sense of the words, listeners in a concert room, not chiefly to instruct or edify a congregation or to be used in any sort of worship setting. Handel synthesizes the best elements of the three musical traditions in which he was steeped: the Italian, the German, and the English. He makes use of Italian forms of musical expression, borrowing and transforming them into an entirely new style. The "choruses" (such as "And he shall purify") some passages from his own Italian love duets. In the "Pastoral Symphony" (entitled Pijlo) that introduces the shepherds, Handel alludes to the music of the gilfiffat, the country bagpipers who descend the Italian mountains during the Christmas season to play in village streets. Handel employs these traditional Italian musical ideas in the music describing Jesus' suffering and death, where the jaggery dotted rhythms and forceful harmonies have a particularly German expressive quality. In that "great coronation march," the "Hallelujah Chorus," melodic fragments echoing the German chorale "Wacht auf" may be heard in "The kingdom of this world" and "And he shall reign for ever and ever. Handel's melodic shapes, vocal treatment, and thematic transformations all contribute to the display the English character" that has ensured Messiah's unchallenged supremacy in the English choral repertory: in such areas as "He was despised" and "I know that my Redeemer liveth," the rhythms of the music grow out of the natural speech rhythms of the words, so that the music expresses the text directly and powerfully, and then illustrates it, almost vividly. In "Even valleys shall be exalted," the people walked in darkness," and "All we like sheep." The easy accessibility and glorious variety of the music that results from these qualities of the finally elements (and which often conceals the exacted art underlying it) has helped to guarantee Messiah's survival, through a seeming infinitude of "arrangements," versions, and types of presentation, as one of the most popular pieces ever composed. George R. A. Strickfaden, the "The "Hallelujah Chorus" if not Handel's greatest work, is undoubtedly the most universal in its appeal" because it continues to sing to "high and low, rich and poor, wise and foolish alike" a message of redemption, creation, fresh, vital, and full of aesthetic and spiritual grace."
Part the First

Symphony

Accompanist

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

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

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

Isaiah 40:1-3

Air

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

Isaiah 40:4

Chorus

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

Isaiah 40:5

Accompanist

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

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

Haggai 2:6-7

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

Malachi 3:1

Air

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

Malachi 3:2

Chorus

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

Malachi 3:3

Recitative

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

Isaiah 7:14

Accompanist

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

Luke 2:13

Chorus

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

Luke 2:14

Recitative

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

Isaiah 35:5-6

Chorus

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

Isaiah 9:6

Recitative

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

Luke 2:8-9

Chorus

He is our light, His bunyan is light.

Matthew 11:30

Recitative

And the angel said unto them, Fear not: for, behold, I bring you tidings of great joy, which shall be to all people.

Luke 2:10-11

Part the Second

Chorus

Behold the Lamb of God, that taketh away the sin of the world.

John 1:29

Air

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

Isaiah 53:3

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

Isaiah 50:6

Chorus

Surely He hath borne our griefs, and carried our sorrows.

Isaiah 53:4-5

Air

And with His stripes we are healed.

Isaiah 53:5

Chorus

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

Isaiah 53:6

Accompanist

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

Psalm 69:20

Air

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

Lamentations 1:12

Chorus

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

Isaiah 53:8

Air

But Thou didst not leave His soul in hell, nor didst Thou suffer Thy Holy One to see corruption.

Psalm 16:10

Chorus

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

Psalm 22:1

Air

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

Psalm 22:2

Chorus

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

Psalm 24:7-10

Recitative

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

Hebrews 1:5

Chorus

Let all the angels of God worship Him.

Hebrews 1:6

Air

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

Psalm 68:18

Chorus

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

Psalm 68:11

Air

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

Romans 10:15

Chorus

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

Romans 10:18

Air

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

Psalm 2:1-2

Chorus

Let us break their bonds asunder, and cast away their yokes from us.

Psalm 2:3

Recitative

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

Psalm 2:4

Air

Thou shalt break them with a rod of iron; Thou shalt dash them in pieces like a potter’s vessel.

Psalm 2:9

Chorus

Hallelujah, for the Lord God Omnipotent reigneth, Hallelujah!

Revelation 19:6

Air

The Kingdom of this world is become the Kingdom of our Lord, and of His Christ; and He shall reign for ever and ever.

Revelation 11:15

Chorus

King of Kings, and Lord of Lords, and He shall reign for ever and ever, Hallelujah!

Revelation 19:16
Part the First

Symphony

Accompanato

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

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

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

Isaiah 40:1-3

Air

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

Isaiah 40:4

Chorus

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

Isaiah 40:5

Accompanato

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

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

Haggai 2:6-7

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

Malachi 3:1

Air

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

Malachi 3:2

Chorus

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

Malachi 3:3

Reclitivale

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

Isaiah 7:14

Accompanato

Air and Chorus

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

Isaiah 40:9

Air

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

Isaiah 60:1

Accompanato

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

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

Isaiah 60:2-3

Air

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

Isaiah 9:2

Chorus

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

Isaiah 9:6

Pifa (Pastoral Symphony)

Reclitivale - Accompanato

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

And, lo, the angel of the Lord came upon them, and the glory of the Lord shone round about them: and they were sore afraid.

Luke 2:8-9

Reclitivale

And the angel said unto them, Fear not: for, behold, I bring you good tidings of great joy, which shall be to all people.

For unto you is born this day in the city of David a Saviour, which is Christ the Lord.

Luke 2:10-11

Part the Second

Chorus

Behold the Lamb of God, that taketh away the sin of the world.

John 1:29

Air

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

Isaiah 53:3

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

Isaiah 50:6

Chorus

Surely He hath borne our griefs, and carried our sorrows, He was wounded for our iniquities; He was bruised for our transgressions, He was made a yielding sin for us. Upon Him was the chastisement of our peace.

Isaiah 53:4-5

Chorus

And with His stripes we are healed.

Isaiah 53:5

Chorus

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

Isaiah 53:6

Accompanato

All they that hate Him, laugh Him to scorn; they shoot out their lips, and shake their heads, saying.

Psalm 69:20

Chorus

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

Psalm 69:20

Accompanato

Thy rebuke hath broken His heart; He is full of heaviness; He looked for some to have pity on Him, but there was none; neither found He any to comfort Him.

Psalm 69:20

Arioso

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

Lamentations 1:12

Accompanato

He was cast out of the land of the living: for the transgressions of His people was He stricken.

Isaiah 53:8

Air

But Thou didst not leave His soul in hell, nor didst Thou suffer Thy Holy One to see corruption.

Psalm 16:10

Chorus

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

Psalm 21:2

Chorus

Let us break their bonds asunder, and cast away their yokes from us.

Psalm 2:3

Reclitivale

Unto whom of the angels said God at any time, Thou art My Son, this day have I begotten Thee?

Hebrews 1:5

Chorus

Let all the angels of God worship Him.

Hebrews 1:6

Air

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

Psalm 68:16

Chorus

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

Psalm 68:11

Air

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

Romans 10:15
Part the Third

Air
I know that my Redeemer liveth, and that He shall stand at the latter day upon the earth:
And though worms destroy this body, yet in my flesh shall I see God.
Job 19:25-26

For now is Christ risen from the dead, the first fruits of them that sleep.
1 Corinthians 15:20

Chorus
Since by man came death, by man came also the resurrection of the dead.
For as in Adam all die, even so in Christ shall all be made alive.
1 Corinthians 15:21-22

Accompanato
Behold, I tell you a mystery: We shall not all sleep, but we shall all be changed,
In a moment, in the twinkling of an eye, at the last trump.
1 Corinthians 15:51-52

Air
The trumpet shall sound, and the dead shall be raised incorruptible, and we shall be changed.
For this corruptible must put on incorruption, and this mortal must put on immortality.
1 Corinthians 15:52-53

Recollective
Then shall be brought to pass the saying that is written, Death is swallowed up in victory.
1 Corinthians 15:54

Duet
O death, where is thy sting? O grave, where is thy victory?
The sting of death is sin; and the strength of sin is the law.
1 Corinthians 15:55-56

Chorus
But thanks be to God, who giveth us the victory through our Lord Jesus Christ.
1 Corinthians 15:57

Air
If God be for us, who can be against us?
Romans 8:31

Who shall lay anything to the charge of God's elect? It is God that justifieth.
Who is he that condemneth? It is Christ that died, yea rather, that is risen again, who is at the right hand of God, who makes intercession for us.
Romans 8:33-34

Chorus
Worthy is the Lamb that was slain, and hath redeemed us to God by His blood, to receive power, and riches, and wisdom, and strength, and honour, and glory, and blessing.
Blessing, and honour, glory and power, be unto Him that sitteth upon the throne, and unto the Lamb for ever and ever.
Amen.
Revelation 5:12-14

Upcoming Performances

Orchestra Winds: Poulenc & Stravinsky
with Mark Salaman, piano
January 25, 3:00 PM, Shorecrest Performing Arts Center

Handel: Hercules
February 8, 3:00 PM, University Christian Church

Handel: Brokes Passion
April 10, 7:30 PM, University Christian Church

Handel: Theodora
June 7, 7:00 PM, University Christian Church

Chamber Music Marathon
February 13-15, University Village Barnes & Noble

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

Orchestra Winds: Holst & Hindemith
March 28, 8:00 PM, location to be announced

OS*SCS
1305 Fourth Avenue, Suite 402
Seattle, Washington 98101
(206) 682-5208
oscs@oscs.org
http://www.oscs.org

Orchestra Seattle
Seattle Chamber Singers
George Shangrow, conductor

Messiah
A Sacred Oratorio
by George Frideric Handel

Saturday, December 20, 1997 ♦ 7:00 PM
Sunday, December 21, 1997 ♦ 3:00 PM
University Christian Church

Julia Bonnett, soprano
Stephen Wall, tenor
Kathryn Vinson, alto
Brian Box, bass