What now of the terrors of hell? 
What can the world and sin do to us, 
when we rest in Jesus's hands?

Chorus

Now are you well avenged, 
for, upon the host of your enemies, 
Christ has broken that which was against you. 
Death, devil, sin and hell 
at quite diminished; 
the human race has its place 
at God's side.

**KING FM 98.1**

The Classical Station

**Upcoming Performances**

**Messiah**
Friday, December 18, 1998, 7:00 PM
University Christian Church
Jennifer Driscoll-Holmes, soprano
Carolyn Mast, mezzo-soprano
Howard Parkhouse, tenor
Brian Box, bass

**Abendmusik II**
Sunday, January 24, 1999, 7:00 PM
University Christian Church

**Abendmusik III**
Sunday, June 6, 1999, 7:00 PM
University Christian Church

**OSCS Administration**

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<th>Board of Directors</th>
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<td>Douglas Durfey, vice-president</td>
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<td>Reni Illim, treasurer</td>
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<td>Julie Reid, secretary</td>
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<th>Julia Akerson-Thiel</th>
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<td>Timothy Lunde</td>
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<th>Administrative Personnel</th>
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<tr>
<td>George Shangrow, music director</td>
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<td>Jane Blackwell, box office manager</td>
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<td>Jack Holm, bookkeeper</td>
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**OSCS**

**Christmas Oratorio**

**Sunday, December 6, 1998 • 3:00 PM**

University Christian Church

Terri Richter, soprano
Kathryn Weil, alto
Stephen Wall, tenor
Brian Box, bass
Orchestra Seattle
Seattle Chamber Singers
George Shangrow, conductor

**JOHANN SEBASTIAN BACH**

**Christmas Oratorio, BWV 248**

1685-1750

- **Part I**
  Jauchzet, frohlocket, auf, preiset die Tage!
  For Christmas Day

- **Part II**
  Und es waren Hirten in derselben Gegend
  For the second day of Christmas

- **Part III**
  Herr der Himmels erhöre das Lallen
  For the third day of Christmas

**Intermission**

- **Part IV**
  Fallit mit Danken, fallit mit Loben
  For New Year's Day

- **Part V**
  Ehre sei dir, Gott, gesungen
  For Sunday after New Year's

- **Part VI**
  Herr, wenn die stolzen Feinde schnauben
  For Epiphany

*This concert is being recorded – please help minimize noise by disconnecting signal watches and pages.*

*This performance is made possible in part by: Classic KING FM, Gretchen's Canteen, Davis Wright Tremaine, the King County Arts Commission, and the Corporate Council for the Arts.*

*Special thanks to: David Calhoun, Jeffrey Cohen, Gail Savage and University Christian Church.*
Program Notes

For hundreds of years, Western Christianity celebrated the birth of Jesus and the events surrounding it, not with a single feast day, but with a number of special commemorations occurring on various days throughout the year. On December 26th (Epiphany, the celebration of the coming of the Three Kings), imagine participating in six celebrations of six different events on six different days: first, the birth of the Christ Child (December 25th), then the announcement of the birth to the shepherds by a host of angels (the 26th), the adoration of the baby by the shepherds (the 27th), the circumcision and naming of Jesus (New Year’s Day), the baptism of Jesus (the day after New Year’s Day), and finally, the Magi’s worship of the Holy Child (January 6). On each of these days, you enjoy a cantata by Johann Sebastian Bach, the music of which evokes the events and comments and reflects upon the events and their meanings for the Christian. Now contract these six days and six cantatas into performances on a single program of one afternoon of the chief events of the Christmas story and their accompanying interpretative meditations, and you have Bach’s Christmas Oratorio as you will hear it today. Let it introduce you to and propellingly for the rapidly approaching season of Christmas, and lead you, as you listen, to ask yourself: “How does the Christmas story end?”

Johann Sebastian Bach was born in 1685 in Eisenach, Germany, into a family that had produced church and town-band musicians for generations. In the 1720s, he began his career as a church organist and conductor in the Duke of Weimar. During his nine years in this post (1708–1717), he formed an orchestra, virtuoso and composer. From 1717 to 1723, Bach served the Prince of Anhalt-Cöthen, producing suites, concertos, sonatas for various instruments, a great amount of keyboard music, and the six Brandenburg Concertos. In 1723, Bach married Maria Barbara, the mother of his seven children, died. The composer soon married Anna Magdalena, a young singer who proved to be a loyal and understanding wife, and who provided her mate with thirteen more children.

When he was 38, Bach took the position of Cantor of St. Thomas’ in Leipzig, one of the most important musical posts in Germany. He taught at the choir school, which trained the choristers of the city’s chief churches (he had to teach non-musical subjects as well); he also served as music director, composer, choir-master, and organist of St. Thomas’ Church. In this post, which he held for the rest of his life, Bach composed some monumental masterworks, including the Christmas Oratorio, the St. Matthew Passion, the Mass in b minor, the Musical Offering, and the Art of the Fugue, though he was occupied by the cares of his large family and circle of friends, a very busy social life, and ongoing struggles with the officials of town, school, and church who never recognized that they were dealing with perhaps the greatest musical genius ever born. The composer described himself as living “amidst continual vexation, envy, and persecution...”, but he remained in Leipzig for 27 years. At last, his eyesight failed, and he suffered a stroke followed by a raging fever. He died July 28, 1750, leaving a modest worldly estate, but a stupendous wealth of musical treasures to succeeding generations.

The Christmas Oratorio, for soprano, alto, tenor, and bass soloists, chorus, and an orchestra consisting of keyboard and strings, flutes, several kinds of obbl, bassoon, horns, trumpets, and a continuo (cello and keyboard) accompaniment. The words of individual persons are generally presented by soloists, while those of a group are given to the chorus. The Biblical texts are intermingled with a wonderful variety of pieces: orchestral-companied choruses, diversely-arranged choruses (mostly familiar Christmas hymns), vocal ensemble numbers (several duets, a trio, and a fugal recitative for quartet), an “echo aria” for soprano, echoing soprano and alto, and an atmospheric setting of solo arias and recitative-like ario settings of poetic texts that reflect or comment on the narratives. Nearly all of the six sections begin with a brilliant introductory chorus in a dance-like triple meter. In the second cantata, this introductory chorus is replaced by a beautiful orchestral pastiche in 12/8 time that transports the listener to the lands near Bethlehem above which the angels are about to announce the shepherd.

The Christmas Oratorio is not a holiday entertainment, but true church music, meant to edify and uplift a congregation. Though the overall mood of the oratorio is one of joyful exaltation, Bach stresses the importance of remembering the depth of Christ’s passion, “Herzlich tut mich verlangen” (“My heart is ever yearning”), with which the words, “O Sacred Head, Sore Wounded” are usually associated. This “Good Friday hymn” connects the story of the passion to the exaltation of the entire oratorio (where it is transformed into a triumphal, trumpet-studded choral fantasy). In this way, Bach demonstrates his conviction that Jesus Christ, our Saviour, was exalted to eternal life only through Jesus’ death. The Christmas story does not “end” until Easter Sunday!

Loretta Knowles

Solos

Since arriving in the Pacific Northwest in 1995, soprano Terri Richter has quickly established herself as a leading opera and concert artist. She was a finalist in the 1995-96 Metropolitan Opera National Council Auditions, and was awarded the very fine Mary Levine Memorial Scholarship in 1997. Recently, Ms. Richter has appeared with the Spokane Symphony, Bellevue Philharmonic, and Seattle Symphony, and was chosen as the first member of Seattle Opera’s new Young Artist Program, where she sang Despina in Cosi fan Tutte. She made her Seattle Opera debut last November as Barbarina in The Marriage of Figaro and this season will sing Pamina in their performance of the Magic Flute. Ms. Richter will perform Messiah with the Northwest Sinfonietta later this month, making her Northwest Chamber Orchestra debut in March, and sing the soprano part in Bach’s St. Matthew Passion with OSSCS at Benaroya Hall on Good Friday.

A resident singer of the Pacific Northwest, Stephen Wall has appeared frequently with OSSCS, 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 and Isolde and Mozart’s Magic Flute. This season he makes his debut with Mendelssohn’s Song of the Leagues, and with the Vancouver Symphony in music of Bach and Wagner. Mr. Wall has also sung with the Bellevue Philharmonic, Northwest Chamber Orchestra Seattle Baroque Festival, Seattle Bach Society Company, and the orchestras of Spokane, Everett and Yakima. He has performed in Stravinsky’s Les Noces, Mussorgsky’s Boris Godunov, Rossini’s La Commedia di Matrimonio, and Donizetti’s Lucia di Lammermoor. Last fall he was featured in Portland Opera’s production of Verdi’s Rigoletto. During the 1997-98 season, Mr. Wall sang Handel’s Israel in Egypt, Messiah and Brahms’ Passion with OSSCS; later this season he will return to sing Bach’s St. Matthew Passion on Good Friday at Benaroya Hall.

Orchestra Seattle

Vio.png

Ob.png

Violin

Dajana Akropovic

Alix Davis

Stephe Hegg

Sue Harrig

Fritz Koch

Mark Lutz

Annette Neusen/ Steinbecker

Greta Onofre

Susan Ovens

Jeff/Lee Pedersen

Theo Schaad

Beatrice Dolf

Jim Lurie

Kathleen McWilliam

Colin Eischeid

Timm Garrett

Sharon Hitz

Taina Karr

Oboe

Stephen Corley

Tim Garrett

Sharon Hitz

Taina Karr

Flute

Megan Lyden

Lukas Robato

Bassoon

Jeff Elg

Matthew Wyatt

Sara Ingers

English horn

Tim Garrett

Taina Karr

Timpani

Daniel Ose

Harpichord

Robert Keeshly

Organ

Wanda Griffths

* principal *cosponsor

Seattle Chamber Singers

Soprano

Jennifer Adams

Caroline Briggs

Sue Cobb

Crissa Cugni

Kyla Dyer

Susan Dier

Dina Dourado

Cindy Hoon

Kiki Hood

Loretta Knowles

Jill Krakusa

Regina Lyons

Nancy Lewis

Lien V Van Cheff

Alto

Laila Adams

Sharon Agen

Susan Dier

Cheryl Blackbum

Jane Conklin

Wendy Borton

Deb Curry

Serenity Dyer

Denny Dupey

Tenor

Alicia Chan

Alvin Kroon

Jon Lange

Denise McPherson

Laurie Madill

Sandra Nam

Anne Marie Rawls

Kristin Zimmerman

Mezzo-soprano Kathryn Wael has made a name for herself as a gifted and versatile concert singer. As an early music specialist, she has been a featured soloist with the Philharmonia Baroque, under the direction of Nicholas McGegan, Music at St. John’s in New York, the Magnificat Baroque Orchestra in San Francisco, and the Portland Baroque Orchestra, with whom she was heard in a live NPR broadcast of Messiah. A winner of Musica Sacra’s Bach Vocal Competition, Ms. Wael made her Carnegie Hall debut with this critical acclaim in Bach’s b minor Mass. She has made two solo appearances with the New York Philharmonic, one with Charles Dutoit conducting Dallapiccola’s Canti Caree and Canti Correnti, and the other under Kurt Masur’s baton in Peer Gynt. Ms. Wael is next due to return from Munich, where she appeared as a soprano with the Bavarian Radio Choir, the Concerto Cymbalum of Munich, and the Musici Baroque Orchestra. In the Northwest she has appeared with the Oregon Symphony, the Northwest Chamber Orchestra, Seattle Pro Musica, and OSSCS.

Bass Brian Bo is a native of Washington and received his Master of Music degree in vocal performance from Western Washington University. Mr. Bo has appeared frequently with OSSCS as a soloist, as cantatas and oratorios. Among his career’s performances of Brahms’ Four Last Songs with the WWU Chorale and the leading role in Domino Argento’s opera Posicid from Morocco at the University of British Columbia. He is a regular performer with Northwest Opera Schools, Inc. (NOS) and Seattle Opera’s education program, and made his Seattle Opera solo debut as the Corporal in The Daughter of the Regiment. As part of last season’s conducting heir orchestra’s activities, Mr. Bo joined OSSCS for performances of Israel in Egypt, Messiah, Handel’s Messiah and Te Deum. His Messiah and Messiah and Bach’s St. Matthew Passion on Good Friday at Benaroya Hall.

Seattle Chamber Singers

Tenor

Nancy Lewis

Lien Van Cheff

Alena Fuller

Alan Crocker

Susan Dier

Cheryl Blackbum

Jane Conklin

Wendy Borton

Deb Curry

Serenity Dyer

Denny Dupey

Nancy Lewis

Lien Van Cheff

Alena Fuller

Alan Crocker

Susan Dier

Cheryl Blackbum

Jane Conklin

Wendy Borton

Deb Curry

Serenity Dyer

Denny Dupey

* principal *cosponsor

Bass

Natalie Addison

Andrew Daniels

Douglas Dursell

Stephen Elwes

Peter Henry

Charles Hobson

Janis Lovegren

Lee Koebelie

Shane Stemples

Rick Wyckoff
Program Notes

For hundreds of years, Western Christianity celebrated the birth of Jesus and the events surrounding it, not with a single feast day, but with a number of special commemorations occurring on various days throughout December and January (Epiphany, the celebration of the coming of the Three Kings). Imagine participating in six celebrations of different events on six different days: first, the birth of the Christ Child (December 25th), then the announcement of the birth to the shepherds by a host of angels (the 26th), the adoration of the baby by the shepherds (the 27th), the circumcision and naming of Jesus (New Year's Day), the circumcision and naming of Mary (January 2nd, or New Year's Day), and finally, the Magi's worship of the Holy Child (January 6). On each of these days, you enjoy a cantata by Johann Sebastian Bach, based on the Gospel texts and comments and reflects upon the events and their meanings for the Christian. Now contract these six days and six cantatas into a performance single on a single afternoon of the chief events of the Christmas story and their accompanying interpretative meditations, and you have Bach's Christmas Oratorio as you will hear it today. Let it introduce you to and propel you into the rapidly approaching season of Christmas, and lead you, as you listen, to ask yourself: "How does the Christmas story end?"

Johann Sebastian Bach was born in 1685 in Eisenach, Germany, into a family that had produced church and town-band musicians for generations. At the age of ten, he was appointed as a choir singer in the older brother who was an organist, and who taught young Sebastian music. The boy was endlessly curious about every aspect of the art and how to do it well, he said, "Anyone who works as hard as he works will get just as far.

Bach began his professional career at 18, when be was appointed organist at a church in Arnstadt. At 23, he became court organist and chamber musician to the Duke of Weimar. During his nine years in this post (1708-1717), he developed into an organ virtuoso and composer. From 1717 to 1723, Bach served the Prince of Anhalt-Cöthen, producing suites, concertos, sonatas for various instruments, a great amount of keyboard music, and the six Brandenburg Concertos. In 1720, Bach's wife, Maria Barbara, the mother of his seven children, died. The composer soon married Anna Magdalena, a young singer who proved to be a loyal and capable wife, and who provided her mate with thirteen more children.

When he was 38, Bach took the position of Cantor of St. Thomas' in Leipzig, one of the most important music posts in Germany. Though he taught at the choir school, which trained the choristers of the city's chief churches (he had to teach non-musical subjects as well; he also served as music director, composer, choir-master, and organist of St. Thomas' Church. In this post, which he held for the rest of his life, Bach composed the monumental masterworks, including the Christmas Oratorio, the St. Matthew Passion, the Mass in b minor, the Musical Offering, and the Art of the Fugue, though he was occupied by the cares of his large family and circle of friends in a very busy social life, and ongoing struggles with the officials of town, school, and church who never realized that they were dealing with perhaps the greatest musical genius ever born. The composer described himself as living "amidst continual vexation, envy, and persecution...", but he remained in Leipzig for 27 years. At last, his eyesight failed, and he suffered a stroke followed by a raging fever. He died July 28, 1750, leaving a modest worldly estate, but a stupendous wealth of musical treasures to succeeding generations.

The Christmas Oratorio, for soprano, alto, tenor, and bass solosists, chorus, and an orchestra consisting of keyboard and strings, flutes, several kinds of oboes, bassoon, horns, trumpets, and drums, is completely composed of text from the Gospel of John. Bach was 49. The work is not an oratorio in the usual sense of being a single work based on a dramatic story from the Bible. It comprises a series of lyrical meditations, unified by recitations that tell the Christmas story as it appears in the books of Matthew and Luke (the writer/compiler of the text remains unknown). The oratorio was never performed under Bach as he had it hear it this afternoon -- as a whole and at one time -- but in six parts, as described above. To this composition, Bach transferred almost completely the greater part of the choruses and arias of two secular cantatas, The Choice of Healing and Sound, Yea, Timpanist, Ring Out, Trumpet, written in 1733, the year before the Christmas Oratorio. In this way, he preserved the best numbers of these ephemeral secular cantatas and assured their annual performance within the framework of the church year. Bach's ability to create a new and beautifully-unified work of art out of existing "occasional" compositions is truly remarkable!

Throughout the oratorio, the texts from the New Testament are narrated in a non-theatrical style of "Everyday Life" continuing (cello and keyboard) accompaniment. The words of individual persons are generally presented by soloists, while those of a group are given to the chorus. The Biblical texts are intermingled with a wonderful variety of pieces: orchestral-accompanied choruses, diversely-arranged choruses (most familiar Christmas hymns), vocal ensemble numbers (several duets, a trio, and a fugal recitative for quartet), an "echo aria" for soprano, echoing soprano, and an all-female chorus of soloists and recitativo-like arioso settings of poetic texts that reflect or comment on the narratives. Nearly all of the six sections begin with a brilliant introductory chorus in a dance-like triple meter. In the second cantata, this introductory chorus is replaced by a beautiful orchestral pastiche in 12/8 time that transports the listener to the lands near Bethlehem above which the angels are about to appear to the shepherds.

The Christmas Oratorio is not a holiday entertainment, but true church music, meant to edify and uplift a congregation. Though the overall mood of the oratorio is one of joyful exultation, Bach stresses the importance of God's personal death through the Passion of the Christ, "Herzlich tut mich verlangen" (My heart is ever yearning), with which the words, "O Sacred Head, Sore Wounded" are usually associated. This "Good Friday hymn" reflects the situation of the entire oratorio (where it is transformed into a triumphant, trumpet-studded chorale fantasy). In this way, Bach develops his choruses. This oratorio makes us conscious of the simple and plain human quality of our human only through Jesus' death. The Christmas story does not "end" until Easter Sunday!

--- Lorette Knowles

Solosists

Since arriving in the Pacific Northwest in 1995, soprano Terri Richter has quickly established herself as a leading opera and concert artist. She was a finalist in the 1995-96 Metropolitan Opera National Vocal Competition, and was awarded the very first Mary Levine Memorial Scholarship in 1997. Recently, Ms. Richter has appeared with the Spokane Symphony, Bellevue Philharmonic, and Seattle Symphony. She was chosen as the first member of Seattle Opera's new Young Artist Program, where she sang Despina in Cosi fan Tutte. She made her Seattle Opera debut last November as Barbarina in The Marriage of Figaro and this season will sing Papagena in their performance of the Magic Flute. This fall, Ms. Richter will perform Messiah with the NorthwestSingapore this later month, make her Northwest Chamber Orchestra debut in March, and sing the soprano role of Mary in St. Matthew Passion with OSSCS at Benaroya Hall on Good Friday.

A resident singer of the Pacific Northwest, Stephen Wall has appeared often with OSSCS, including performances of Bach's St. Matthew Passion, St. John's Passion, and the b minor Mass. He has performed with Seattle Opera in Wagner's Tannhäuser and Die Meistersinger von Nürnberg, in Mendelssohn's A Midsummer Night's Dream, and with the Vancouver Symphony in music of Bach and Wagner. Mr. Wall has also sung with the Bellevue Philharmonic, Northwest Chamber Orchestra SEATTLE BACH Festival, Seattle Symphony Company, and the orchestras of Spokane, Everett and Yakima. He has performed in Stravinsky's Le Sacre, Mussorgsky's Boris Godunov, Rossini's La Commedia di Matrimonio, and Donizetti's Roberto il diavolo. Last season he was featured in Portland Opera's production of Verdi's Rigoletto. In the 1997-98 season, Mr. Wall sang Handel's Israel in Egypt, Messiah and Bruckner Passion with OSSCS; last season this winter he will return to sing Bach's St. Matthew Passion on Good Friday at Benaroya Hall.

Orchestra Seattle

Violin
Dajana Akersonovic
Alice Domjan
Stephe Hogg
Mark Lutz
Annette Neusenzweig
George Hamsik
Susan Ovens
Jeff Leaver Pederson
Théo Schaad

Flute
Beatrice Dol
Jim Luic
Kathleen McWilliam*
Colle
Ruth Rensi
Matthew Wyatt
Sass

Oboe
Steve Corellay
Tim Garrett
Sharon Hillaire
Taina Karr

Clarinets
Denea Hyndl
Sharon Fuller
Susan Maloff
Adrienne Thomas McCoy
Cindy Blueham
Jane Andron
Wendy Borton
Deb Curley

Trumpet
Steve Corellay
Sharon Hillaire

Tim Garrett
Taina Karr

Timpani
Daniel Oie
Harpcichord
Robert Keeshly
Organ
Wanda Griffiths
* principal • concernto.ToolStripButton

Mezzo-soprano Kathryn Weld has made a name for herself as a gifted and versatile concert singer. As an early music specialist, she has been a featured soloist with the Philharmonia Baroque, under the direction of Nicholas McGegan, Music at St. John's in New York, the Magnificat Baroque Orchestra in San Francisco, and the Portland Baroque Orchestra, with whom she was heard in a live NPR broadcast of Messiah. A winner of Musica Sacra's Bach Vocal Competition, Ms. Weld made her Carnegie Hall debut with critical acclaim in Bach's b minor Mass. She has made two solo appearances with the New York Philharmonic, one with Charles Dutoit conducting De Falla's Three-Cornered Hat, and the other under Kurt Masur's baton in Peer Gynt. Ms. Weld is returning from Munich, where she appeared as a soloist with the Bavarian Radio Choir, the Consortium Musikum of Munich, and the Munich Baroque Orchestra. In the Northwest she has appeared with the Oregon Symphony, the Northwest Chamber Orchestra, Seattle Pro Musica, and OSSCS.

Bass Brian Box is a native of Washington and received his Master's Degree in vocal performance from Western Washington University. Mr. Box has appeared frequently with OSSCS as a soloist and choristers and concertos. Among his concert performances of Brahms Four Last Songs with the WWU Orchestra and the leading role in Dominico Argento's operatic postcard from Morocco at the University of British Columbia. He is a regular performer with Northwest Opera, Seattle, and OSSCS as well as the Seattle Opera's education program, and made his Seattle Opera solo debut as the Corporal in The Daughter of the Regiment. As part of last season's De Falla's conductor oratorios, Mr. Box joined OSSCS for performances of Israel in Egypt, Messiah, Handel's Messiah and The Christmas Oratorio. Last season his soloist role of the Messiah Messiah and Bach's St. Matthew Passion with OSSCS.

Seattle Chamber Singers

Soprano
Jennifer Adams
Caroline Briggs
Diana Cobbo
Crisa Cugini
Kyle Durrant
Susan Dyer
Dina Durrell
Cindy Fuehr
Kiki Hood
Lorette Knowles
Jill Karraker
Regina Lyons

Tenor
Alicia Chen
Alvin Kroon
Jon Lange
Tim Garrett
Tom O'Neill

Timothy Lunde
Dennis Homan
Laurie Medill
Nedra Audrain
Anne Offensive
Kristin Zimmerman

Bass
Rick Addicott
Andrew Daniellik
Douglas Durasoff
Peter Henry
Charles Hobson
Clyde Jones
Jan Koerboe
John Stansell
Rick Wyckoff

* principal • concernto
Rejoice, exult! Up, glory the days praise what the All Highest this day has done! Set aside fear, forget lamentation, strike and sing of joy and myth! Save the All Highest with glorious choirs! Let us sing with the song of the Lions! Reclitative – Evangelisch It began itself to this day, that a gift from God descended upon your world, that all earth should be saved. And now, let us sing to each other that they are saved. For he who is saved will certainly be saved. And he who is saved will be saved. And the salvation of his salvation is the hymn of salvation. For the All Highest is the song of salvation.

Chorale Ich bin mein eigenes Jesulein, Da mich ein reines Herz hält, Zu ruth in meinem Herzen Sich, dass ich immer vergewisere dich. Rejoice, exult! Up, glory the days praise what the All Highest this day has done! Set aside fear, forget lamentation, strike and sing of joy and myth! Save the All Highest with glorious choirs! Let us sing with the song of the Lions! Reclitative – Evangelisch It began itself to this day, that a gift from God descended upon your world, that all earth should be saved. And now, let us sing to each other that they are saved. For he who is saved will certainly be saved. And he who is saved will be saved. And the salvation of his salvation is the hymn of salvation. For the All Highest is the song of salvation.
Chorus

Rejoice, exult! O glory, the All-Highest, praise what the All-Highest did today. Set aside fear, banish lamentation; let the joy of your heart and joy of my heart fill all the heavens! Serve the All-Highest with glorious choirs! Let all heaven be filled with the Song of the Lord's Congregation.

Recollective – Evangelist

It began with a vision on the 28th of November. We visited the land of Hellenes, where we learned of the vision of the Angel of God, who declared to the Saviour, that he would be born in Bethlehem. We went to the land of the Hellenes, where the Holy Child was born, and the angels sang their hymn of glory. We saw the Shepherds, who were shepherds in the same country, alighting in the field, watching over their flock by night. And to the Angel of the Lord came upon them, and the glory of the Lord shone round about them, and they were sore afraid. And the Angel said to them, Do not be afraid; see, 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, who is Christ the Lord.

Chorale

Break through, oh lightly of motion, and let the heavens dance! You shepherds, look, the sky is opened, because the angel said, that this week shall be your comfort, and thereby subdue the joy and bring peace at last. And the angel said unto them: Fear not, neither be you afraid, 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, who is Christ the Lord.

Recollective – Evangelist

He left the angel of him gen Hellenes future, and spitted the Hebrews out of Jerusalem. But they did not accept the message of the angel.

Chorus

He has His Volk getert, He has his Israel erhellt. Die Seele, die von Jesu Liebe, und unser Leid geteilt. Sadt, Hirt, dies hat er getan; Allein, das treibt ihr hart! Chorale


Duet – soprano, bass


Recollective – Evangelist

And there was Shepherd on the other side of the mountain, who heard the Angel's voice and was also afraid. He said to his flock, Let us go up to the city of David, and see if what the Angel said is true. And he went up and saw the Shepherds, and heard the Angel's voice. And he said to his flock, Let us go up and see.
Chorus
Fell down with thee, fell down with praise before the mercy-seat of the Most High.
The Son of God shall be the Savior and Redeemer of the earth, The Lord of God, who gives the reign and glory of the earth.

Refrain—Evangelist
Take the name of Jesus in faith, believe in him who died for thee, and by faith take thy whole soul in God's name into the kingdom of the East from Jerusalem, saying:

Let Thy glory be hummed, oh God! Let praise and thanksgiving be prepared for Thee. All the earth shall worship Thee, for because our well-being is pleasing to Thee, all our desire is fulfilled, because Thy blessing fills us so gloriously with joy.

Refrain—Evangelist
King of the Jews shall be the beginning of the Judaeo-Roman Empire. For the Lord is King of all the earth, and the Lord shall have dominion in the city.
When Jesus was born in Bethlehem of Judah in the days of Herod, the wise men from the east came to Jerusalem, saying:

Isaiah has foreseen the eating of the flesh of the child, and when you shall find him, bring me word, that I may come and see him also.

Refrain—Evangelist
For you shall not believe in me, unless you see signs and wonderments. The Faithless unceasingly enthralls. Seize thy own grace, but when thou comest, thou shalt understand.

Refrain—Evangelist
For there is no way without thee, unless thou see me in me, and I shall then show thee the way. And when you shall know me, you shall understand.

Refrain—Evangelist
Then Herod called the wise men unto him, and enquired of them diligently when the Star of the East appeared. And they answered and said:
We will put our Trust in Thee alone, for we may understand unharnessed by Thee.

Refrain—Evangelist
No man can be saved, even if he believes in God. We believe in God, and therefore in Christ. We will put our Trust in Thee alone, for we may understand unharnessed by Thee.

Lord, if you know for sure, I love you more than you do, and will ever honor you. What enemy could do me harm with so much grace, and I shall not be afraid. Thou, Jesus, art and shall remain my friend, and we shall then be able to explore Thee in any way.

Refrain—Evangelist
Thou shalt Thy favor's beam within thee, and it will seem to be filled with light.

PART VI
Chorus
How you see so as allure? Can the presence of mine awaking thee in thy fear? Could not you understand me at it rather? For they that do promises to restore the well-being of mankind!
And he gathered together all the chief priests and men of learning, and of them, and that they told him in behalf of Jerusalem! And they assembled in front of the king of the kings, and from under the throne. And they had to go to the king of kings, and from out of thee shall be a name of prince to mankind, and they shall praise thee. And when the time be gone, and when the will of the people be gone, and when the comfort of his people come.

Refrain—Evangelist
And if I will not do this, I will not do it.

Refrain—Evangelist
And if I will not do this, I will not do it.

Refrain—Evangelist
And if I will not do this, I will not do it.

Refrain—Evangelist
And if I will not do this, I will not do it.

Refrain—Evangelist
And if I will not do this, I will not do it.
Fall down with the reins, fall down with praise
before the mercy-seat of the Most High.
The Son of God
will be the Savior and Redeemer of the earth.
The circle of God
quenches the rage and fury of the wind.

But when eight days were accomplished, that the child should be circumcised, it was given him the name of Jesus, which was given him by the angel before he was conceived in his mother's womb.

Immanu, oh sweet word!
Jesus is my shepherd,
Jesus has given himself to me,
Jesus shall smite error before ever
after I have met Jesus my joy.
Jesus, my joy.
Jesus rescues heart and beard.
Jesus, Thou dost clothe me!
Comes I will embrace thee with joy,
betrothed of my soul,
my heart shall never be free,
for that Thou gavest Thyself for me,
thence we make Thee to joy.

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thence we make Thee to joy.
Upcoming Performances

**Messiah**
Friday, December 18, 1998, 7:00 PM
University Christian Church
Jennifer Driscoll-Holmes, soprano
Carolyn Mcla, mezzo-soprano
Howard Farkas, tenor
Brian Box, bass
HANDEL: Messiah

**Abendmusik II**
Sunday, January 24, 1999, 7:00 PM
BACH: Cantata No. 189

**Abendmusik III**
Sunday, June 6, 1999, 7:00 PM
BACH: Orchestral Suite No. 3

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**St. Matthew Passion**
Good Friday, April 2, 1999, 7:00 PM
S. Mark Taper Foundation Auditorium
Bemaya Hall
Christopher Cook, Evangelist
Erich Presser, Jesus
Terri Richter, soprano
Emily Lunde, alto
Stephen Wall, tenor
Brian Box, bass

**BACH/Stokowski:**
Toccata and Fugue in d minor
RACHMANINOV: Piano Concerto No. 3
PROKOFIEV: Symphony No. 5

**Director's Choice**
Saturday, May 1, 1999, 8:00 PM
Sunday, May 9, 1999, 4:00 PM
Nippon Kyo Theater
STRAVINSKY: A Soldier's Tale
MENOTTI: The Unicorn, the Gorgon and the Manticore

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**ORCHESTRA SEATTLE**
**SEATTLE CHAMBER SINGERS**
**GEORGE SHANGROW, MUSIC DIRECTOR**

**THIRTIETH ANNIVERSARY SEASON**

**CHRISTMAS ORATORIO**
Sunday, December 6, 1998 • 3:00 PM
University Christian Church

**Johann Sebastian Bach**
Christmas Oratorio, BWV 248
1685-1750

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**Part I**
Jauchzet, frohlocket, auf, preiset die Tage!
For Christmas Day

**Part II**
Und es waren Hirten in derselben Gegend
For the second day of Christmas

**Part III**
Herrschers des Himmels erhöre das Lallen
For the third day of Christmas

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**Intermission**

**Part IV**
Fäll mit Danken, fällt mit Loben
For New Year's Day

**Part V**
Ehre sei dir, Gott, gesungen
For Sunday after New Year's

**Part VI**
Herr, wenn die stolzen Feinde schnauben
For Epiphany

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This concert is being recorded – please help minimize noise by disconnecting signal watches and pages.
This performance is made possible in part by: Classic KING-FM, Gretchen's Cafe, Davis Wright Trattner, the King County Arts Commission, and the Corporate Council for the Arts.
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