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MESSIAH

SUNDAY, DECEMBER 2, 2007 – 3:00 PM 
FIRST FREE METHODIST CHURCH

Catherine Haight, soprano 
Melissa Plagemann, mezzo-soprano 
Stephen Wall, tenor 
Brian Box, baritone 
Robert Kechley, harpsichord 
ORCHESTRA SEATTLE 
SEATTLE CHAMBER SINGERS 
George Shangow, harpsichord/conductor

GEORGE FRIDERIC HANDEL (1685-1759)

MESSIAH

Symphony 
Accompanist: "Comfort ye" Air: "Every valley shall be exalted" Chorus: "And the glory of the Lord" Accompanist: "This saith the Lord of hosts" Air: "But who may abide" Chorus: "And He shall purify" Recitative: "Behold, a Virgin shall conceive" Air and Chorus: "O thou that tatest" Accompanist: "For behold, darkness" Air: "The people that walked in darkness"

- Intermission -

Chorus: "Behold the Lamb of God" Air: "He was despised" Chorus: "Surely he hath borne our griefs" Air: "And with his stripes" Chorus: "All we, like sheep" Air: "All they that see Him" Chorus: "He trusted in God" Air: "Thy rebuke hath broken His heart" Air: "Behold, and see if there be any sorrow" Chorus: "He was cut off" Air: "Thou wast not as He wished" Chorus: "Hallelujah"

- Intermission -

Air: "I know that my Redeemer liveth" Chorus: "Since by man came death" Accompanist: "Behold, I tell you a mystery" Air: "The trumpet shall sound" Recitative: "Then shall be brought to pass"

Duet: "O death, where is thy sting?" Chorus: "But thanks be to God" Air: "If God be for us, who can be against us?" Chorus: "Worthy is the Lamb"

Please disconnect signal watches, pagers and cellular telephones. Thank you. Use of cameras and recording equipment is not permitted in the concert hall.
Soprano Catherine Haight is a favorite of Seattle audiences, having performed with a variety of Northwest musical groups over the past sixteen years. In June of 2003, she was privileged to sing with the soloist along with Jane Eagle and Vinson Cole as a part of the gala program that officially opened McCaw Hall, Seattle’s new opera house.

Ms. Haight has been a featured soloist with Pacific Northwest Ballet in their productions of Carl Off’s Camina Burana for over ten years and these performances have taken her to the Kennedy Center, and Melbourne, Australia, where she received glowing reviews. Ms. Haight is especially familiar with the Baroque repertoire, having performed most of the major works of Bach and Handel, but she is equally at home with the composers of the Classical and Romantic eras. A frequent performer with OSSCS, she will perform the soprano solo in The Seasons by Haydn later this year. She has made three recordings, including Messiah, with OSSCS and conductor George Shangrow. Ms. Haight is a member of the voice faculty at Seattle Pacific University.

Melissa Plageman, mezzo-soprano, performs frequently throughout the Pacific Northwest, and has appeared with some of the area’s finest ensembles, including the Seattle Symphony, Tacoma Opera, Orchestra Seattle, Seattle Opera, Seattle Chamber Choral, Kitsap Opera, and NOISE, among others. Recent opera roles for Ms. Plageman include Hänsel in Humperdinck’s Hänsel und Gretel, Carmen in semi-staged scenes with the Seattle Symphony, Dorabella in Così fan Tutte, Rosina in Rossini’s Il Barbiere di Siviglia, and Nicklausse in Offenbach’s Les Contes d’Hoffmann. Equally at home on the concert stage, she has performed in several recent productions of Mozart’s Requiem, as well as Copland’s In the Beginning, and Saint-Saëns’ Christmas Oratorio, among others. Ms. Plageman has a special interest in music of the Baroque era, and has performed several masterpieces of J.S. Bach, including both Passions, the B Minor Mass, and Magnificat in D, as well as several of his Cantatas. She has also been featured at Seattle’s annual Twelfth Night Bach Marathon, in Seattle, singing Bach’s Cantatas #8 and J.C. Bach’s solo cantata, Ach, dass ich Wassers gnug. Other Baroque oratorio repertoire includes Vivaldi’s Gloria and Magnificat, and the 1620 Vesperes by Monteverdi which she will sing with OSSCS this December.

Tenor Stephen Wall has appeared frequently with Orchestra Seattle and the Seattle Chamber Singers since 1988. He has been featured in leading and supporting roles with Seattle Opera, Portland Opera, Utah Festival Opera, and Tacoma Opera, and has sung with the symphonies of Seattle, Vancouver, Spokane, Everett, Bellevue, Yakima, Pendleton, Great Falls and Sapporo (Japan). Mr. Wall appears on the OSSCS recording of Handel’s Messiah and sang the role of Joe in Seattle Opera’s heralded production of La Fanciulla del West.

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PART I

Symphony
Accompanist
Washington State College Orchestra, Choir of the Sound, and has performed with Rudolf Nureyev singing Mahler’s Songs of a Wayfarer, Mr. Nureyev’s dance. He has collaborated with OSSCS in such works as Bach’s St. Matthew Passion, St. John Passion, and Christmas Oratorio, the world premieres of Huntley Basin’s Mark Passion and The Mass of Life and Death, and is featured on the OSSCS recording of Handel’s Messiah. The regional winner of San Francisco Opera’s 1988 Merola Opera Program, he made his Seattle Opera debut as the Corporal in Donizetti’s Daughter of the Regiment. For Tacoma Opera, Mr. Box created the role of Franz in Carol San’s The Pied Piper of Hamelin. He has also performed extensively with Seattle Opera’s education program and Northwest Opera in the Schools.

Conductor and Music Director George Shangrow founded the Seattle Chamber Singers in 1969 and Orchestra Seattle in 1979. A musician with a broad range of skills, Mr. Shangrow studied conducting, Baroque performance practice, harpsichord, and composition at the University of Washington. He began his professional conducting career at age 18 and has appeared as guest conductor with the Seattle Symphony, Northwest Chamber Orchestra, Tacoma Opera, Rudolf Nureyev and Friends, East Texas University Opera, Oregon Symphony and the Sapporo (Japan) Symphony. He has conducted world premieres of six operas and numerous other orchestral and choral works. Mr. Shangrow is a frequent lecturer throughout the Northwest and has served on the faculty of the Seattle Conservatory of Music, where he taught Music History, Conducting, and Literatur. He concertizes frequently as part of the Coho’s Shangrow Duo with flutist Jeffrey Cohan. Having toured Europe several times as keyboardist and conductor, he is a sought-after accompanist and has appeared in concert on the piano and harpsichord with many noted soloists and ensembles such as El Trió Grande, the Krons Quartet, Northwest Chamber Orchestra, and the Seattle Symphony. Seattle music lovers also remember him as a regular announcer on Classical KMGO and host of Live By George. Mr. Shangrow has recorded for London, Voyager, Edel, Sonic Windows, and Lyman Digital.

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, Counselor, The mighty God, The everlasting Father, The Prince of Peace.

Isaiah 9:5-6

Pifa (Pastoral Symphony)
Recitative – Accompanist
There were shepherds abiding in the field, keeping watch over their flock by night.

Luke 2:8-9

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

Luke 2:10

Recitative
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, good will toward men.

Luke 2:14

Air
Rejoice greatly, O daughter of Zion; shout, O daughter of Jerusalem; behold, thy King cometh unto thee.

Zechariah 9:9-10

Recitative
Then shall the eyes of the blind be opened, and the ears of the deaf be unstoppted.

Isaiah 35:5-6

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

Luke 2:13

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

Isaiah 40:11

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

Matthew 11:28-29

Hke is yoke upon you, and learn of Him; for He is meek and lowly in heart: and ye shall find rest unto your souls.

Matthew 11:29

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
Air
Why do the nations so furiously rage together: why do the people imagine a vain thing? The kings of the earth rise up, and the rulers take counsel together against the Lord, and against His anointed. Psalms 2:1-2
Chorus
Let us break their bonds asunder, and cast away their yokes from us. Psalms 2:3
Recitative
He that dwelleth in heaven shall laugh them to scorn: the Lord shall have them in derision. Psalms 2:4
Air
Thou shalt break them with a rod of iron; thou shalt dash them in pieces like a potter’s vessel. Psalms 2:9
Chorus
Hallelujah, for the Lord God Omnipotent reigneth, Hallelujah! Revelation 19:6
The Kingdom of this world is become the Kingdom of our Lord, and of His Christ; and He shall reign for ever and ever, Hallelujah! Revelation 11:15
King of Kings, and Lord of Lords, and He shall reign for ever and ever, Hallelujah! Revelation 19:16

PART III
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 trumpet. 1 Corinthians 15:22-23
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
Recitative
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

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- Lorettie Knowles
Musician and writer Christopher Hogwood admits that "The turbulent state of Handel's manuscript, the blots, erasures and emendations that litter the page right to the final bars give enough evidence of tempestuous creation to tempt any romantic 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 28 with the completed score of Messiah in his traveling bags, but it was not until April 27, 1742, that the oratorio was premiered. Seven hundred people were able to squeeze into Dublin's Musick Hall in Fishamble-street to hear the work performed by the choirs of Dublin's two cathedrals (totaling fewer than forty men and boys) and the string band (reinforced occasionally by trumpets and timpani — oboe and bassoon parts were written later), all directed from the keyboard by Mr. Handel himself. The work created a sensation: "Words are wanting to express the exquisite Delight it afforded to the admiring crowded Audience," exulted Faulkner's Journal. "The Sublime, the Grand, and the Tender, adapted to the most elevated, majestic and moving Words, conspired to transport and charm the ravished Heart and Ear. Handel divided his share of the proceeds (about £400), as did the other performers, among Dublin's three most important charities.

Messiah is unique among Handel's works, being his only biblic al oratorio using texts from the New Testament, and his only "Christian-contemplative" oratorio. Although the text is not a dramatic but an epic-lyric poem celebrating Christian redemption, Handel's musical approach in setting Jennens' libretto was decidedly dramatic. The work's parts recall the three acts of Italian operas, and the oratorio is indeed a piece designed by a seasoned operatic professional to "entertain," in the best sense of the word, 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, rearranging, and transforming into "duet-choruses" (such as "And he shall purify") some passages from his own Italian love duets. In the "Pastoral Symphony" (No. 8) that introduces the shepherds, Handel alludes to the music of the "pfifferant," the country bagpipers who descend the Italian mountains during the Christmas season to play in village streets. Handel employs German musical ideas, particularly in the music describing Jesus' suffering and death, where the jagged dotted rhythms and forceful harmonies have a particularly German expressive quality. In that great "conductor's march," the "Hallelujah Chorus," melodic fragments echoing the German chorale "Wacht auf" may be heard in "The kingdom of this world" and in "And he shall reign for ever and ever." Handel's melodic shapes, vocal treatment and grand anthem-like choruses, and text-setting display the

George Frederic Handel, renowned in his day as an organist and as a highly prolific writer of Italian operas and English oratorios, was born in Germany in 1685 about a month before J.S. Bach. He received his musical training in Italy, and later became 18th-century England's "national composer." Between February and November 1741, Handel, suffering at the age of 56 from various ailments, both 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 choristers through 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 Handel's oratorios Israel in Egypt and Saul, gave the struggling Handel the libretto of Messiah, a compilation of biblical texts from both the Old and New Testaments.

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 Jesus' suffering, death, resurrection, 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 Messiah's composition, biographer Jonathan Keates observes in his 1992 book, Handel: The Man and Music, that "eternalized visions of the elderly master refusing food, weeping into the semiquavers and having angelic hallucinations are mostly moonshine."
GEORGE FREDERIC HANDEL

**Messiah**

Handel was born in Halle, Germany, on February 23, 1685, and died in London on April 14, 1759. He composed Messiah between August 22 and September 14 of 1741. The oratorio was first performed in Dublin on April 15, 1742, under the direction of the composer. In addition to a quartet of vocal soloists and choir, the work is scored for 2 oboes, bassoon, 2 trumpets, timpani, harpsichord and strings.

Dr. Charles Burney, an 18th-century English music historian, wrote that Handel's oratorio, Messiah, "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 succeeding managers of Oratorios more than any single musical production in this or any other country." We believe that your musical experience will be enriched, and that you will hear with special delight our unique interpretation of one of the most famous of all musical compositions.

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— Lorettine Knowles

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A native of Washington, baritone BRIAN BOX received his Master's degree in vocal performance from Western Michigan University in 1996. Since then, he has performed frequently with many Northwest ensembles, including OSSCS, Seattle Choral Company, Seattle Pro Musica, Bellevue Chamber Chorus, and Choir of the Sound, and has performed with Rudolf Nureyev singing Mahler's Song of a Wayfarer, Mr. Nureyev's dance. He has collaborated with OSSCS in such works as Bach's St. Matthew Passion, St. John Passion, and Christmas Oratorio, the world premieres of Hurlbury Beyond Mark Passio and The Mass of Life and Death, and is featured on the OSSCS recording of Handel's Messiah. The regional winner of San Francisco Opera's 1998 Merola Opera Program, he made his Seattle Opera debut as the Corporal in Donizetti's Daughter of the Regiment. For Tacoma Opera, Mr. Box created the role of Franz in Carolan's The Pied Piper of Hamelin. He has also performed extensively with Seattle Opera's education program and Northwest Opera in the Schools.

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MAESTRO’S CIRCLE [$10,000 or more]
Barbara & Eugene Kloter

COMPOSER’S CIRCLE [$5,000-$9,999]
Ellen Kaleas & Gary Roberts
Allen & Christine Rickett
Liesel von Cleve

CONCERTO CIRCLE [$2,500-$4,999]
Geovani & Betty Hockett
Tony & Karin Rogers
Seattle Office of Arts & Cultural Affairs
David Zoploka & Lindsy Brown

CADENZA CIRCLE [$1,000-$2,499]
Christopher Bade
Jane Blackwell
Boeing Gift Matching Program
Caterpillar Insurance Group
Crease Cugino
Alex & Home Cugino
Lynn Huf
Lakewide Miami Recovery Centers
Mary Family Foundation
Nancy Shafran
Jenel & Michael Showalter
George Weilerstein
Weimann Studios

VENACE [$500-$999]
Anonymous
David Brooks
Greg Cano & Barbara Linder
Susan Carpenter & Hal Beals
William & Delane Lee Cumming
Beatrice Dall
Dean Druggel
John Edwards, MD
Craig & Deanne Frye
Phillip Gladfelder
Harpel & Hovanes
Susan Henning
Pritz Vilmot
Danie Lee
Nancy Lewis
Mark Lutz
Larry & Jill Maxney
Monsignor Pastoral Gifts Program
Ann Miliam
Northwest Hydronic Heating
Kenneth & Elizabeth Robertson
Jerry & Lisa Sama
Rich & Mary Schmittmacher
Gardon Shecca
Jeff & Melissa Threlkeld
Ann Thompson

PRESTO [$250-$499]
David & Julie Brewer
Ronald & Mari Carson
Ralph & Sue Cole
Michael & Lucy Copass
Pete Curdell
Nancy Dithworth
Mary Virginia Dombrowski
Audrey Don
David & Susan Dunn Owens
Walbot & Linda Fries
Farhad Ghetta
Michael Grummett

Steve & Katie Sauter Messick
David & Candace Holmes
Jean & Joe Johnson
Robert & Jill Kravitz
Theodore & Pamela Kummert
Frances Kwig
Al & Judith Lawrence
Theodora Lott & Paul Blitzer
H. J. Lurie
Mark Lutz
Laura Medlir & David Savage
Dennisa & Jean Moore
Thomas Neibert
Hans & Lyn Sauer
Tim & Barbara Schaad
Candice Sennett
Alexander & Jane Stevens
Sali Tashbuch
Art & Julie Torgy Thiel
David & Reba Ubeday
David & Patrice Verbraken
Matthew Wyatt & Bonnie Light

ALLEGRO [$100-$249]
Anonymous
Andrew & Sally Bell
Randy Apel & Deborah DeCort
Isaiah & Debbie Steer
Andrew Blackwell
Stephen Brady & Judith Cohen
Colleen Childs
Michael & Patricia Clarke
Clayton & Carol Cook
William & Helen Dallin
Kyle Delamere
Richard & Judy Doff
Daniel & Kathleen Dow
William & Revelle Dunlop
Del & Mary Jane Elliott
Ann Erickson
David Franklin
Phyllis Frog
Fay Griffin
Clifford & Mary Girnoll
Josephine Hansen
N. Michael & Monamen Hansen
Charlotte Hood
Peggy & Rick Hudson
Rena Iwin & Thomas Roth
Mark Jennings & Ingrid Grenenherger
Syke Johnson & Norman Lundin
Jean Marie & Christopher Kent
Olga Klein
William & Ruth Krozhke
Jason Rup
David & Peggy Kurtz
Gerard & Barbara Laugia
Alice Laughton
Timothy Lundy
Bob & Eileen Lusk
Lila Mouton May
Jim & Adrienne McCoy
Howard & Audrey Morrell
Christine Moss
Lansay & Isad Namona
Christ & Teree Pierce
Louis & Ruth Pusches
Gustav & Claire Raum
Richard & Joan Reed

Hugh & Susan Rthenbach
Mary Kay Richter
Margaret Sargent
Anne Roberts
Victor Roger
Brian Rustall
Roger & Mary Sackett
Gary & Beverly Sheridan
George & Martha Shuman
Klaus & Janet Siebold
Sandia & Albert Smith
Frank Steckhouse
Melissa Underhill
Peter & Tatiana Van der Meulen
Harry & Jean Vye
Karl Wee & Stephen Tashell
Douglas & Ingrid Weir
D.W. & Helen Wilson
Nancy & Jerry Worthing
Wilson & Barbara Wyant
Janet Young

PIANO [$50-$99]
Phyllis Alpert
Alfred & Joan Andes
David Barnes
Michael & Dana Basomunt
Victor Bennett
Matthew Blackwell
Kurt Bravewind, MD
Marc Fichetba
Gene Frog & Lisa Faulktd
Deborah Gies & Charles Simrell
Richard & Susie Hall
James & Florence Harris
Linda Helfend
Peter & Jane Hesle
Brandi Hires
Karl Holmboe
Houston & Robert Gibbs
Jim & Elin Larsen
Hubert Lut
Stanton & Carol Merrell
Dick & Karen Miller
Barbara Pudlicombe
Eric & Karen Richter
Richard & Carol Riediger
Eric & Karen Richter
Lorraine & Louis Rokett
John & Ruth Rug
Joan Sargent
Valerie Ann Taylor
William & Kathleen Tew
Kathleen Turner & John Westgud
Douglas & Susan Woods
Mary Van Garet
Rob & Lorraine Wetzstein
Stephen Wiles
Frank & Gail Wink

PIANISSIMO [$10-$49]
Theodora & Ruth Beck
Sidney Bound & Charles Ford
Tom Casey
Beverly Gleyart & Ed Parker
Gilbert Hernandez
Clifford & Mary Jerott
Cynthia Johnson
Jana Marlow Music
Patricia McPeek

Henry Noble
Minnie Rockefeller
Ellen Smith
John Stevens
Olaf Wedelstad
Nancy White
Sue Wong

CATALOGUE OF DONORS

DUES IN HONOR OF
Kathi Hood

IN MEMORIAM
Georgia Curtiss
Karen M. Fent
Rue, Diera Koch
Richard Lewal
Tim Prior
Gordon Ridgeway
Reba Shangrow
John Storholt
Roy & Lottie Stephens

MESSIAH

SUNDAY, DECEMBER 2, 2007 - 3:00 PM
FIRST FREE METHODIST CHURCH

Catherine Haight, soprano
Melissa Plagemann, mezzo-soprano
Stephen Wall, tenor
Brian Box, baritone
Robert Kecheley, harpsichord

OSCEOLA SEATTLE CHAMBER SINGERS
George Shangrow, harpsichord/conductor

GEORGE FRIDERIC HANDEL (1685-1759)
Messiah

Symphony
Accompanist: “Comfort ye”
Air: “Every valley shall be exalted”
Chorus: “And the glory of the Lord”
Accompanist: “Thus saith the Lord of hosts”
Air: “But who may abide”
Chorus: “And He shall purify”
Refractive: “Behold, a Virgin shall conceive”
Air and Chorus: “O thou that tellest”
Accompanist: “For behold, darkness”
Air: “The people that walked in darkness”

Symphony
Chorus: “Behold the Lamb of God”
Air: “He was despised”
Chorus: “Surely He hath borne our griefs”
Air: “And with His stripes”
Chorus: “All we, like sheep”
Accompanist: “All they that see Him”
Chorus: “He trusted in God”
Refractive: “Thy rebuke hath broken Heth”
Air: “Behold, and see if there be any sorrow”
Chorus: “He was cut off”
Air: “But Thou didst not leave”
Chorus: “Lift up your heads”

Symphony
Refractive: “Unto which of the angels”
Air: “Let all the angels”
Chorus: “How beautiful are the feet”
Chorus: “The Lord gave the word”
Air: “How beautiful are the feet”
Accompanist: “Thy sound is gone out”
Air: “Why do the nations”
Chorus: “Let us break their bonds asunder”
Refractive: “He that dwelleth”
Air: “Thou shall break them”
Chorus: “Hallelujah”

Intimism
Air: “I know that my Redeemer liveth”
Chorus: “Since by man came death”
Accompanist: “Behold, I tell you a mystery”
Air: “The trumpet shall sound”
Refractive: “Then shall be brought to pass”

Duet: “O death, where is thy sting?”
Chorus: “But thanks be to God”
Chorus: “If God be for us, who can be against us?”
Chorus: “Worthy is the Lamb”

Please disconnect signal watches, pages and cellular telephones. Thank you.
Use of cameras and recording equipment is not permitted in the concert hall.