



**Orchestra Seattle  
Seattle Chamber Singers**  
George Shangrow, music director

present

# J.S. Bach Christmas Oratorio

December 17th & 19th, 1993  
First Free Methodist Church

**Featured soloists:**

Juliana Rambaldi ▶ soprano  
Emily Lunde ▶ alto  
Stephen Wall ▶ tenor  
Brian Box ▶ bass

Cantata No. 1 \* For Christmas Day

Cantata No. 2 \* For the Second Day of Christmas

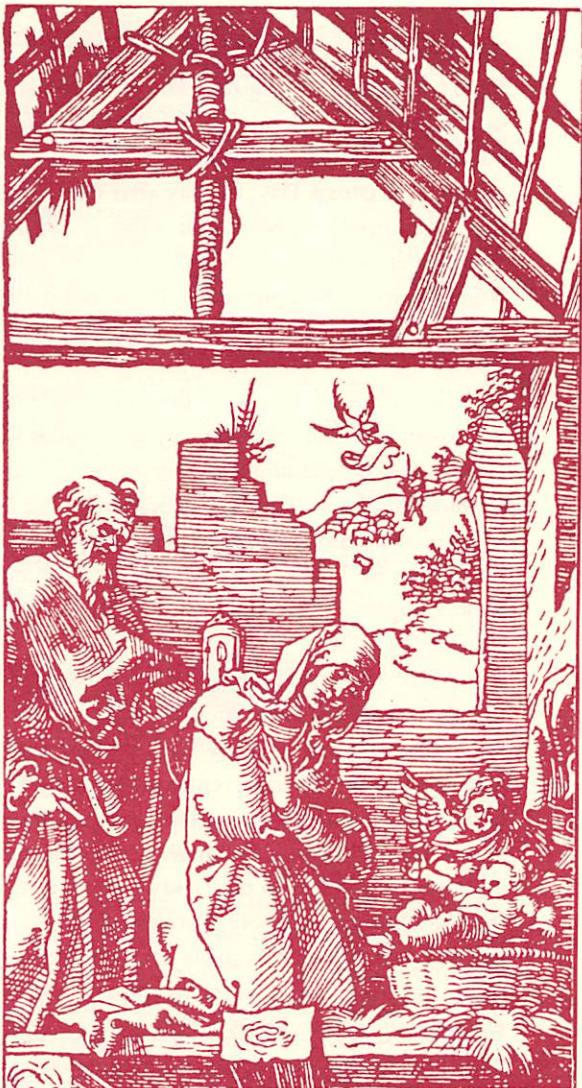
Cantata No. 3 \* For the Third Day of Christmas

Cantata No. 4 \* For the Feast of the Circumcision/New Year's Day

Intermission

Cantata No. 5 \* For the Sunday After New Year's Day

Cantata No. 6 \* For the Feast of Epiphany



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# Program Notes

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

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

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

Even though the work is called an oratorio (a musical setting of a bible story) there is a lack of character roles in the *Christmas Oratorio*. In the *St. Matthew* and *St. John Passions*, Bach included specific character roles like Judas, Peter, Jesus and Pilate; and had the chorus act as high priests and the rabble witnessing the trial and crucifixion of Christ. In the *Christmas Oratorio*, the soloists only reflect upon the story rather than become part of the action, and the chorus never serves as a crowd. An exception to this is when the bass soloist sings the words of the deceitful King Herod addressing the wise men. It is interesting to note that the other great oratorio composer of the day, Handel, also

chose to eliminate character roles for *Messiah*, his work containing the Christmas story. This was a huge departure from his earlier, very successful oratorios based on Old Testament stories.

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

Bach was regularly called upon to compose festive works in honor of visiting dignitaries or royal persons' birthdays. These occasional pieces were usually fated to only a few or single performances, but Bach had composed great music for those works, and the *Christmas Oratorio* was a perfect chance to bring some of that music back to life. No's 4, 19, 29, 36, 39, and 41 were taken from "Hercules auf dem Scheidewege", written in 1733 for the birthday of Prince Friedrich Christian of the Dresden court. No's. 1, 8, 15 and 24 are from "Tönet ihr Pauken", also written in 1733 for the birthday of Queen Electress Maria Josepha. No. 47 is from "Preise dein' Glücke" written in October of 1734 when King Augustus III visited Leipzig: So it was that eleven numbers, originally written for earthly royalty, were adapted to celebrate the birthday of the Heavenly King. In addition to the numbers borrowed from the secular cantatas, seven other bits were borrowed from sacred cantatas. However, the numbers newly composed specifically for the *Christmas Oratorio* include the very important "Pastoral Symphony", the chorus "Ehre sei Gott in der Höhe" ("Glory to God in the Highest) and the alto aria "Schliesse mein Herz" (Keep My Heart), not to mention all the Evangelist's recitatives.

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

by Kay Benningfield

# Text Translation

## Cantata No. 1

### 1. Chorus

Jauchzet, frohlocket! auf, preiset die Tage!  
Rühmet, was heute der Höchste getan!  
Lasset das Zagen, verbannet die Klage,  
Stimmet voll Jauchzen und Fröhlichkeit an!  
Dienet dem Höchsten mit herrlichen Chören,  
Lasst uns den Namen des Herrschers verehren!

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

### 2. Recitative – Evangelist

Es begab sich aber zu der Zeit, dass ein Gebot von dem Kaiser Augusto ausging, dass alle Welt geschätzen würde, und jederman ging, dass er sich schätzen liesse, ein jeglicher in seine Stadt. Da machte sich auch auf Joseph aus Galiläa, aus der Stadt Nazareth, in das jüdische Land zur Stadt David, die da heisset Bethlehem; darun, dass er von dem Hause and Geschlechte David war, auf dass er sich schätzen liesse mit Maria, seinem vertrauten Weibe, die war schwanger. Und als sie daselbst waren, kam die Zeit, dass sie gebären sollte.

And it came to pass at this time, that a decree went out from Caesar Augustus, that all the world should be taxed; and everyone went to be taxed, each to his own city. Then also Joseph arose from Galilee, from the city of Nazareth, into the land of Judaea, to the city of David, which is called Bethlehem; because he was of the house and lineage of David; and he took with him to be taxed Mary, his espoused wife, who was with child. And when they were there, the time came that she should be delivered.

### 3. Recitative – Alto

Nun wird mein liebster Brautigam,  
Nun wird der Held aus Davids Stamm  
Zum Trost, zum Heil der Erden  
Einmal geboren werden.  
Nun wird der Stern aus Jakob scheinen,  
Sein Strahl bricht schon hervor;  
Auf, Zion! und verlasse nun das Weinen,  
Dein Wohl streigt hoch empor.

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

### 4. Aria – Alto

Bereite dich, Zion, mit zärtlichen Trieben  
Den Schönsten, den Liebsten bald bei dir zu seh'n.  
Deine Wangen müssen heut' viel schöner prangen,  
Eile, den Bräutigam sehnlichst zu lieben.

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

### 5. Chorale

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

How shall I then receive thee?  
How may I greet thee now?  
O thou desire of all the world,  
O jewel within my heart!  
O Jesu, Jesu, set down  
Thy torch beside me here,  
That thine own will and pleasure  
Be now to me made clear.

### 6. Recitative – Evangelist

Und sie gebar ihren ersten Sohn, und wickelte ihn in Windeln,  
und legte ihn in eine Krippe, denn sie hatten sonst keinen  
Raum in der Herberge.

And she brought forth her first-born son, and wrapped him in swaddling clothes, and laid him in a manger, because there was no other room for them in the inn.



### **7. Chorale (Women's) and Recitative – Bass**

Er ist auf Erden kumen arm,  
Wer kann die Liebe recht erhöh'n,  
Die unser Heiland für uns hegt?  
Dass er unser sich erbarm',  
Ja, wer vermag es einzuschien,  
Wie ihn der Menschen Leid bewegt?  
Uns in dem Himmel mache reich  
Des höchsten Sohn kommt in die Welt,  
Weil ihm Heil so wohl gefällt,  
Und seinen lieben Engeln gleich.  
So will er selbst al Mensch geboren werden.  
Kyrieleis!

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

### **8. Aria – Bass**

Grosser Herr und starker König,  
Liebster Heiland, o wie wenig  
Achtet du der Erden Pracht.  
Der die ganze Welt erhält,  
Ihre Pracht und Zier erschaffen,  
Muss in harten Krippen schlafen.

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

### **9. Chorale**

Ach, mein herzliebes Jesulein!  
Mach' dir ein rein sanft Bettelein,  
Zu ruhn in meines Herzens Schrein,  
Dass ich nimmer vergesse dein.

Little Jesu, heart's beloved,  
Make thyself a clean, soft cradle,  
Within my heart's own shrine to rest,  
That I thee never may forget,

### **Cantata No. 2**

### **10. Symphony – Shepherd's Music**

### **11. Recitative – Evangelist**

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

And there were shepherds in the same country abiding in the field, keeping watch over their flocks by night. And lo, the angel of the Lord shone round about them, and they were sore afraid.

### **12. Chorale**

Brich an, o schönes Morgenlicht,  
Und lass den Himmel tagen!  
Du Hirtenvolk, erschrecke nicht,  
Weil dir die Engel sagen:  
Dass dieses schwache Knäbelein  
Soll unser Trost und Freude sein,  
Dazu den Satan zwingen  
Und letztlich Frieden bringen.

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

### **13. Recitative – Evangelist**

Und der Engel sprach zu ihnen:

And the angel said unto them:

Der Engel:

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

Fear not; behold, I bring you good tiding 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.

Was Gott dem Abraham verheissen,  
Dass lässt er nun dem Hirten-Chor  
Erfüllt erweisen.  
Ein Hirt hat alles das zuvor  
Von Gott erfahren müssen.  
Und nun muss auch ein Hirt die Tat,  
Was er damals versprochen hat,  
Zuerst erfüllt wissen.

Frohe Hirten, eilt, ach eilet,  
Eh' ihr euch zu lang' verweilet,  
Eilt, das holde Kind zu seh'n.  
Geht, die Freude heisst zu schön,  
Sucht die Anmut zu gewinnen,  
Geht, und labet Herz and Sinnen.

Schaut hin! dort liegt im finstern Stall,  
Dess' Herrschaft gehet überall.  
De Speise vormals sucht ein Rind,  
Da ruhet jetzt der Jungfrau'n Kind.

So geht denn hin! ihr Hirten geht,  
Dass ihr das Wunder seht;  
Und findet ihr des Höchsten Sohn  
In einer harten Krippe leigen:  
So singet ihm bei seiner Wiegen  
Aus einem süßen Ton  
Und mit gesamtem Chor  
Dies Lied zur Ruhe vor.

Schlafe, mein Liebster, geniesse der Ruh,  
Wache nach diesem für Aller Gedeihen!  
Labe die Brust, empfinde die Lust,  
Wo wir unser Herz erfreuen.

Und alsbald war da bei dem Engel die Menge der himmlischen  
Heerscharen, die lobten Gott, und sprachen:

Ehre sie Gott in der Höhe, und Friede auf Erden,  
und den Menschen ein Wohlgefallen.

So recht, ihr engel, jauchzt und singet,  
Dass es uns heut' so schön gelingt.  
Auf denn! Wir stimmen mit euch ein,  
Uns kann es, so wie euch, erfeu'n.

#### 14. Recitative – Bass

What God hath promised to Abraham  
He grants now to the shepherd band  
To know 'tis come to pass.  
It was a shepherd who long time ago  
Hath heard if from the lips of God;  
And now again a shepherd learns  
The promised act is come to pass,  
God's will fulfilled.

#### 15. Aria – Tenor

Joyful shepherds, hasten, hasten,  
Ere too long ye make delay,  
haste, the lovely child to see.  
Go; this joy is all too sweet,  
Grace it seeks now to acquire.  
Go, refresh thy mind and heart.

#### 16. Recitative – Evangelist

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

And this shall be a sign unto you; ye shall find the babe wrapped  
in swaddling clothes, and lying in a manger.

#### 17. Chorale

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

#### 18. Recitative – Bass

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

#### 19. Aria – Alto

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

#### 20. Recitative – Evangelist

Und alsbald war da bei dem Engel die Menge der himmlischen  
Heerscharen, die lobten Gott, und sprachen:

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

#### 21. Chorus

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

#### 22. Recitative – Bass

So now, ye angels, rejoice and sing  
Of all the joy this day did bring.  
Up then! we with ye will join  
With a glad heart to utter praise.

Wir singen dir in deinem Heer  
Aus aller Kraft: Lob, Preis und Ehr',  
Dass du, o lang gewünschter Gast,  
Dich nunmehr eingestellet hast.

### 23. Chorale

We in thy host sing to thee  
With all our heart: praise, power and might.  
That thou, o long-desired guest,  
Now art come to earth indeed.

### Cantata No. 3

Herrsch der Himmels, erhöre das Lallen,  
Lass dir die matten Gesänge gefallen,  
Wenn dich dein Zion mit Psalmen erhöht.  
Höre der Herzen frohlockendes Preisen,  
Wenn wir dir jetzo die Ehrfurcht erweisen,  
Weil unsre Wohlfahrt befestiget steht.

### 24. Chorus

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

### 25. Recitative – Evangelist

Und da die Engel von ihnen gen Himmel fuhren, sprachen die Hirten untereinander:

And when the angels had departed from them into heaven, the shepherds said one to another:

### 26. Chorus

Lasset uns nun gehen gen Bethlehem und die Geschichte sehen,  
die da geschehen ist, die uns der Herr kundgetan hat.

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

### 27. Recitative – Bass

Er hat sein Volk getrost',  
Er hat sein Israel erlöst,  
Die hülf' aus Zion hergesendet  
Und unser Leid geendet.  
Seht, Hirten! dies hat er getan,  
Geht! dieses trefft ihr an.

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

### 28. Chorale

Dies hat er alles uns getan,  
Sein' gross' Lieb' zu zeigen an;  
Dess' freu' sich alle Christenheit,  
Und dank' ihm dess' in Ewigkeit. Kyrieleis!

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

### 29. Duet – Soprano & Bass

Herr, dein Mitleid, dein Erbarmen  
Tröstet uns und macht uns frei.  
Deine holde Gunst und Liebe,  
Deine wundersamen Triebe  
Machen deine Varertreu'  
Wieder neu.

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

### 30. Recitative – Evangelist

Und sie kamen eilend, und funden beide, Mariam und Joseph, dazu das Kind in der Krippe liegen. Da sie es aber gesehen hatten, breiteten sie das Wort aus, welches zu ihnen von diesem Kind gesaget war. Und alle, vor die es kam, wunderten sich der Rede, die ihnen die Hirten gesaget hatten. Maria aber behielt alle diese Worte, und bewegte sie in ihrem Herzen.

And they came with haste, and found both Mary and Joseph, and the babe lying in a manger. And when they had seen it, they published abroad the word which was spoken to them concerning the child. And all that heard it wondered at the tidings which the shepherds had told unto them. But Mary kept all these things, and pondered them in her heart.

### 31. Aria – Alto

Schliesse, mein Herze, dies selige Wunder  
Fest in deinem Glauben ein.  
Lasse dies Wunder der göttlichen Werke  
Immer zur Stärke  
Deines schwachen Glaubens sein.

Keep, my heart, this blessed wonder  
Close within thy faithful soul.  
Let these works, so wondrous, godlike  
Ever strengthen  
This faint-hearted faith of thine.

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

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

Und die Hirten kehrten wieder um, preiseten und lobten Gott  
um alles, das sie geschen und gehöret hatten, wie denn zu ihnen  
gesaget war.

Seid froh dieweil,  
dass euer Heil  
Ist hic ein Gott und auch ein Mensch geboren,  
Der, welcher ist  
der Herr und Christ  
In Davids Stadt, von Vielen auserkoren.

No. 24 da capo.

### 32. Recitative – Alto

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

### 33. Chorale

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

### 34. Recitative – Evangelist

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

### 35. Chorale

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

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

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

### 37. Recitative – Evangelist

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

And when eight days were accomplished, that the child should  
be circumcised, he was given the name Jesus, as he was named  
by the angel before he was conceived in his mother's womb.

### Bass

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

### 38. Recitative and Arioso

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

Jesu du, mein liebstes Leben,  
Meiner Seelen Brautigam,  
Der du dich für mich gegeben  
An des bittern Kreuzes Stamm!  
Komm! ich will dich mit Lust umfassen,  
Mein Herze soll dich nimmer lassen;  
Ach! so nimm mich zu dir!

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

Flösst mein Heiland, flösst dein Namen  
Auch den allerkleinsten Samen  
Jenes strengen Schreckens ein?  
Nein, du sagst ja selber nein!  
Sollt' ich nun das Sterben scheuen?  
Nein, dein süßes Wort ist da!  
Oder sollt ich mich erfreuen?  
Ja, du Heiland sprichst selbst ja!

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

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

Ich will nur dir zu Ehren leben,  
Mein Heiland, gib mir Kraft und Mut,  
Dass es mein Herz recht eifrig tut.  
Stärke mich,  
Deine Gnade würdiglich  
Und mit Danken zu erheben.

### Women's choir and Bass

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

### Bass

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

### 39. Aria – Soprano & echo soprano

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

### 40. Duet – Women's choir and bass

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

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

### 41. Aria – Tenor

I only live to give thee worship  
My saviour, grant me strength and power,  
That my heart may eager be.  
Strengthen me,  
Worthily to give thee praise  
And thanks to raise.



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

#### 42. Chorale

Jesu, show me my beginning,  
Jesu, ever with me stay.  
Jesu, discipline my senses,  
Jesu, be my sole desire.  
Jesu, rule my thoughts forever,  
Jesu, never from thee to stray!

#### Cantata No. 5

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

#### 43. Chorus

Let them praise be sung, O Lord,  
For thee thanks and glory offered,  
All the world thy Name exalteth,  
For thou hast our good at heart.  
For this day  
All our wishes are fulfilled  
And thy blessing brings us joy.

#### 44. Recitative – Evangelist

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

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

#### 45. Chorus and Recitative – Alto

Wo ist der newgeborne König der Juden?  
Sucht ihn in meiner Brust,  
Hier wohnt er, mir und ihm zur Lust.  
Wir haben seinen Stern gesehen  
im Morgenlande,  
und sind kommen ihn anzubeten.  
Wohl euch, die ihr dies Licht geschen,  
Es ist zu eurem Heil geschehen!  
Mein Heiland, du, du bist das Licht,  
Das auch den Heiden scheinen sollen,  
Und sie, sie kennen dich noch nicht,  
Als sie dich schon verehren wollen.  
Wie hell, wie klar muss nicht dein Schein,  
Geliebter Jesu, sein!

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

#### 46. Chorale

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

Dein Glanz all' Finsternis verzehrt,  
Die trübe Nacht in Licht verkehrt.  
Leit' uns auf deinen Wegen,  
Dass dein Gesicht  
Und herrlich's Licht  
Wir ewig schauen mögen.

#### 47. Aria – Bass

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

Erleucht' auch meine finstre Sinnen,  
Erleuchte mein Herze  
Durch der Strahlen klaren Schein!  
Dein Wort soll mire die hellste Kerze  
In allen meinen Werken sein:  
Dies lässt die Seele nichts Böses beginnen,  
Erleucht' auch meine finstre Sinnen,  
Erlauchte mein Herze  
Durch der Strahlen klaren Schein!

#### 48. Recitative – Evangelist

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

When King Herod heard this, he was troubled, and all Jerusalem with him.

#### 49. Recitative – Alto

Warum wollt ihr erschrecken?  
Kann meines Jesu Gegenwart euch solche Furcht erwecken?  
O solltet ihr euch nicht  
Vielmehr darüber freuen,  
Weil er dadurch verspricht,  
Der Menschen Wohlfahrt zu erneuen!

Why are ye stricken thus with fear?  
Can my Jesu's presence awake such fear in you?  
O should ye not much rather  
Rejoice with might and main  
For that by this is promised  
To save mankind again!

#### 50. Recitative – Evangelist

Und liess versammeln alle Hohenpriester und Schriftgelehrten unter dem Volk und erforschete von ihnen, wo Christus sollte geboren werden. Und sie sagten ihm: Ju Bethlehem im jüdischen Lande; denn also stehet geschrieben durch den Propheten: Und du Bethlehem im jüdischen Lande bist mit nichten die kleinst unter den Fürsten Juda, denn aus dir soll mir kommen der Herzog, der über mein Volk Israel ein Herr sei.

And he gathered together all the chief priests and men of learning, and enquired of them where Christ should be born. And they told him: In Bethlehem of Judaea! for thus it is written by the prophets: And thou Bethlehem of Judaea art not the least among the princes of Juda, for out of thee shall come a prince to rule over all my people Israel.

#### 51. Trio – Soprano, Alto, Tenor

Ach, wann wird die Zeit erscheinen?  
Ach, wann kommt der Trost der Seinen?  
Schweigt, er ist schon wirklich hier.  
Jesu, ach! so kom' zu mir.

Ah, when shall the time appear?  
When will he come to comfort his own?  
Be still, he is already here.  
Jesu, ah! the come to me.

#### 52. Accompanied Recitative – Alto

Mein Liebster herrschet schon.  
Ein Herz, das seine Herrschaft liebet,  
Und sich ihm ganz zu eigen gibet,  
Ist meines Jesu Thron.

My beloved now is Lord.  
A heart, who loves his Word  
And gives itself to be His own  
Is my Jesu's throne.

#### 53. Chorale

Zwar ist solche Herzensstube  
Wohl kein schöner Fürstensaal,  
Sondern eine finstre Grube;  
Doch sobald dein Gnadenstrahl  
In dieselbe nur wird blinken,  
Wird sie voller Sonnen dünken.

Sure the heart's own humble dwelling  
Is no glorious princely palace  
But a mean and dark abode.  
But let once the light of grace  
Gleam within there by thy favour  
'Tis as if the sun did dwell there.

#### Cantata VI

#### 54. Chorus

Herr, wenn die stolzen Feinde schnauben,  
So gib, dass wir im festen Glauben  
Nach deiner Macht und Hülfe sehn.  
Wir wollen dir allein vertrauen;  
So können wir den scharfen Klauen  
Des Feindes unversehrt entgehn.

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

#### 55. Recitative – Evangelist

Da berief Herodes die Weisen heimlich, und erlernet mit Fleiss von ihnen, wenn der Stern erschienen wäre. Und wieset sie hin gen Bethlehem und sprach:

Then Herod called the wise men unto him in secret, and enquired of them diligently when the Star appeared. And he sent them to Bethlehem and said:

#### Herod (Bass)

Ziehet hin und forschet fleissig nach dem Kindlein, und wenn ihr's findet, sagt mir's wieder, dass ich auch komme und es anbete.

Go now and enquire diligently for the young child, and when you shall find him, bring me word, that I too may come and worship him.

Du Falscher, suche nur den Herrn zu fällen,  
Nimm alle fasche List,  
Dem Heiland nachzustellen;  
Der, dessen Kraft kein Mensch ermisst,  
Bleibt doch in sich'r Hand.  
Dein Herz, dein falsches Herz ist schon,  
Nebst aller seiner List,  
Des Höchsten Sohn,  
Den du zu stürzen suchst, sehr wohlbekannt.

Nur ein Wink von seinen Händen  
Stürzt ohnmächt'ger Menschen Macht.  
Hier wird alle Kraft verlacht!  
Spricht der Höchste nur ein Wort,  
Seiner Feinde Stolz zu enden,  
Oh, so müssen sich sofort  
Sterblicher Gedanken wenden.

#### 56. Recitative – Soprano

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

#### 57. Aria – Soprano

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

#### 58. Recitative – Evangelist

Als die nun den König gehöret hatten, zogen sie hin. Und siehe, der Stern, den sie im Morganlande geschen hatten, ging vor ihnen hin, bis dass er kam, und stand oben über, da das Kindlein war. Da sie den Stern sahen, wurden sie hoch erfreuet; und gingen in das Haus, und funden das Kindlein mit Maria, seiner Mutter, und fielen nieder und beteten es an und taten ihre Schätze auf und schenkten ihm Gold, Weihrauch und Myrrhen.

And when they had heard the King, they departed thence. And lo, the star, which they had seen in the East, went before them until it came and stood over where the young child was. And when they saw the star, they rejoiced greatly; and went into the house and found the young child and Mary his mother, and fell down and worshipped him; and they opened their treasures, and presented unto him gifts: gold, and frankincense, and myrrh.

#### 59. Chorale

Here I stand before thy manger  
O little Jesu, of my life.  
I come and bring present to thee,  
What thou thyself hast given me.  
Take it, it is my heart and mind;  
Soul, spirit, will, take all again  
And may it please thee well.

#### 60. Recitative – Evangelist

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

And God spoke to them in a dream, that they should not return again to Herod. And they departed and went again into their own country by another way.

#### 61. Recitative – Tenor

So geht! genug, mein Schatz geht nicht von hier,  
Er bleibt da bei mir,  
Ich will ihn auch nicht von mir lassen.  
Sein Arm wird mich aus Lieb'  
Mit sanftmutsvollem Trieb  
Und grösster Zärtlichkeit umfassen;  
Er soll mein Bräutigam verbleiben,  
Ich will ihm Brust und Herz verschreiben.  
Ich weiss gewiss, er liebet mich.  
Mein Herz liebt ihn auch inniglich  
Und wird ihn ewig ehren.  
Was könnte mich nun für ein Feind  
Bei solchem Glück verschren?  
Du Jesu, bist und bleibst mein Freund;  
Und werd ich ängstlich zu dir fleh'n:  
Herr hilf! so lass mich Hilfe sehn.

Go then, enough, my dear one shall not hence,  
He shall stay here with me,  
I shall not suffer him to leave me.  
His loving arm shall hold me  
With gentle power enfold me  
With all his wonted tenderness,  
he shall remain my bridegroom.  
To him I heart and soul will dedicate;  
I know 'tis certain that he loves me;  
My heart doth love him tenderly  
And evermore adores him.  
What enemy could hurt me  
Amid such blessedness?  
Thou, Jesu, art my friend and ever shall be;  
And should anguish I cry out to thee  
"Lord, help!" then let me succour find.

Nun mögt ihr stolzen Feinde schrecken;  
Was könnt ihr mir für Furcht erwechen?  
Mein Schatz, mein Hort ist hier bei mir!  
Ihr mögt euch noch so grimmig stellen,  
Droht nur, mich ganz und gar zu fällen,  
Doch seht! mein Heiland wohnet hier.

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

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

#### 62. Aria – Tenor

Now may the proud foes flee in terror;  
What fear couldst thou wake in me?  
My heart's desire is here with me!  
Thou may'st appear in grimdest guise  
Menacing, thinking to destroy;  
But lo! my saviour dwells with me.

#### 63. Recitative – Quartet

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

#### 64. Chorale

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



## Orchestra Seattle & Seattle Chamber Singers

George Shangrow, music director

## Our 25th Anniversary Season Continues!

January 23

### 3 Piano Concerti/3 Soloists

Mozart concerto, Beethoven concerto  
No. 4, Kechley World Premier  
Arthur Barnes, Judith Cohen, Peter Mack  
Shorecrest Performing Arts Ctr/3:00 pm

February 6

### Baroque Court Concert

featuring: Bach, Telemann, Vivaldi &  
Geminiani  
Lakeside Chapel/3:00 pm

February 27

### Handel's Birthday Party

Handel: Ode to Saint Cecilia  
Handel: Dettingen Te Deum  
First Free Methodist Church/3:00 pm

March 20

### Bach's Birthday Party

Cantata #80 & Orchestral Suite #3  
University Unitarian Church/7:00 p.m.

April 1

Good Friday

### J.S. Bach: St. John Passion

First Free Methodist Church/7:00 pm

April 24

### Sams: 3 One-Act Operas

Shorecrest Performing Arts Center/3:00

May 13

### All-Choral Program

Carissimi: Jephtha  
Brahms: Double Chorus Motets  
English Folk Song Settings  
University Congregational/8:00 pm

May 22

### Orchestra Grand Finale

Mozart: Symphony No. 25  
Stravinsky: Symphony in 3 Movements  
Brahms: Symphony No. 2  
Shorecrest Performing Arts Center/3:00 pm

## Guest Soloists

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### Juliana Rambaldi

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

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

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

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

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

### Emily Lunde

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

### Stephen Wall

Stephen Wall is a resident singer of the Pacific Northwest. He has appeared often with Orchestra Seattle and Seattle Chamber Singers, including performances of Bach's *St. Matthew Passion*, *St. John Passion*, and the *B minor Mass*. He has performed with Seattle Opera in Wagner's *Tannhauser* and *Die Meistersinger*. Mr. Wall has soloed

with the Seattle Symphony led by Gerard Schwartz in Mendelssohn's *Lobgesang*. His association with Mr. Schwartz includes appearances with the Vancouver British Columbia Symphony in performances of music by Bach and Wagner.

Mr. Wall has sung elsewhere in the Pacific Northwest area with the Bellevue Philharmonic, Seattle Bach Festival, Seattle Choral Company, Northwest Chamber Orchestra, and the Everett Symphony, as well as with the orchestras of Spokane and Yakima. He has performed in Stravinsky's *Les Noces*, Mussorgsky's *Boris Godunov*, Rossini's *La Cambiale di Matrimonio*, in *Samson*, *Messiah* and *Saul* by Handel, and as Edgardo in Donizetti's *Lucia di Lammermoor* with the Victoria Civic Opera and in Verdi's *Aida* – all in this past season! In addition, Mr. Wall was chosen to perform Rodolfo in *La Boheme* for the inaugural season of the Utah Festival Opera, for which he received rave reviews.

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

### Brian Box

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

Mr. Box also has appeared frequently on the operatic stage. He was the regional winner of San Francisco Opera's Merola Opera Program in 1988. He made his Seattle Opera debut as the Corporal in Donizetti's *Daughter of the Regiment* and has subsequently performed the roles of Corphée in *Don Carlos*, The Shepherd in *Pelleas et Melisande* and Lucas' friend in *The Passion of Jonathan Wade*. Mr. Box's most recent operatic performance was in the world premier of Carol Sam's *The Pied Piper of Hamelin* in which he played the role of Franz. He has also performed extensively in children's opera with Seattle Opera's Educational Program and Northwest Operas in the Schools, etc. (NOISE.)

## Orchestra Seattle

George Shangrow, music director

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

### VIOLIN

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

### VIOLA

Beatrice Dolf, principal  
Alice Leighton  
Stephanie Read

### OBOE/OBOE D'AMORE/

#### ENGLISH HORN

Steve Cortelyou  
Geoffrey Groshong  
Terre Pickering

### HORN

William Hunnicutt  
Nancy Sullivan, principal

### CELLO

Julie Reed, principal  
Matthew Wyant

### BASSOON

M. Shannon Hill, principal

### TIMPANI

Owen Bjerke

### BASS

Josephine Hansen

### BASSOON

Michel Jolivet

### HARPSICHORD

Robert Kechley

### FLUTE

Kate Alverson, principal  
Kirsten James McNamara

### TRUMPET

Drew Fletcher, principal  
Daniel Harrington  
Tony Teehan

## Seattle Chamber Singers

George Shangrow, music director

Roster of singers graciously supplied by Laurie Medill.

### SOPRANO

Sue Cobb  
Elizabeth Chriswell  
Kyla DeRemer  
Dana Durasoff  
Jill Kraakmo  
Alexandra Miletta  
Jennifer Miletta  
Penelope Nichols  
Paula Rimmer  
Pamela Slimperi  
Liesel Van Cleff  
Gwen Virr  
Margaret Wright

### TENOR

Joseph Anderson  
Daniel Blake  
Ralph R. Cobb  
Timothy Conoe  
Bradley A. Esparza  
Paul Raabe

### BASS

Gustave Blazek  
Douglas Durasoff  
DeWayne Christenson  
Robert Platt  
Skip Satterwhite  
Bob Schilperoort  
John Stenseth  
Richard Wyckoff

### ALTO

Sharon Agnew  
Luna Bitzer  
Marta Chaloupka  
Belle Chenault  
Suzanne Means  
Laurie Medill  
Ann Minzel  
Janet Ellen Reed  
Nancy Shasteen  
Nedra Slauson



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