

COLLEGE OF MARIN MUSIC DEPARTMENT *presents*

O MARIN ORATORIO

Boyd Jarrell, *Director*

With full orchestra and guest vocal soloists

Erina Newkirk, Heidi Waterman,
Michael Belle, and John Bischoff

SAT

DEC 13

7:30 PM

SUN

DEC 14

3 PM

George Frideric Handel

Messiah

COLLEGE OF
MARIN

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Messiah
an Oratorio

George Frideric Handel
1741

MARIN ORATORIO

BOYD JARRELL, CONDUCTOR

Soloists

Erina Newkirk, Soprano
Heidi Waterman, Mezzo Soprano
Michael Belle, Tenor
John Bischoff, Bass

Please be sure to turn off and put away all cell phones, pagers, and other devices before the performance begins. Thank you.

PROGRAM

~ Part the First ~

1. SINFONIA
Orchestra
2. COMFORT YE, MY PEOPLE
Accompagnato for Tenor
3. EVERY VALLEY SHALL BE EXALTED
Air for Tenor
4. AND THE GLORY OF THE LORD
Chorus
5. THUS SAITH THE LORD, THE LORD OF HOSTS
Accompagnato for Bass
6. BUT WHO MAY ABIDE THE DAY OF HIS COMING
Air for Alto
7. AND HE SHALL PURIFY
Chorus
8. BEHOLD, A VIRGIN SHALL CONCEIVE
Recitative for Alto
9. O THOU THAT TELLEST GOOD TIDINGS TO ZION
Air for Alto & Chorus
10. FOR BEHOLD, DARKNESS SHALL COVER THE EARTH
Accompagnato for Bass
11. THE PEOPLE THAT WALKED IN DARKNESS
Air for Bass
12. FOR UNTO US A CHILD IS BORN
Chorus
13. PIFA / PASTORAL SYMPHONY
Orchestra
14. THERE WERE SHEPHERDS ABIDING IN THE FIELD
Recitative for Soprano
15. AND LO, THE ANGEL OF THE LORD CAME UPON THEM
Accompagnato for Soprano
16. AND THE ANGEL SAID UNTO THEM: FEAR NOT
Recitative for Soprano
17. AND SUDDENLY, THERE WAS WITH THE ANGEL
Accompagnato for Soprano
18. GLORY TO GOD IN THE HIGHEST
Chorus
19. REJOICE, GREATLY, O DAUGHTER OF ZION
Air for Soprano
20. THEN SHALL THE EYES OF THE BLIND BE OPENED
Recitative for Alto
21. HE SHALL FEED HIS FLOCK
Duet for Soprano & Alto
22. HIS YOKE IS EASY, HIS BURTHEN IS LIGHT
Chorus

~INTERMISSION~

~ Part the Second ~

23. BEHOLD THE LAMB OF GOD
Chorus
24. HE WAS DESPISED
Air for Alto
25. SURELY, HE HATH BORNE OUR GRIEFS AND CARRIED
OUR SORROWS
Chorus
26. AND WITH HIS STRIPES WE ARE HEALED
Chorus
27. ALL WE LIKE SHEEP HAVE GONE ASTRAY
Chorus
28. THE LORD GAVE THE WORD
Chorus
29. HOW BEAUTIFUL ARE THE FEET
Air for Soprano
30. THEIR SOUND IS GONE OUT INTO ALL LANDS
Chorus
31. WHY DO THE NATIONS SO FURIOUSLY RAGE TOGETHER?
Air for Bass
32. HE THAT DWELLETH IN HEAVEN
Recitative for Tenor
33. THOU SHALT BREAK THEM WITH A ROD OF IRON
Air for Tenor
34. HALLELUJAH
Chorus

~ Part the Third ~

35. I KNOW THAT MY REDEEMER LIVETH
Air for Soprano
36. SINCE BY MAN CAME DEATH
Chorus
37. BEHOLD, I TELL YOU A MYSTERY
Accompagnato for Bass
38. THE TRUMPET SHALL SOUND
Air for Bass
39. THEN SHALL BE BROUGHT TO PASS
Recitative for Alto
40. O DEATH, WHERE IS THY STING?
Duet for Alto & Tenor
41. BUT THANKS BE TO GOD
Chorus
42. IF GOD BE FOR US, WHO CAN BE AGAINST US?
Air for Soprano
43. WORTHY IS THE LAMB THAT WAS SLAIN: AMEN
Chorus

GUEST SOLOISTS



ERINA NEWKIRK

Soprano

Erina has sung in leading operatic roles and as concert soloist with opera companies, symphonies, and festivals throughout the United States and Europe. Her operatic and concert repertoire embraces works from Baroque to Contemporary. Erina's most recent performances include a joint recital with Urban Strings for Classical Columbus in Ohio, soloist for Classic Lyric Arts in New York, soloist for The Montefeltro Festival in central Italy, guest soloist at the Ottocento Festival in Saludecio, Italy (celebrating the exciting 150-year anniversary of Italy's unification), Mimi in *La Bohème* at The Mira Theatre, Countess Almaviva in staged scenes of *Le Nozze di Figaro* for New York Opera Studio, Delaware Valley Opera, and Opera Project Columbus, Pamina in Mozart's *Die Zauberflöte* and cover for the title role of Handel's *Agrippina* for Pocket Opera of San Francisco, and soloist of French operatic repertoire for The Château de Lanquais Summer Concerts in Lanquais, France. While in preparation for the Lanquais concerts, Erina had the tremendous honor of working with one of her favorite artists, internationally celebrated tenor and French repertoire expert, Michel Sénéchal. These concerts are dedicated to the loving memory of music mentor and uncle, Mr. Robert Smith, of Cincinnati, Ohio.



HEIDI WATERMAN

Mezzo Soprano

Heidi L. Waterman has enjoyed a wide-ranging career encompassing everything from early music to modern opera, having performed as a soloist with nearly every major Bay Area ensemble, including the San Francisco Symphony, San Francisco Opera, American Bach Soloists, Artists' Vocal Ensemble, North Bay Opera, Berkeley Opera, and the Sanford Dole Ensemble. She counts among her operatic roles Fricka and Flosshilde (*Das Rheingold*), Bradamante (*Alcina*), Augusta Tabor (*Ballad of Baby Doe*), Larina and Filipyevna (*Eugene Onegin*), and Disinganno (*Il Trionfo Del Tempo E Del Disinganno*). Showcasing her flexibility equally well as a concert and oratorio soloist, she has performed works including Britten's *Ceremony of Carols*, Bach Cantatas, and the *Mass in B Minor*, Verdi's *Requiem*, Mozart's *Requiem* and *Solemn Vespers*, and Mahler's *Eighth Symphony*.



MICHAEL BELLE

Tenor

Michael got his start in 2004 with Boston Opera Project's production of *Regina*, 11 years after giving up music. His first lead role as Coalhouse in Seacoast Repertory Theatre's *Ragtime* saw him nominated as a finalist for Best Actor in a Musical by New Hampshire Theatre Awards. He went on to perform in musical theater before making the jump to opera. He has been featured as Hoffmann in San Francisco Parlor Opera's *Les contes d'Hoffmann*, Nemorino in *L'Elisir d'amore* with Pocket Opera, Eisenstein in *Die Fledermaus* with both Longwood Opera and Opera del West, solos in his debuts at both the Lyric Opera of Chicago and Washington National Opera in *Porgy and Bess*, *La Cenerentola*, and *The Merry Widow* with Opera New Jersey, Don Ottavio in *Don Giovanni* with Center Stage Opera, Andy in Opera Providence's *Treemonisha*, Count Almaviva in *The Barber of Seville* with Longwood Opera, Basilio and Don Curzio in Worcester Opera Works' *Marriage of Figaro*, soloist in Handel's *Messiah* with Commonwealth Opera, and in Dubois' *The Seven Last Words of Christ*. In 2009, he debuted in the chorus of the San Francisco Opera, and in May of 2013 took on the title role in Handel's *Judas Maccabaeus* with Marin Oratorio.



JOHN BISCHOFF

Bass

John Bischoff, bass, is a versatile performer frequently featured in opera, orchestral and choral performances throughout the San Francisco Bay Area and beyond. Recent roles have included Count Ceprano in *Rigoletto* with Opera San Jose, Sarastro in *The Magic Flute* with Pocket Opera and Tripaldi in *Ainadamar* with Opera Parallèle, as well as the Sacristan in *Tosca* with Livermore Valley Opera and the Commendatore in *Don Giovanni* with West Bay Opera. Other solo appearances have included Polyphemus in *Acis and Galatea* with the Baroque Music Festival Corona del Mar, the Brahms and Verdi *Requiem*s with the San Francisco Sinfonietta, Handel's *Samson* with San Francisco City Chorus and Bach's *Weihnachts-Oratorium* with Soli Deo Gloria. John was a member of the renowned choral ensemble Chanticleer and is privileged to continue performing with numerous professional choirs in the Bay Area including the Philharmonia Chorale and Clerestory. Currently on staff in the communications department at the San Francisco Conservatory of Music, John has also worked as a journalist for Minnesota Public Radio and taught English in Guangzhou, China.



BOYD JARRELL

Conductor

Since 2004, Marin Oratorio has had the good fortune to be directed by Boyd Jarrell, acclaimed bass-baritone soloist, experienced conductor, and skilled teacher. A native of West Virginia, Jarrell spent more than twenty-five years as cantor and associate choirmaster at Grace Cathedral in San Francisco before taking on leadership of Marin Oratorio.

Jarrell is familiar to California audiences from concert and opera appearances with the Berkeley Symphony Orchestra, Santa Cruz Symphony, Oakland Symphony, Santa Rosa Symphony, and Pocket Opera. As a baroque specialist, he has performed with the California Bach Society, Baroque Choral Guild, American Bach Soloists, San Francisco Bach Choir, and Sonoma Bach Choir. He has toured with the Philharmonia Baroque Orchestra led by Nicholas McGegan in Handel's *Acis and Galatea*, and was a frequent performer with the Magnificat Baroque Ensemble.

Jarrell has also toured and recorded with Paul Hillier and the Theatre of Voices, performed for the Mark Morris Dance Company, and sung the music of Brahms in the George Balanchine production of *Liebeslieder Walzer* with the San Francisco Ballet. He holds a master's degree in vocal performance and drama from Marshall University, and studied English minstrel music and the troubadour's art at Dartmouth College with Martin Best of the Royal Shakespeare Company. He also studied in Paris with Jacques Villisech of the Conservatoire de Versailles.

Jarrell conducted his chamber choir, the California Vocal Academy, in repeat engagements in the prestigious New Music Series at Mills College, and has recorded for the Angel/EMI, Koch International, Gothic, and Harmonia Mundi labels. During the course of his tenure at College of Marin, the 100-voice chorus has thrived, becoming a vibrant focus for Marin's music community.



Roy Oakley, Concertmaster, and Lynn Oakley, Principal, Violin II,

have performed for several years with San Francisco Bay Area musical groups, including the Villa String Quartet, Oakland East Bay Symphony, Marin Symphony, San Francisco Symphony, the Lamplighters, Marin Oratorio, and more. Their approaches to teaching and playing reflect their years of study with Russell Gerhart, David

Schneider, Frank Houser, Daniel Kobialka, Andor Toth, Sascha Jacobinoff, and Artur Argeiwicz. The Oakley Violin Studio, which began in 1975, evolved in 1994 to the Villa Sinfonia Foundation, a 501(c)(3) nonprofit organization. Currently, there are 25 teachers participating in the Villa Sinfonia Foundation. All are professional musicians, gifted in their ability to work with students of all ages and abilities. The Foundation includes two orchestras, several preparatory group classes, and Zephyr Chamber Music Camp at Lake Tahoe. On February 11, 2001, the Villa Sinfonia Foundation was presented with the Governors' Award at the San Francisco Chapter of the Recording Academy's Grammy Awards, 43rd Grammy Nominee Celebration. In addition to these Marin Oratorio performances, Villa Sinfonia has enjoyed a wonderful performing relationship with members of Marin Oratorio at Villa Sinfonia Foundation concerts in San Francisco. Villa Sinfonia toured to France last June, performing in Tours and Paris, and will perform in Carnegie Hall on June 22, 2015.

Jeffrey Paul, Pianist,

studied at the San Francisco Conservatory of Music where he earned a Bachelor's Degree in Music with emphasis on piano performance. As staff accompanist at College of Marin, he frequently performs with students and staff as part of Marin Oratorio, College of Marin Chamber Singers, College Chorus, College of Marin Emeritus Chorus, College of Marin Voice Class, and Singers Marin. Jeff is musical director for the First Congregational Church of San Rafael where, in addition to his duties as choirmaster and organist, he assists in the presentation of a concert series featuring world-class artists. He has performed both locally and abroad, including in Scotland, England, and Samoa. Jeff also wears another hat as a broker for Bradley Real Estate in his hometown of Mill Valley.



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David White, Lighting/Technical Support
Kevin Fryer, Harpsichord Technician



Marin Oratorio Chorus & Orchestra

CHORUS

SOPRANO

Corine Aubin
Kathy Auld
Dianna Baetz
Audrey Borden
Karen Brandreth
Lisa Conlon
Sarah Cook
Carol Donohoe
Kathy Engle
Nancy Freedman
Jane Gitschier
Carol Harmon
Pascale Hery
Pris Imlay
Deborah Learner
Carolyn Losee
Abigail
Millikan-States
Kaori Okada
Hannah Panger
White Pearl
Hermina Rosskopf
Gerrie Young
Audrey Zavell

ALTO

Analisa Adams
Judy Alstrom
Annette Arena

Carolyn Ashby
Jan Booth
Mary Lee Bronzo
Leslie Brown
Ruth Brown
Posie Carroll
Elizabeth Chesnut
Polly Coote
Christine
de Chutkowski
Donna Dutton
Emily Dvorin
Nancy Flathman
Dorli Hanchette
Alice Hofer
Roberta Jeffrey
Gretchen Kucserka
Leslie Kwartin
Susanne Lyons
Paula Martin
Linda McCann
Marie Narlock
Ruth Nash
Robin Nosti
Mary Osterloh
Myrna Pepper
Linda Prosche
Joan Raab
Jill Ross-Kunz
Cynthia Sawtell
Julie Schnapf
Peg Shalen
Jo Sherlin
Judy Simmons

Mary-Jeanne Stavish
Katrina Urbach
Elaine Weston
Kathy Wilcox
Shelley Winn
Spirit Wiseman

TENOR

Daniel Baum
Steven
Bronfenbrenner
Elliot Cahn
Linda Davis
David Hanchette
Gary Harbison
John Hart
Mary Hauke
Christophe Hery
Hayden Hicks
James Kohler
Michael Maeder
Will McBride
Gary McCoy
Moshe Oron
Steve Orsary
Bob Platt
Mickey Reighley
Fred Ross-Perry
Babs von Dallwitz
Kory Zipperstein

BASS

Gary Appell
Michael Bloom

Marlin Boisen
Pete Bowser
Michael Burch
Michael Carroll
Robert Dauphin
Boris De Denko
Daniel Drake
Claron Jorgensen
Thilo Koehler
Neil Kraus
Charles Little
David Long
Michael Rafferty
Rishi Schweig
Judd Simmons
Bob Teichman
Tom Truchan

ORCHESTRA

VIOLIN I

Roy Oakley,
Concertmaster
Joanna Pinckney
Gregory Sykes
Susannah Barley

VIOLIN II

Lynn Oakley,
Principal
Daryl Schilling
Julie Smolin
Roger Dormann

VIOLA

Stephen Moore,
Principal
Meg Eldridge
Stacey Bauer

CELLO

Carol Rice, *Principal*
David Wishnia

BASS

Mark Culbertson,
Principal
David Horn

OBOE

Brenda
Schuman-Post
Jon Arneson

BASSOON

Karen Wright

TRUMPET

Jason Park
Jon Pankin

TIMPANI

Ken Crawford

HARPSICHORD

Jeffrey Paul

Handel's MESSIAH

The Quintessential Oratorio



There were oratorios before Handel's *Messiah*, going back 100 years to Carissimi's *Jephthe*, ca. 1650—and there have been oratorios since, right down to Paul McCartney's *Liverpool Oratorio* of 1991. But since its premiere in 1742, *Messiah* has become synonymous with "oratorio." Whether in performance by massed choirs with full orchestras, or by lean, authentic Baroque ensembles, or in community sing-alongs, *Messiah* remains at the top of the charts for "classical" choral music, as much a holiday fixture as the *Nutcracker* and *It's a Wonderful Life*.

While working in Italy, German-born George Frideric Handel (1685–1759) met the Elector [prince] of Hanover who, as a distant relative, was to succeed Queen Anne on the British throne. Through this royal connection, Handel also eventually settled in England—first as a composer of Italian-style operas, but soon branching out and succeeding Purcell as the preeminent English composer of the day. Like Purcell, Handel combined the roles of court composer and theatrical entrepreneur, depending for his living on selling his works to the theater- and concert-going public even more than on serving a royal patron.

Several opera failures, however, showed Handel that the English public had little taste for Italian operas, regarding them as foreign in language and culture, morally questionable (both the dramas and the singers who performed them), and expensive to produce. Audiences preferred to take their opera as burlesques in English, but they flocked to "pious concerts" of oratorios, morally uplifting works sung in English without costly

staging and high-priced foreign soloists, and featuring well-trained English choirs in the elaborate choruses.

Oratorios—so-called because such works were performed originally in an oratory, or prayer chapel—originated in Italy in the mid-17th century. Telling a biblical story in music without acting, costumes, or scenery, the oratorio was both suitable for performance in sacred space and a permissible substitute for the secular opera banned by the church during the penitential season of Lent.

Handel brought the oratorio out of the church into the public auditorium and established a model of the genre followed by later composers. Haydn's *Creation* (1798) and *The Seasons* (1801) and Mendelssohn's *Elijah* (1846), for example, were efforts to import the British-grown Handelian oratorio for their Austrian and German audiences.

Rather than abandoning Britain for more opera-friendly climes, Handel accepted an invitation from the Lord Lieutenant of Ireland to spend the winter of 1741 in Dublin producing a concert series to benefit local charities. The composer came prepared with a new oratorio, *Messiah*, which he had composed in just three weeks during August and September of that year.

The first performance of *Messiah* took place April 13, 1742, in Dublin's New Music Hall. It was advertised to be "for the relief of the Prisoners in the several Gaols, and for the Support of Mercer's Hospital in Stephen Street, and of the Charitable Infirmary on the Inn's Quay."

The crowd in the 600-seat hall (about the same size as the theater in which today's performance is taking place)—so numerous that ladies were requested not to wear hoops in their skirts and gentlemen not to carry swords—gave the new work an enthusiastic reception. The

oratorio was repeated in the final concert of the series for Handel's own much-needed benefit.

A year later, the first performance of *Messiah* in London was not so well received, due to continuing controversy over whether sacred stories should be profaned by presentation in secular theaters by artists of unsavory reputation. The work overcame objections, however, thanks to both the quality of the music and the fact that performances were often held as benefits for charitable causes.

From its Dublin premiere in 1742 to the composer's death in 1759, Handel put on 68 *Messiahs*, for each performance adapting the score for the soloists and instrumentalists at his disposal. Among these performances were annual benefit productions in London's Foundlings Hospital chapel, the only instances of Handel conducting oratorios in a sacred space.



Messiah may be the quintessential oratorio, but it is not a typical oratorio. Most are narratives, like Handel's *Judas Maccabaeus*. The *Messiah* text is the work of Charles Jennens, a gentleman scholar and collaborator with Handel who desired the composer "to set a Scripture collection I have made for him, & to perform it for his own Benefit in Passion week [the week before Easter]. I hope he will lay out his whole Genius & Skill upon it, that the composition may excell all his former Compositions as the Subject excells every other Subject. The Subject is Messiah..."

With practically no narration of events in Jesus' life, Jennens' "collection" assembled biblical texts from both the Old and New Testaments to illuminate the significance of Jesus as Messiah. Part the First, the "Christmas" section, which contains the familiar birth story, is concerned with prophecy of the Messiah's advent and healing mission. Part the Second, the "Easter" section, deals with the Messiah's suffering, death, and glorification ("Hallelujah! The Lord God omnipotent reigneth"). Part the Third, using funeral texts from *The Anglican Book of Common Prayer*, proclaims the Messiah's gift of redemption and resurrection for all believers.

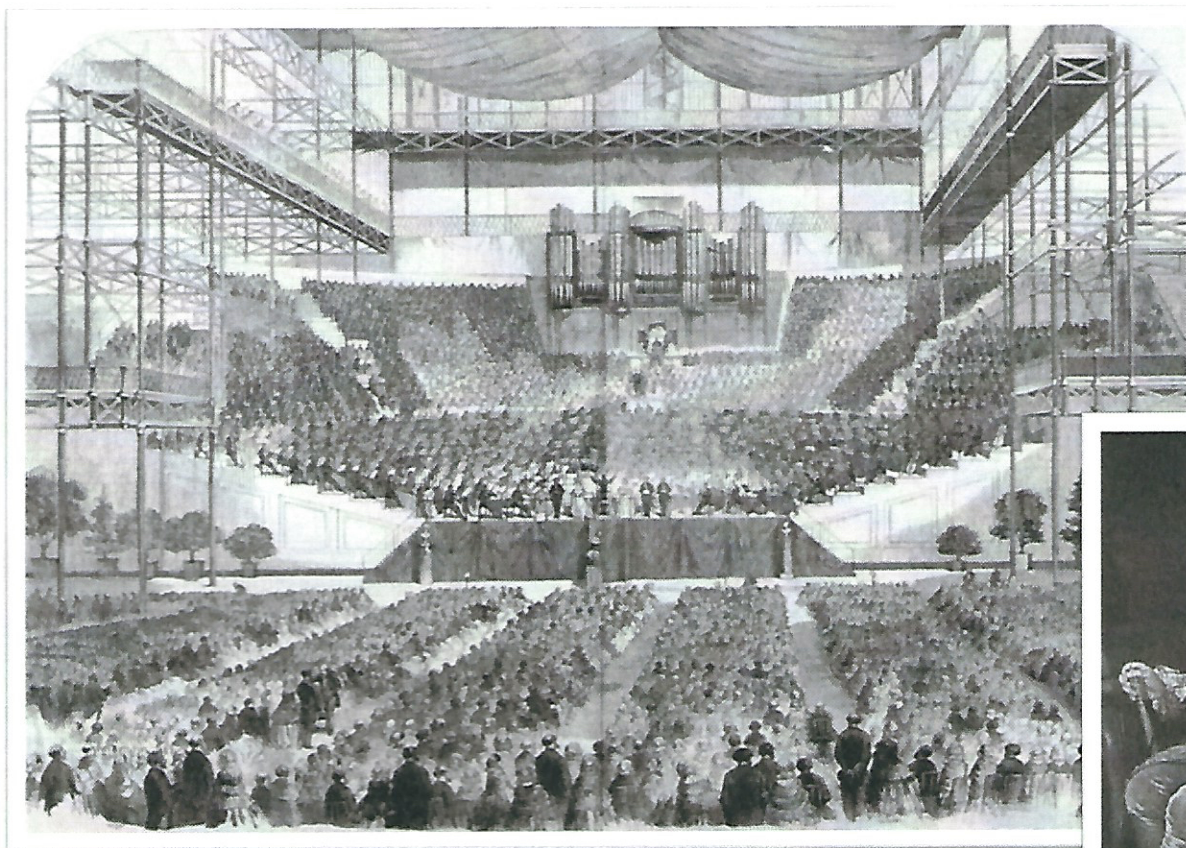
Jennens later commented that Handel "has made a fine Entertainment of it, tho' not near so good as he

might and ought to have done," suggesting that Handel's composition somehow fell short of the librettist's theological intent. The public, however, was not disappointed with fine entertainment that was also inspirational.

In later years, oratorios thrived in secular settings and provided the staple fare for civic choruses and choral festivals established in the mid-18th century in Britain and imitated abroad (Boston's venerable Handel & Haydn Society, founded in 1815, is an example). The first of the now familiar "monster" performances of *Messiah*, with a chorus of 275 (Handel's choirs had less than 20) and an orchestra to match, took place in 1784 on the 25th anniversary of the composer's death. These presentations burgeoned in the Victorian era, reaching a peak in 1883 when the Handel festival in London assembled an orchestra of 500, a chorus of 4,000, and an audience of over 87,000.

It's hard to imagine how 4,000 singers could frisk through the roulades of "All we like sheep"—ponderously, no doubt. Though far from "authentic," nonetheless, such oratorio performances, presenting sacred stories as affirmations of civic virtue rather than as doctrinal religion, demonstrate on a grand scale the power of choral music to build community—a power that can be felt even today in holiday *Messiah* sing-alongs.

—Polly Coote, PhD



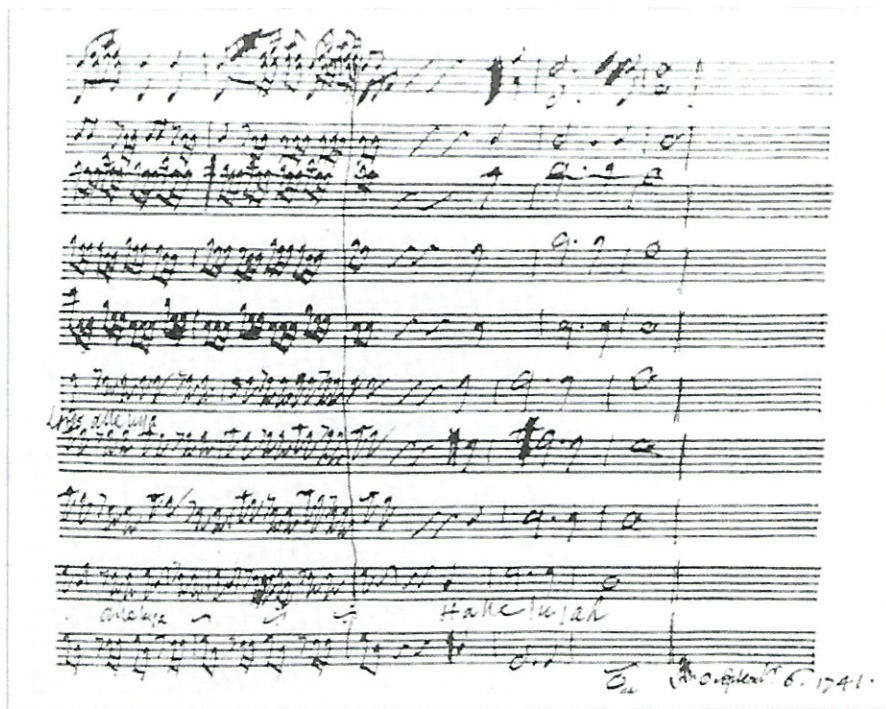
Quotes: Christopher Hogwood, *Handel, 2nd. ed.* (New York: Thames & Hudson, 2007).

Images: Previous Page: Portrait of a young Handel by Philip Mercier, (ca. 1689–1760), collection Handel House Museum, London; The Music Hall, Fishacre Street, Dublin, where *Messiah* was first performed, from a 1903 issue of *The Musical Times*. At left: *The Handel Festival at the Crystal Palace*, from the *Illustrated London News*, 1857. Below: Handel, age 68, by Thomas Hudson, 1756.



MESSIAH

George Frideric Handel, HWV56 (1741)



Finale of the "Hallelujah Chorus" from Handel's original Messiah score, 1741

PART THE FIRST

1. Sinfonia / Overture

2. Accompagnato for Tenor (*Isaiah 40:1-3*) Comfort ye, comfort ye my people, saith your God. Speak ye comfortably to Jerusalem, and cry unto her that her warfare is accomplished, that her iniquity is pardoned. The voice of him that crieth in the wilderness; prepare ye the way of the Lord. Make straight in the desert a highway for our God.

3. Air for Tenor (*Isaiah 40:4*) Every valley shall be exalted, and every mountain and hill made low, the crooked straight, and the rough places plain.

4. Chorus (*Isaiah 40:5*) And the glory of the Lord shall be revealed, and all flesh shall see it together: for the mouth of the Lord hath spoken it.

5. Accompagnato for Bass (*Haggai 2:6-7*) Thus saith the Lord, the Lord of hosts. Yet once a little while, and I will shake the heavens and the earth, the sea and the dry land. And I will shake all nations; and the desire of all nations shall come. (*Malachai 3:1*) The Lord, whom ye seek, shall suddenly come to His temple; even the messenger of the Covenant, whom you delight in. Behold, He shall come, saith the Lord of hosts.

6. Air for Alto (*Malachi 3:2*) But who may abide the day of His coming, and who shall stand when He appeareth? For He is like a refiner's fire.

7. Chorus (*Malachi 3:3*) And He shall purify the sons of Levi that they may offer unto the Lord an offering in righteousness.

8. Recitative for Alto (*Isaiah 7:14; Matthew 1:23*) Behold, a virgin shall conceive and bear a son, and shall call His name Emmanuel: God, with us.

9. Air for Alto & Chorus (*Isaiah 40:9*) O thou that tellest good tidings to Zion, get thee up into the high mountain. O thou that tellest good tidings to Jerusalem, lift up thy voice with strength; lift it up, be not afraid. Say unto the cities of Judah: Behold your god! (*Isaiah 60:1*) Arise, shine, for thy light is come, and the glory of the Lord is risen upon thee.

10. Accompagnato for Bass (*Isaiah 60:2-3*) For behold, darkness shall cover the earth, and gross darkness the people. But the Lord shall arise upon thee, and His glory shall be seen upon thee. And the Gentiles shall come to thy light, and kings to the brightness of thy rising.

11. Air for Bass (*Isaiah 9:2*) The people that walked in darkness have seen a great light; and they that dwell in the land of

the shadow of death, upon them hath the light shined.

12. CHORUS (*Isaiah 9:6*) 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.

13. Pifa / Pastoral Symphony

14. Recitative for Soprano (*Luke 2:8*) There were shepherds abiding in the field, keeping watch over their flocks by night.

15. Accompagnato for Soprano (*Luke 2:9*) And lo, the angel of the Lord came upon them, and the glory of the Lord shone round about them, and they were sore afraid.

16. Recitative for Soprano (*Luke 2:10-11*) And the angel said unto them: Fear not, for behold, I bring you good tidings of great joy, which shall be to all people. For unto you is born this day in the city of David a Savior, which is Christ the Lord.

17. Accompagnato for Soprano (*Luke 2:13*) And suddenly there was with the angel, a multitude of the heavenly host, praising God, and saying:

18. Chorus (*Luke 2:14*) Glory to God in the highest, and peace on earth, good will towards men.

19. Air for Soprano (*Zechariah 9:9-10*) Rejoice greatly, O daughter of Zion; shout, O daughter of Jerusalem! Behold, thy King cometh unto thee. He is the righteous Savior, and He shall speak peace unto the heathen.

20. Recitative for Alto (*Isaiah 35:5-6*) Then shall the eyes of the blind be opened, and the ears of the deaf unstopped. Then shall the lame man leap as an hart, and the tongue of the dumb shall sing.

21. Duet for Soprano & Alto (*Isaiah 40:11*) He shall feed His flock like a shepherd; and He shall gather the lambs with

His arm, and carry them in His bosom, and gently lead those that are with young. (*Matthew 11:28–29*) Come unto Him, all ye that labor, come unto Him that are heavy laden, and He will give you rest. Take his yoke upon you, and learn of Him, for He is meek and lowly of heart, and ye shall find rest unto your souls.

22. CHORUS (*Matthew 11:30*) His yoke is easy, and His burden is light.

PART THE SECOND

23. CHORUS (*John 1:29*) Behold the Lamb of God, that taketh away the sin of the world.

24. Air for Alto (*Isaiah 53:3*) He was despised and rejected of men, a man of sorrows and acquainted with grief. (*Isaiah 53:6*) He gave His back to the smiters, and His cheeks to them that plucked off His hair: He hid not His face from shame and spitting.

25. Chorus (*Isaiah 53:4–5*) Surely He hath borne our griefs, and carried our sorrows! He was wounded for our transgressions. He was bruised for our iniquities. The chastisement of our peace was upon Him.

26. Chorus (*Isaiah 53:5*) And with His stripes we are healed.

27. Chorus (*Isaiah 53:6*) All we, like sheep, have gone astray; we have turned every one to his own way. And the Lord hath laid on Him the iniquity of us all.

28. Chorus (*Psalms 68:11*) The Lord gave the word: Great was the company of the preachers.

29. Air for Soprano (*Isaiah 52:7; Romans 10:15*) How beautiful are the feet of them that preach the gospel of peace, and bring glad tidings of good things.

30. CHORUS (*Romans 10:18; Psalm 19:4*) Their sound is gone out into all lands, and their words unto the ends of the world.

31. AIR for BASS (*Psalms 2:1–2*) Why do the nations so furiously rage together, and 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.

32. RECITATIVE for TENOR (*Psalms 2:4*) He that dwelleth in Heaven shall laugh them to scorn. The Lord shall have them in derision.

33. AIR for TENOR (*Psalms 2:9*) Thou shalt break them with a rod of iron; thou shalt dash them in pieces like a potter's vessel.

34. Chorus (*Revelation 19:6*) Hallelujah! For the Lord God Omnipotent reigneth. (*Revelation 11:15*) The kingdom of this world is become the kingdom of our Lord, and of His Christ; and He shall reign for ever and ever. (*Revelation 19:16*) King of Kings, and Lord of Lords. Hallelujah!

PART THE THIRD

35. Air for Soprano (*Job 19:25–26*) 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. (*1 Corinthians 15:20*) For now is Christ risen from the dead, the first fruits of them that sleep.

36. Chorus (*1 Corinthians 15:21–22*) 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.

37. Accompanato for Bass (*1 Corinthians 15:51–52*) 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.

38. Air for Bass (*1 Corinthians 15:52–53*) 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.

39. Recitative for Alto (*1 Corinthians 15:54*) Then shall be brought to pass the saying that is written: "Death is swallowed up in victory."

40. Duet for Alto & Tenor (*1 Corinthians 15:55–56*) 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.

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

42. Air for Soprano (*Romans 8:31*) If God be for us, who can be against us? (*Romans 8:33–34*) Who shall lay anything to the charge of God's elect? It is God that justifieth, who is he that condemneth? It is Christ that died, yea rather, that is risen again, who is at the right hand of God, who makes intercession for us.

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

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