



FROM THE CHANCELLOR

Greetings. . . .


It is the duty of each generation to re-evaluate the past according to its own light. Part of the mission of the modern university is to provide leadership in this important endeavor. With regard to music, the university—with its artists and scholars—has appropriately become the center of performances that enable us all to enjoy and review treasures from the past.

During the 1984-1985 season, musicians around the world will take the 300th anniversaries of the births of Johann Sebastian Bach and George Frideric Handel as the opportunity to program special performances of their music and to reconsider their achievements. The University of Missouri-Columbia is proud to participate in this international tribute. Accordingly, the Ninth Annual Chancellor's Festival of Music will be devoted to sampling the creative works of these two prolific Saxon masters who were born in 1685 and who have come to represent their age to posterity.

In all probability, our hearing a variety of their compositions—sacred and secular, vocal and instrumental—as the Festival unfolds will yield no surprises. The received opinion of earlier generations will no doubt be confirmed, and we will all have been enriched by our renewal of interest and experience in their marvelous contributions to civilization.

The visits to campus of illustrious touring artists and the splendid efforts of our music faculty, music students and other members of the University community have by tradition made the Chancellor's Festival a memorable experience and an unqualified success. I am certain that this year's program of events will prove to be no exception. I hope you will join us in our birthday celebrations. The glories of the High Baroque are at hand!

Cordially,

A handwritten signature in cursive script, reading "Barbara S. Uehling". The signature is written in dark ink and is positioned above the printed name.

Barbara S. Uehling

The Ninth Annual Chancellor's Festival of Music
BACH & HANDEL: A 300th BIRTHDAY CELEBRATION

The University of Missouri-Columbia
Concert Series & Music Department

present

Georg Frideric Handel's Oratorio

Judas Maccabaeus

SUSAN PETERSON, Soprano
PATRICIA MILLER, Mezzo Soprano

DEAN WILDER, Tenor
GEORGE MASSEY, Baritone

UMC CHORAL UNION
DUNCAN COUCH, Conductor

UNIVERSITY CHAMBER ORCHESTRA
EDWARD DOLBASHIAN, Conductor

EDWARD DOLBASHIAN, Conducting

Jesse Auditorium
Friday, April 12, 1985

FINANCIAL ASSISTANCE FOR FESTIVAL EVENTS
HAS BEEN PROVIDED BY THE MISSOURI ARTS
COUNCIL, THE MID-AMERICA ARTS ALLIANCE,
THE UNIVERSITY DEVELOPMENT FUND BOARD,
AND THE FIRST NATIONAL BANK OF COLUMBIA

MUSICAL NUMBERS

Overture

From Part I

Chorus: Mourn, ye afflicted children

Recitative for Alto (Israelitish Man): Well may your sorrows

Recitative for Soprano (Israelitish Woman): Daughters, let your
distressful cries

Duet for Soprano & Alto (Israelitish Woman & Man): From this
dread scene

Chorus: For Sion lamentation make

Recitative for Bass (Simon): I feel the Deity within

Air for Bass (Simon): Arm! Arm! ye brave

Chorus: We come in bright array

Recitative for Tenor (Judas): 'Tis well, my friends

Air for Tenor (Judas): Call forth thy powers

Recitative for Soprano (Israelitish Woman): To Heav'n's Almighty
King

Air for Soprano (Israelitish Woman): Come, ever smiling Liberty!

Recitative for Alto (Israelitish Man): O Judas!

Air for Alto (Israelitish Man): 'Tis Liberty! dear Liberty alone

Duet for Soprano & Alto (Israelitish Woman & Man): Come, ever
smiling Liberty!

Chorus: Lead on

Recitative for Tenor (Judas): So will'd my father, now at rest

Chorus: Disdainful of danger

Recitative for Tenor (Judas): Ambition! if e'er honour was thine

Air for Tenor (Judas): No unhallowed desire

Recitative for Alto (Israelitish Man): Haste we, my brethren

Chorus: Hear us, O Lord

Intermission

From Part II

Chorus: Fall'n is the foe

Recitative for Alto (Israelitish Man): Victorious hero!

Air for Alto (Israelitish Man): So rapid thy course is

Duet for Soprano & Alto (Israelitish Woman & Man): Hail, Judea!

Chorus: Hail, Judea, happy land!

Recitative for Tenor (Judas): Thanks to my brethren

Air for Tenor (Judas): How vain is man, who boasts in fight

Recitative for Alto (Israelitish Messenger): O Judas! O my brethren

Recitative for Bass (Simon): Be comforted

Air for Bass (Simon): The Lord worketh wonders

Recitative for Tenor (Judas): My arms! against this Gorgias

Air for Tenor (Judas): Sound an alarm

Chorus: We hear, we hear

Recitative for Bass (Simon): Enough, to Heaven we leave the rest

Air for Bass (Simon): With pious hearts

Recitative for Alto (Israelitish Man): Ye worshippers of God

Recitative for Soprano (Israelitish Woman): No more in Sion

Duet for Soprano & Alto (Israelitish Woman & Man): O never bow
we down

From Part III

Air for Soprano (Priest): Father of Heaven
Recitative for Alto (Israelitish Man): See, see yon flames
Recitative for Soprano (Israelitish Woman): O grant it, Heaven
Air for Soprano (Israelitish Woman): So shall the lute and harp
Recitative for Alto (Israelitish Messenger): From Capharsalma
Chorus of Youths & Virgins: See, the conquering hero comes
Chorus: See, the conquering hero comes
March
Chorus with Alto & Tenor Solos: Sing unto God
Recitative for Tenor (Judas): Sweet flow the strains
Air for Tenor (Judas): With honour let desert be crown'd
Recitative for Bass (Eupolemus): Peace to my countrymen
Duet for Soprano & Alto (Israelitish Woman & Man): O lovely Peace!
Air for Bass (Simon): Rejoice, O Judah!
Chorus: Hallelujah! Amen!

SETTING

Ancient Israel, 166-165 B.C.

SYNOPSIS

Part I. Lamentations over the death of Mattathias (the father of Judas Maccabaeus and Simon), the Jewish leader who had led his people in their resistance to the cruelties and oppression of the Syrian King Antiochus Epiphanes. The invocation of divine favor for a continuation of their fight for political and religious liberty. The recognition of Judas as the new leader. His appeal to the patriotism of his people and their fervent desire for freedom. The preparations for war. The Israelites' pious trust in God and their heroic resolve to conquer or die.

Part II. Celebration of the victories gained over the armies of Apollonius, Governor of Samaria, and Seron, Deputy Governor of Coelesyria, and of the valor of Judas Maccabaeus. The renewal of hostilities with a Syrian army from Egypt, under the leadership of General Gorgias, and the despondency it produces among the Israelites. Judas again rouses the failing courage of the people, and his followers set out to meet the enemy. Those who remain behind proclaim their hatred for the heathen idolatries by which the Temple in Jerusalem has been desecrated and rejoice in their determination to worship only the God of Israel.

Part III. The feast of the dedication of the Temple, after Judas and his men have recovered and restored it and have re-established the religious practices and liberties of Israel. The homecoming of Judas after his final victory over Nicanor and his confederates. The assurance of the protection of Rome by ambassador Eupolemus. The celebration of peace and national thanksgiving.

The cover is a reproduction of the frontispiece of the first Italian edition of Judas Maccabaeus and depicts the verses:
"Judas shall set the captive free, And lead us on to victory."

GUEST SOLOISTS

Over the past several years soprano SUSAN PETERSON has maintained an active schedule of engagements with opera companies and orchestras throughout the United States, including The New York City Opera and the Saint Louis Opera Theatre. The range of her accomplishments is illustrated by the highlights of her current season: the title role in the world premiere of Libby Larsen's Clair de Lune with the Arkansas Opera Theatre, Rosina in Rossini's The Barber of Seville with the Toledo Opera, Anne Trulove in Stravinsky's The Rake's Progress with Washington Opera, and Kathie in Sigmund Romberg's The Student Prince. A Metropolitan Opera Auditions National Finalist, she received her Master of Music degree from Oklahoma City University.

Mezzo-soprano PATRICIA MILLER, Artist-in-Residence at the University of Missouri-Columbia, has also enjoyed a busy schedule this season appearing in various parts of the country with regional orchestras and opera companies. Her performances have included Handel's Messiah with the UMC Choral Union and with the Milwaukee Bel Canto Choir, Mozart's Requiem with orchestras in Seattle and Oakland, Verdi's Requiem with the Arkansas Symphony, Saint-Saëns's Samson et Delila with the Charlotte Opera, Ponchielli's La Gioconda with the Greater Miami Opera, and Mascagni's Cavalleria Rusticana with the Kalamazoo Symphony. She is a graduate of Boston University and the New England Conservatory of Music and holds the Artist's Diploma from the Academia di Santa Cecilia in Rome. Her teachers and coaches have included Eleanor Steber, Luigi Ricci, and Allan Rogers.

Tenor DEAN WILDER, Robert H. McKee Professor of Music and Director of Vocal Studies at William Jewell College in Liberty, Missouri, has studied opera with Boris Goldovsky, Julius Rudel, and Thomas Martin and art song with Thomas Moriarty and Allan Rogers. He holds degrees from Oregon's Cascade College and the New England Conservatory of Music. He has performed as a leading tenor with the New York City Opera and the Goldovsky Opera Theatre and has appeared under such conductors as Leonard Bernstein, William Steinberg, Bernard Haitink, Carlo Maria Giulini, and Robert Shaw. Mr. Wilder is also active as a recitalist and recording artist in the field of sacred music.

During the 1984-1985 season, Florida-born GEORGE MASSEY will make his Baltimore Opera debut in the world premiere of Thomas Pasatieri's La Divina, will return to the Lyric Opera of Kansas City for Bernstein's Candide, and will travel to Alaska for a production of Puccini's La Boheme with the Anchorage Opera. The variety of roles he has sung professionally is as impressive as the number of American opera companies with which he has been affiliated. His concert performances include engagements under the direction of James Levine, Robert Shaw, and Julius Rudel. His European debut occurred in 1981 as baritone soloist in a nationally broadcast performance of Mendelssohn's Die erste Walpurgisnacht in Italy. He received his formal training at Jacksonville University and the University of Cincinnati.

University of Missouri-Columbia

PHILHARMONIC ORCHESTRA

Edward Dolbashian, Music Director and Conductor

Violin I

Barbara Borg
Carol Davis
Tonya Goldstein
*Jie Li Gu,
 Concertmaster
Kendall Itoku
*Jill Pochek
 Bruce Shu
 Mary E. Smith
*Clarissa E. Southerlin
*Amy Tremain

Violin II

*Jill Clark
 Michele Hiscavich
 Carole Hughes
*William C. Love
*Diane A. Penney,
 Principal
*Rebecca Pavitt Raney
*Christine Rewolinski
*Susan Riepl
*Jane Swanson

Viola

*Michele Cleaveland
 Glenna Betts-Johnson
*Deanna Fedderson
*Laura Loncaric,
 Principal
 David Murvihill
 Winston Reid
*Lisa Sabez
*Jennifer Shallenberger
*Judith Treloar

Cello

°Mark Delin
*Kristin Edmonds
*Aureo Deo de Freitas, Jr.
 Linda Kruger
*Nelzimar G. Neves
 Andrea C. Repp
*Katherine Snyder
+Carleton Spotts,
 Principal

Double Bass

John Howie
 Sherri Weiss
*Douglas S. Yarwood,
 Principal

Flute

Melinda Amberg,
 Principal
*Trudye Murr

Oboe

*Jane A. Blazek
+Dan Willett,
 Principal

Bassoon

Barbara E. Garrett,
 Principal
+Barbara Wood

Horn

*Charles Harris
*Theresa Riga,
 Principal

Trumpet

*R. Mark Maher
*Douglas M. Petty
+Alexander Pickard,
 Principal
*Denis Swope

Timpani

*Kriste Knollmeyer

Personnel and
Stage Manager

*Douglas S. Yarwood

Librarian

*Jack Batterson

*Friends of Music Scholarship Recipient
°Member of Jefferson City Symphony
+Member of UMC Music Faculty

THE UMC CHORAL UNION

Duncan Couch, Conductor

Jess Wade, Assistant Conductor
Debbie Stoll, Rehearsal Accompanist

Lisa Ahadi	Jean Marie Cerame	Lynne Gilbert
Carrie Alexander	Marilyn Cheetham	Ann Gilchrist
Ellen Allton	Scott Clardy	Roger Gillen
Laura Anderson	Floyd Clark	Tracy M. Girard
Deana Astle	Garnet Clark	Peggy Glick
Julie Atteberry	Monica Anne Coffey	Myrna Kay Goessman
Kim Bailey	Ginger Collins	Eleanor Goodge
Brenda Baker	Terri Cooper	Ellen Goodwin
Kevin Baker	Maura F. Cornman	Ann Gowans
Sheryll Baker	Scott Crumpecker	Kara Gower
Alana Barragan	Lisa Curran	Virginia Gravel
Kimberly Barthelmess	Maureen Daly	Paula Gregory
Robin C. Beach	Marty Danielle	Carol J. Griesemer
Linda Bean	Anne Marie Danter	Ruth Griffith
Linda Becker	Mary Lou Davis	Sarah Griffiths
W. Wilson Beckett	Jeffrey L. Davolt	Jeffrey Groves
Don Bennett	David Deckert	Jean Hamilton
Timothy Bentch	Suzanne Deckert	George T. Hammer, Jr.
David Benz	Carrie DeLapp	Everett E. Hancock
Mathilde C. Berkley	Pamela Depperman	Jeri Harrington
Ross Bernhardt	Leon T. Dickinson	Harriet F. Harris
Habib Bettaieb	Richard A. Diehl	Tony Hartsfield
Kathy Bhat	Sarah Dixon	Anne Hartung
Amy Bishop	Jacqueline Dumas	Kristine A. Hase
Johnna Bixenman	Deborah C. Duncan	Marilyn Hasselriis
Melody Blakeley	Cheri Eades	Peter Hasselriis
Laurie Blevins	Mary Edmondson	Susan Hasselriis
Nancy Boime	Paul E. Ehrlich	Sherry W. Haynes
Nancy Boon	Robert Elder	Karen Hecht
Jon Borgman	W. Theodore Eldredge	Mary Alice Helikson
Pamela Lenck Bradford	Lori Embree	Charles H. Hellem
Sharon Breshears	Hugh S. Emerson	Sandra Helmick
Celia M. Brotherton	Dorothy Emslie	Kay A. Hendricks
Pete Browder	Rachel E. Ernst	David Hensley
Celeste S. Brown	Eric S. Evans	Ruth Hensley
Jeffrey Brown	T. Lea Evans	Susan Hinnant
Sally Brown	Alan R. Everson	Richard D. Hinschberger
Vancy Brown	Anna-Margaret Fields	Stacey Hite
Melania Bruner	Wendy Firth	Angie Hoffman
Kathlene Bruno	Vincent Fisher	Jennifer Holcomb
David Burch	Eric A. Foley	Mark Holcomb
Carrie Burchett	Kurt Bannick Ford	Linda Horton
Kathryn Burlison	Gina Forsythe	Margaret Howard
Mary Louise Bussabarger	Elbert L. Frye	Sheri Hulett
Robert F. Bussabarger	Loretta Stewart Frye	Stephen Hunt
John Byer	Gregory A. Fuller	Elizabeth Hupper
Marilyn Capron	Rebecca Garnett	Hsingliang Hwang
Ruth Capron	Janice Gaston	E. Clarendon Hyde
Barbara Carter	Joel Gaston	David J. Ives
Rebecca Cartledge	Denise Marie George	Patricia Ives

Connie Jacobi
Rey-Ju Jan
Mark Allen Jess
Darlene Johnson
Kim Johnson
Dona Jones
Kent Jones
Tzu-Ching Kao
Gary D. Kelb
Kevin Kelly
Kris Kelly
Pamela Kelly
James C. Kemp
Trent A. Kendall
Leah Beth Kennett
Joan D. Killion
Lizabeth Kinard
Paul Noel Klaus
Kelly Knight
Carol Kouba
Kris Kralich
Lisa Krysl
Kristine Kunze
Janet Lackey
Mary Lago
Jeanne Lambson
Joni Lane
Constance M. Larson
Robert Lattinville
Joe Law
Barbara Lee
Sid Leeper
Patricia Leistner
Randall Leonard
Terrence Lester
Donald Lewis
Lynn Lightfoot
Linnea Lilja
Monica Linsin
Sharon Livingston
Mary Beth Llorens
J. Joseph Lock
Wendelin Lockett
Lisa Jan Logan
Ruthann Lovetang
Daniel E. Mabe
Carole Madsen
Phillip Mah, Jr.
Anne Maltby
Helen Manson
Donna Marsh
Vincent Mast
Julia Matthews
Michele Mayes
Janet McCutchan
David McDonald

Peter McDonald
Helen McGonigle
Melissa McMaster
Linda McPherson
Ester R. Mendoza
Edward Metzen
Lynda Morton
Larry Mudd
Marianne Muenks
Melissa Mullinax
Crystal Myers
Carol Nabelek
Cheryl Nichols
E. Darryl Norwood
Marjorie O'Laughlin
Jeanie O'Neil
Kevin Olsen
John Olszewski
Brent Parker
Molly Parker
Connie Parrack
David Payne
Deborah M. Pearsall
Sharon Perkins
Ann E. Phillips
Annie V. Picard
Peggy R. Poe
Leslie Popeck
Pattie Poppitz
Diane Privitt
Laura Raspberry
John Rawlings
David Reed
Nir Regev
Darla Reithmeyer
Laureen M. Reyburn
Brian Richards
Sharon Richardson
Susan Riddle
Karen Riley
Cristi Rippeto
Carol Robertson
Ryan Rostine
Angela Ruebling
Lee Schneider
Gwen Seery
Joe Self
Susan Seward
Steven Shaw
Vince Shelby
Lois Shelton
Sandra Sherry
Bernard Singsen
Karl Skala
Richard L. Skinner
Edward E. Smith

Kathy Smith
Ray Smith
Cheryl Sneed
Georgia Sneed
Marcia Snook
Nancy Southern
Cindy Spencer
Chet Stoll
Deborah Stoll
Truman Storvick
Rose Straughn
Helen Tarbutton
Gary Taylor
James G. Thorne
Mary Jane Thorne
Rebecca Tatlow
Vincent Timbers
Madeline Tracy
Lisa Triplett
Michael Triplett
Andrew Twaddle
Sarah Twaddle
Margaret Tyler
Linda Vandepopuliere
Barbara A. Wade
Jess Wade
Cynthia Waechter
Teresa Waechter
John Wagenknecht
Carrie Ann Waldrop
Kimberly S. Walitzer
A. Camille Walker
Brian Walker
Michael Walker
Christine M. Wallace
Ted Watson
Kristin Weiser
Anna E. White
Pat Whitehill
Crystal D. Wilk
LeAnne Wilkerson
Karen Williams
Stephen Williams
Charles Williamson
Sonya Willis
Betty Wilson
Randal Wilson
Stephen M. Winter
George W. Wise
Joyce Wise
Karen Wittman
Brian Yager
Douglas S. Yarwood
Margaret Zajicek
Kathleen Zollner
Patty Zschoche
Jeff Zumsteg

Soloists from the Choral Union

Wendelin Lockett

Ruthann Lovetang

Larry Mudd



GEORG FRIDERIC HANDEL

In an effort to appreciate the achievements of Bach and Handel, it is instructive to imagine present-day American parallels to their careers. If one sought such a counterpart to Bach, he could surely be found as a university professor flourishing far from the corridors of power: a tireless worker dedicated to pedagogical concerns, involved in the affairs of a local church, and committed to writing his own brand of learned music (with or without the approval of the public). The counterpart to Handel is more obvious. He would be located, of course, in New York or Los Angeles. Having taken up the manic and fast-paced lifestyle of a theater or film composer, he would be living from hit to hit, constantly "taking the temperature" of society in an attempt to predict what it might embrace--keeping one eye on art and the other on the audience, as Verdi is known to have confessed. He would be currying favor with those capable of promoting his work and would be mingling with others holding celebrity status. Invitations to the White House and Palm Springs would be expected and accepted. Such suppositions, while a little presumptuous, are not meant to be irreverent; considering the historical models, they are not at all so far-fetched.

There is no question that Handel was a musical genius, but it is often overlooked that he was equally clever in terms of personal relationships and public relations. His career in the musical theater of early eighteenth-century London exhibits the typical

series of ups and downs, but his successes were especially sweet, and his ability to rise like a Phoenix from failures and deadends was uncanny. Like many less gifted men, Handel was an opportunist! Early on, he had capitalized on the preference of the English aristocracy for Italian music. When that trend faded, he was able to supply the public with a new commodity--English-language oratorio. And all the while, he was playing politics with his patrons, members of the English Royal Family.

In 1745, when Handel was sixty-years-old, the tide turned against him once more. His operas were behind him; in spite of unqualified successes with Israel in Egypt (1739), Messiah (1742), and Samson (1742), his most recent season of oratorios had been disastrous; his health was failing; his purse needed replenishing. Again a situation arose in society by which he was able to take the high ground. That year England was rocked by the second Jacobite Rebellion, the final desperate attempt by the House of Stuart to recapture the British throne. Forces led by Bonnie Prince Charles, the "Young Pretender," landed on the Scottish coast and appealed to old loyalties, especially among the Highlanders. After early victories, the invasion was soundly defeated on April 16, 1746 by an army led by George II's younger son, William, Duke of Cumberland, at the Battle of Culloden. The English had believed that their way of life had been seriously threatened (the Stuarts were Catholic and backed by the French), and the final victory was celebrated throughout the country in spite of the needless atrocities and cruel repressions that accompanied it.

Handel, reportedly at the suggestion of the Prince of Wales, set about the preparation of an oratorio that might take advantage of the national mood. A lifetime servant of the House of Hanover, he knew full well "the value of linking musical performances to national events." The result was Judas Maccabaeus. Its plot pays homage to the great Jewish general who had liberated the Israelites from the political and religious oppression of the Syrian King Antiochus IV Epiphanes during the years 166-161 B.C. Completed during the summer of 1746, Handel's thinly-veiled tribute to the "Butcher of Culloden" and to the triumph of his adopted countrymen was not given its premiere until the following spring. It was repeated fifty-five times before the composer's death twelve years later. The oratorio's popularity was largely responsible for the final and longest rise in Handel's own fame and fortune during his lifetime--and became the springboard to his ultimate immortality as an English institution.

The work is historically significant as one of the first compelling English stage works to present a Jewish national figure in an entirely positive light. Be it noted that Judas Maccabaeus is greatly honored to the present day. The winter feast of lights, Hanukkah, is the annual commemoration of his restoration of the Temple in Jerusalem, and athletic contests known as the Maccabean Games are held periodically in Israel to celebrate the feats of his illustrious family. The libretto is based on the first book of Maccabees from the Apocrypha, with supporting details taken from the Antiquitates Judaicae of Josephus. With regard to the music, Handel seems to have taken his own reported advice to Gluck and created airs and choruses that would strike the English "straight on the ear-drum." Such a tuneful work succeeds admirably as a musical celebration.

Notes by Michael Budds

THE LIBRETTO

From Part I

Chorus

Mourn, ye afflicted children, the remains
Of captive Judah, mourn in solemn strains;
Your sanguine hopes of liberty give o'er;
Your hero, friend, and father is no more.

Recitative for Israelitish Man

Well may your sorrows, brethren, flow
In all th' expressive signs of woe;
Your softer garments tear,
and squalid sackcloth wear,
Your drooping heads with ashes strew,
And with the flowing tear your checks bedew.

Recitative for Israelitish Woman

Daughters, let your distressful cries
And loud lament ascend the skies;
Your tender bosoms beat, and tear
With hands remorseless, your dishevell'd
hair:

For pale and breathless, Mattathias lies,
Sad emblem of his country's miseries.

Duet

From this dread scene, these adverse pow'rs,
Ah! whither shall we fly?
O Solyma, thy hoasted tow'rs
In smoky ruins lie!

Chorus

For Sion lamentation make
With words that weep and tears that speak.

Recitative for Simon

I feel the Deity within,
Who, the bright Cherubin between,
His radiant glory erst display'd.
To Israel's distressful pray'r
He hath vouchsaf'd a gracious ear,
And points out Maccabæus to their aid.
Judah shall set the captive free,
And lead us on to victory.

Air

Arm, arm, ye brave; a noble cause,
The cause of Heav'n, your zeal demands;
In defence of your nation, religion, and laws,
The Almighty Jehovah will strengthen
your hands.

Chorus

We come, we come, in bright array,
Judah, thy sceptre to obey.

Recitative for Judas

'Tis well, my friends; with transport I
behold

The spirit of our fathers, famed of old
For their exploits in war;--Oh, may their fire
With active courage you, their sons, inspire;
As when the mighty Joshua fought,
And those amazing wonders wrought,
Stood still, obedient to his voice, the sun,
Till kings he had destroy'd, and kingdoms
won.

Air

Call forth thy pow'rs, my soul, and dare
The conflict of unequal war:
Great is the glory of the conquering sword
That triumphs in sweet liberty restor'd.

Recitative for Israelitish Woman

To Heav'n's Almighty King we kneel,
For blessings on this exemplary zeal.
Bless him, Jehovah, bless him, and once more
To thy own Israel liberty restore.

Air

Come ever smiling Liberty,
And with thee bring thy jocund train;
For thee we pant and sigh, for thee
With whom eternal pleasures reign.

Recitative for Israelitish Man

O Judas, may these noble views inspire
All Israel with thy true heroic fire.

Air

'Tis Liberty! dear Liberty alone!
That gives fresh beauty to the sun;
That bids all nature look more gay,
And lovely life with pleasure steal away.

Duet

Come ever-smiling Liberty,
And with thee bring thy jocund train;
For thee we pant and sigh, for thee
With whom eternal pleasures reign.

Chorus

Lead on, lead on, Judah disdain
The galling load of hostile chains.

Recitative for Judas

So will'd my Father, now at rest
In the eternal mansions of the blest:
"Can ye behold," said he, "the miseries
"In which the long-insulted Judah lies?"
"Can ye behold their dire distress,
"And not, at least, attempt redress?"
Then faintly, with expiring breath,
"Resolve, my Sons, on liberty or death."

We come, O see, thy sons prepare
The rough habiliments of war,
With hearts intrepid and revengeful hands,
To execute, O Sire, thy dread commands.

Chorus

Disdainful of danger, we'll rush on the foe,
That thy pow'r, O Jehovah, all nations
may know.

Recitative for Judas

Ambition! if e'er honour was thine aim,
The glorious cause gives sanction to thy
claim.

Air

No unhallow'd desire our breasts shall
inspire,
Nor lust of unbounded power;
But peace to obtain, free peace let us gain,
And conquest shall ask no more.

Recitative for Judas

Haste we, my brethren, haste we to the field,
Dependent on the Lord, our strength and
shield.

Chorus

Hear us, O Lord, on Thee we call,
Resolv'd on conquest, or a glorious fall.

From Part II

Chorus

Fall'n is the foe; so fall thy foes, O Lord,
Where warlike Judas wields his righteous
sword.

Recitative for Israelitish Man

Victorious hero! fame shall tell
With her last breath, how Apollonius fell;
And all Samaria fled, by thee pursued
Through hills of carnage and a sea of blood;
While thy resistless prowess dealt around
With their own leader's sword the death-
ful wound;
Thus, too, the haughty Seron, Syria's
boast,
Before thee fell, with his unnumber'd host.

Air

So rapid thy course is,
Nor numberless forces
Withstand thy all-conquering sword;
Though nations surround thee,
No power shall confound thee,
Till freedom again be restored.

Duet and Chorus

Hail, hail Judea, happy land!
Salvation prospers in his hand.

Recitative for Judas

Thanks to my brethren: but look up to
Heav'n!
To Heav'n let all glory and all praise be
giv'n;
To Heav'n give your applause, nor add the
second cause,
As once your fathers did in Midian,
Saying, "The sword of God and Gideon."
It was the Lord that for his Israel fought,
And this our wonderful salvation wrought.

Air

How vain is man who boasts in fight
The valour of gigantic might,
And dreams not that a hand unseen
Directs and guides this weak machine.

Recitative for Israelitish Messenger

O Judas, O my brethren!
New scenes of bloody war
In all their horrors rise.
Prepare, prepare
Or soon we fall a sacrifice
To great Antiochus: From th' Egyptian
coast
(Where Ptolomy hath Memphis and Pelu-
sium lost)

He sends the valiant Gorgias, and commands
His proud victorious bands
To root out Israel's strength, and to erase
Ev'ry memorial of the sacred place.

Recitative for Simon

Be comforted--Nor think these plagues are
sent
For your destruction, but for chastisement.
Heav'n oft in mercy punisheth, that sin
May feel its own demerits from within,
And urge not utter ruin--Turn to God,
And draw a blessing from his iron rod.

Air

The Lord worketh wonders
His glory to raise,
And still as he thunders,
Is fearful in praise.

Recitative for Judas

My arms! against this Gorgias will I go.
The Idumean Governor shall know
How vain, how ineffective his design,
While rage his leader, and Jehovah mine.

Air

Sound an alarm--your silver trumpets sound,
And call the brave, and only brave around.
Who listeth, follow--to the field again--
Justice, with courage, is a thousand men.

Chorus

We hear, we hear the pleasing dreadful call;
And follow thee to conquest--if to fall,
For laws, religion, liberty, we fall.

Recitative for Simon

Enough! to Heav'n we leave the rest,
Such gen'rous ardour firing ev'ry breast,
We may divide our cares.
The field be thine, O Judas, and the
Sanctuary mine.
For Zion, holy Zion, seat of God,
In ruinous heaps is by the heathen trod;
Such profanation calls for swift redress,
If e'er in battle Israel hopes success.

Air

With pious hearts, and brave as pious,
O Zion, we thy call attend,
Nor dread the nations that defy us,
God our defender, God our friend.

Recitative for Israelitish Man

Ye worshippers of God!
Down, down with the polluted altars, down;
Hurl Jupiter Olympus from his throne,
Nor reverence Bacchus with his ivy crown
And ivy wreathed rod!
Our fathers never knew him, or his hated
crew,
Or, knowing, scorn'd such idol vanities.

Recitative for Israelitish Woman

No more in Sion let the virgin throng,
Wild with delusion, pay their nightly song
To Ashtoreth, yclep'd the Queen of Heav'n;
Hence to Phoenicia be the goddess driv'n;
Or be she, with her priests and pageants,
hurl'd
To the remotest corner of the world;
Ne'er to delude us more with pious lies.

Duet for Israelitish Women

O never, never bow we down
To the rude stock, or sculptur'd stone;
But ever worship Israel's God,
Ever obedient to his awful nod.

Chorus

We never, never will bow down
To the rude stock, or sculptur'd stone
We worship God, and God alone.

From Part III

Air for Priest

Father of Heav'n, from thy eternal throne,
Look with an eye of blessing down,
While we prepare, with holy rites,
To solemnize the Feast of Lights.
And thus our grateful hearts employ.
And in thy praise
This altar raise
With carols of triumphant joy.

Recitative for Israelitish Man

See, see yon flames, that from the altar
broke,
In spiry streams pursue the trailing smoke;
The fragrant incense mounts the yielding
air,
Sure presage that the Lord hath heard our
pray'r.

Recitative for Israelitish Woman

O grant it, Heav'n, that our long woes may
cease,
And Judah's daughters taste the calm of
peace;
Sons, brothers, husbands, to bewail no more,
Tortur'd at home, or havock'd in the war.

Air

So shall the lute and harp awake,
And sprightly voice sweet descant run,
Seraphic melody to make,
In the pure strains of Jesse's Son.

Recitative for Israelitish Messenger

From Capnarsalama, on eagle wings I fly,
With tidings of impetuous joy!
Came Lysias, with his host array'd
In coat of mail; their massy shield
Of gold and brass flash'd lightning o'er the
fields,

While the huge tow'r-back'd elephant display'd

A horrid front; but Judas, undismay'd,
Met, fought, and vanquish'd all the rageful
train.

Yet more, Nicanor lays with thousands slain;
The blasphemous Nicanor, who defied
The living God, and in his wanton pride
A public monument ordained
Of victories yet ungained.

But lo! the conqueror comes; and on his
spear;

To dissipate all fear,
He bears the vaunter's head and hand,
That threaten'd desolation to the land.

Chorus

See the conquering hero comes,
Sound the trumpets, beat the drums;
Sports prepare, the laurel bring,
Songs of triumph to him sing.
See the godlike youth advance,
Breathe the flutes and lead the dance;
Myrtle wreaths and roses twine,
To deck the hero's brow divine.

Solo and Chorus

Sing unto God, and high affections raise
To crown this conquest with unmeasur'd
praise.

Recitative for Judas

Sweet flow the strains that strike my feasted
ear;

Angels might stoop from Heav'n to hear
The comely song we sing
To Israel's Lord and King.
But pause awhile: due obsequies prepare
To those who bravely fell in war.
To Eleazar special tribute pay;
Through slaughter'd troops he cut his way
To the distinguish'd elephant, and,
'whelm'd beneath
The deep-stabb'd monster,
Triumph'd in a glorious death.

Air

With honour let desert be crown'd.
The trumpet ne'er in vain shall sound,
But all attentive to alarms
The willing nations fly to arms,
And conquering, or conquer'd, claim the
prize
Of happy earth, or far more happy skies.

Recitative for Eupolemus

Peace to my countrymen,--Peace and
liberty;
From the great Senate of Imperial Rome,
With a firm league of amity, I come.
Rome, whate'er nation dare insult us more,
Will rouse, in our defence, her veteran
pow'r,
And stretch her vengeful arm by land or
sea,
"To curb the proud, and set the injur'd
free."

Duet for Israelitish Women

O lovely Peace, with plenty crown'd,
Come spread thy blessings all around,
Let fleecy flocks the hills adorn,
And valleys smile with wavy corn,
Let the shrill trumpet cease, nor other
sound
But nature's songsters wake the cheerful
morn.

Air for Simon

Rejoice, O Judah, and in songs divine,
With Cherubin and Seraphin harmonious
join.

Chorus

Hallelujah! Amen.

Rejoice, O Judah, and in songs divine,
With Cherubin and Seraphin harmonious
join.

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