

Music of the Baroque Chorus and Orchestra

Jane Glover, Music Director

Soprano

Laura Amend
Alyssa Bennett
Bethany Clearfield
Kate Lee*
Rosalind Lee*
Hannah Dixon
 McConnell
Alison Wahl
Emily Yiannias

Alto

Julia Hardin
Amanda Koopman*
Maggie Mascall
Ashley Mulcahy
Susan Steele
Anna VanDeKerchove

Tenor

Madison Bolt
Klaus Georg
Brendon Marsh
Ryan Townsend Strand*
Zachary Vanderburg
Christopher Windle

Bass

Corey Grigg
Carl Frank
Jan Jarvis
Keven Keys
Ryan O'Mealey
Stephen Richardson*

Violin 1

Gina DiBello,
 concertmaster
Kathleen Brauer,
 assistant
 concertmaster
Teresa Fream
Michael Shelton
Martin Davids
Helen Heran Kim

Violin 2

Sharon Polifrone,
 principal
Ann Palen
Rika Seko
Paul Vanderwerf
François Henkins

Viola

Elizabeth Hagen,
 principal
Terri Van Valkinburgh
Claudia Lasareff-
 Mironoff
Benton Wedge

Cello

Barbara Haffner,
 principal
Judy Stone
Craig Trompeter

Viola da gamba

Anna Steinhoff

Bass

Collins Trier, *principal*
Michael Hovnanian

Oboe

Jennet Ingle, *principal*
Peggy Michel

Bassoon

William Buchman

Horn

Robert Johnson,
 principal
Jeremiah Frederick
Jena Gardner

Trumpet

Barbara Butler, *co-*
 principal
Charles Geyer, *co-*
 principal

Timpani

Douglas Waddell

Organ/Harpsichord

Stephen Alltop

*solo ensemble

The Day of Judgment

Jane Glover, conductor and harpsichord

William Jon Gray, chorus director

Sunday, May 14, 2017, 7:30 PM

North Shore Center for the Performing Arts, Skokie

Monday, May 15, 2017, 7:30 PM

Harris Theater for Music and Dance, Chicago

Ying Fang, soprano

Krisztina Szabó, mezzo-soprano

Thomas Cooley, tenor

Roderick Williams, baritone

Der Tag des Gerichts (The Day of Judgment)

Georg Philipp Telemann

(1681-1767)

Die erste Betrachtung (The First Contemplation)

Die zweite Betrachtung (The Second Contemplation)

INTERMISSION

Die dritte Betrachtung (The Third Contemplation)

Die vierte Betrachtung (The Fourth Contemplation)

Biographies



Acclaimed British conductor **Jane Glover** has been Music of the Baroque's music director since 2002. She made her professional debut at the Wexford Festival in 1975, conducting her own edition of Cavalli's *L'Eritrea*. She joined Glyndebourne in 1979 and was music director of Glyndebourne Touring Opera from 1981 until 1985. She was artistic director of the London Mozart Players from 1984 to 1991 and has also held principal conductorships of both the Huddersfield and the London Choral Societies. From 2009 until 2016, she was director of opera at the Royal Academy of Music, where she is now the Felix Mendelssohn Visiting Professor.

Jane Glover has conducted all the major symphony and chamber orchestras in Britain, as well as orchestras in Europe, the United States, Asia, and Australia. In recent seasons she has appeared with the Cleveland Orchestra, the San Francisco, Houston, St. Louis, Sydney, Cincinnati, and Toronto symphony orchestras, the Philadelphia Orchestra, the Orchestra of St. Luke's, the Belgrade Philharmonic, and Orchestre National Bordeaux Aquitaine.

In demand on the international opera stage, Jane Glover has appeared with numerous companies including the Metropolitan Opera, Royal Opera, Covent Garden, English National Opera, Royal Danish Opera, Glyndebourne, the Berlin Staatsoper, Glimmerglass Opera, New York City Opera, Opéra National de Bordeaux, Opera Australia, Chicago Opera Theater, Opéra National du Rhin, Opera Theatre of Saint Louis, Luminato, Teatro Real, and Teatro La Fenice. Known as a Mozart specialist, she has conducted all the Mozart operas all over the world regularly since she first performed them at Glyndebourne in the 1980s. Her core operatic repertoire also includes Monteverdi, Handel, and Britten. Highlights of recent seasons include *The Magic Flute* with the Metropolitan Opera, *The Turn of the Screw* and *Lucio Silla* in Bordeaux, *The Rape of Lucretia*, *A Midsummer Night's Dream*, and *Così fan tutte* at the Aspen Music Festival, Gluck's *Armide* and *Iphigenie en Aulide* with Met Young Artists and Juilliard, *Don Giovanni* and *The Magic Flute* at Opera Theatre of Saint Louis, and *Eugene Onegin*, *The Rake's Progress*, *The Marriage of Figaro*, *L'incoronazione di Poppea*, and the world premiere of Sir Peter Maxwell Davies' *Kommilitonen!* at the Royal Academy of Music.

Current and future engagements include *L'elisir d'amore* for Houston Grand Opera, *La clemenza di Tito* for Aspen, and *Alcina* for Washington Opera, and concert appearances at the Vienna, Aspen, and Dartington festivals and with the Philadelphia Orchestra, the Cleveland Orchestra, and the Royal Northern Sinfonia.

Jane Glover's discography includes a series of Mozart and Haydn symphonies with the London Mozart Players and recordings of Haydn, Mozart, Schubert, Mendelssohn, Britten, and Walton with the London Philharmonic, the Royal Philharmonic, and the BBC Singers. Recent releases include Handel's *Messiah* (Signum) and Haydn Masses (Naxos). Her critically acclaimed book *Mozart's Women* is published in the U.S. by HarperCollins. She recently completed a book about Handel.



Soprano **Ying Fang**'s recent and upcoming engagements include returns to the Metropolitan Opera as Ilia in Mozart's *Idomeneo*, Elvira in Rossini's *L'Italiana in Algeri*, and Jano in Janáček's *Jenůfa*; Susanna in Mozart's *Le nozze di Figaro* with Opera Philadephia; and Bellezza in Handel's *Il trionfo del tempo e del disinganno* with Opéra de Lille. Other appearances include an all-Mozart program with the New York Philharmonic, Handel's *Messiah* with the Philadelphia Orchestra, and a Schubertiade with St. Luke's Chamber Ensemble in New York.

Other recent highlights include performances at the Metropolitan Opera as Giannetta in Donizetti's *L'elisir d'amore* and the Shepherd in Wagner's *Tannhäuser* conducted by James Levine; her Verbier Festival and role debut singing Nannetta in Verdi's *Falstaff* alongside Bryn Terfel; a return to the Festival d'Aix-en-Provence in *Il trionfo del tempo e del disinganno*; her Ravinia Festival debut in Mahler's Symphony No. 2 under the baton of James Levine; the Dew Fairy in *Hänsel und Gretel* conducted by Sir Andrew Davis; and Gluck's *Iphigénie en Aulide* conducted by Jane Glover. She appeared in recital at Carnegie Hall as part of the Neighborhood Concert Series and at the Kennedy Center under the auspices of Vocal Arts DC, both with pianist Ken Noda.



Mezzo-soprano **Krisztina Szabó** makes her Royal Opera House, Covent Garden debut in May 2018 in the world premiere of George Benjamin's *Lessons in Love and Violence*. Her engagements in the 2016-17 season include Angelina in *La Cenerentola* with Edmonton Opera, soloist in the world premiere of Gary Kulesha's *From the Diary of Virginia Woolf* with the National Arts Centre Orchestra, Mahler's Symphony No. 2 with the Ottawa Symphony Orchestra, *Missa Solemnis* with the Grand Philharmonic Choir, and *Messiah* with Tafelmusik Baroque Orchestra.

Notable past engagements include the role of Ljubica in Ana Sokolović's *Svadba-Wedding* with San Francisco Opera, and three leading roles (Thisbe/Arianna/Clorinda) in a triple bill production with the Canadian Opera Company. Other past roles with the Canadian Opera Company include Idamante, Musetta, Dorabella, Wellgunde, Siegrune, and Nancy (*Albert Herring*). Highlights outside Canada include the roles of the Countess, Judith, and Donna Elvira with Chicago Opera Theater; the title role in Charpentier's *Médée* with Le Concert Spirituel; Hänsel in *Hänsel und Gretel* and Kompositist in *Ariadne auf Naxos* with Stadttheater Klagenfurt; and Bianca in Mercadante's *Il giuramento* with Washington Concert Opera.

Recent concert appearances include Mozart's Mass in C Minor with the Royal Scottish National Orchestra; Bach's Mass in B Minor with L'Orchestre Symphonique de Québec; *Messiah* with the San Antonio Symphony; a staged

production of the St. Matthew Passion at the Brooklyn Academy of Music; the Mozart Requiem with the Oregon Symphony; and recitals at the Ravinia Festival, Aldeburgh Connection, Music Toronto, and Music at Sharon. She is featured on upcoming CD releases by the Talisker Players and Musica Leopoldi.



This season, tenor **Thomas Cooley** can be heard on the stage of Carnegie Hall with the Indianapolis Symphonic Choir for Britten's *Les Illuminations* and Mohammed Fairouz's *Zabur*, with the Minnesota Orchestra and Houston Symphony in *Messiah*, and with Berner Kammerchor in the St. John Passion. He returns to the Indianapolis Symphonic Choir for Mendelssohn's *Elijah*, reprises the role of Idomeneo in a concert version at the Carmel Bach Festival, and performs Handel's *Joshua* with the Philharmonia Baroque Orchestra and conductor Nicholas McGegan.

Recent engagements include Beethoven's Ninth Symphony with the Copenhagen Philharmonic, Bremen Philharmonic, and the Baltimore and Milwaukee symphony orchestras; Britten's *War Requiem* with the Grand Philharmonic Choir, Atlanta and Indianapolis symphony orchestras, and the Oregon Symphony; Bob Boles in Britten's *Peter Grimes* with the St. Louis Symphony at Carnegie Hall; Peter Quint in Britten's *Turn of the Screw* with the St. Paul Chamber Orchestra; a Handel and Monteverdi tour in Poland with Boston Baroque; the world premiere of Christopher Theofanidis' *Creation Oratorio* with the Atlanta Symphony Orchestra; Bach's B Minor Mass with Choral Arts Society of Washington; the title role in Handel's *Samson* with American Classical Orchestra; an all-Bach program with Les Violons du Roy; and Acis in a new production of Handel's *Acis and Galatea* with Mark Morris Dance Group.

Thomas Cooley's recordings include Mathan in Handel's *Athalia* with the Kölner Kammerchor (MDG) and the premiere recording of Vivaldi's *Dixit Dominus* (Deutsche Grammophon) as well as Mozart's Requiem with the Windsbacher Knabenchor (Sony) and Mozart's *Coronation Mass* and Mass in C Minor with Handel and Haydn Society (Coro Allegro).



Baritone **Roderick Williams'** recent and future engagements include Oronte in Charpentier's *Médée*, Toby Kramer in Van der Aa's *Sunken Garden* and Don Alfonso in *Così fan tutte* for English National Opera, the title role in *Eugene Onegin* for Garsington Opera, Van der Aa's *After Life* at Melbourne State Theatre, Van der Aa's *Sunken Garden* at Opéra de Lyon, the title role in *Billy Budd* for the Nationale Reisopera, a concert performance of Ned Keene in *Peter Grimes* with Accademia Nazionale di Santa Cecilia in Rome, the Last Night of the 2014 BBC Proms, and concert performances with many of the world's leading orchestras and ensembles.

On the concert stage, Roderick Williams has performed with all the BBC orchestras and many other ensembles, including the Royal Scottish National Orchestra, Philharmonia, London Sinfonietta, Royal Liverpool Philharmonic Orchestra, the Hallé, Britten Sinfonia, Scottish Chamber Orchestra, Deutsches Symphonie-Orchester Berlin, Russian National Orchestra, Ensemble Orchestral de Paris, Academy of Ancient Music, The Sixteen, Le Concert Spirituel, and Bach Collegium Japan. His many festival appearances include the BBC Proms, Edinburgh, Cheltenham, Aldeburgh, and Melbourne. He is also an accomplished recital artist who has performed at venues and festivals including Wigmore Hall, Kings Place, LSO St Luke's, the Perth Concert Hall, Oxford Lieder Festival, London Song Festival, the Musikverein, and on Radio 3, where he has participated in Iain Burnside's "Voices."

His numerous recordings include Vaughan Williams, Berkeley, and Britten operas for Chandos and an extensive repertoire of English song with pianist Iain Burnside for Naxos.



Music of the Baroque's chorus director since 2010, **William Jon Gray** is the director of choral studies at the University at Albany-SUNY. He previously served as the chair of the choral department at the Indiana University Jacobs School of Music. He has been associate conductor of the Carmel Bach Festival in California, leading major choral and orchestral works and preparing performances with renowned conductor Bruno Weil. He has also been assistant conductor of Boston's Handel and Haydn Society.

William Jon Gray has made guest appearances with orchestras and at festivals around the United States, including the Handel and Haydn Society, Princeton Festival, National Chamber Orchestra, Billings Symphony, and the Lafayette Symphony. In August 2010, he prepared the Grant Park Festival Chorus for performances of Dvořák's Requiem in collaboration with Carlos Kalmar. He has prepared choruses for the Indianapolis Symphony Orchestra and the National Chamber Orchestra. As faculty director of opera choruses for the Indiana University Opera Theatre, he collaborated with such notable directors as Tito Capobianco (*La traviata*), Colin Graham (*Peter Grimes*), Vincent Liotta (*A View from the Bridge*), and Tomer Zvulun (*Faust*).

William Jon Gray served as artistic director of the Masterworks Chorus and Orchestra of Washington, D.C. from 1986 to 1993, and was artistic director of the Bach Chorale Singers from 1994 to 2010, conducting more than 100 performances of major choral works. With the Bach Chorale Singers, he received national critical acclaim for the commercially released recording *In Praise of the Organ: Latin Choral and Organ Music of Zoltán Kodály*.

William Jon Gray studied at Indiana University, the Juilliard School, New England Conservatory, and Boston University. He performed frequently with Robert Shaw as a member of the Robert Shaw Festival Singers, both in recordings and in concerts in France and at Carnegie Hall.

Program Notes

From its earliest incarnation, the oratorio was a vehicle for sacred stories. This is clear in a French traveler's 1639 description of a "spiritual play" heard in Italy:

On two sides of the church there were two other little galleries, in which were placed some of the most excellent instrumentalists. The voices would begin with a psalm in the form of a motet, and then all the instruments would play a very good symphony. The voices would then sing a story from the Old Testament, a form of spiritual play, for example that of Susanna, of Judith and Holofernes, or of David and Goliath. Each singer represented one person of the story and expressed perfectly the force of the words.

The work generally acknowledged as the first oratorio is Cavaliere's *Rappresentazione di Anima et di Corpo* (1600), a metaphysical musical dialogue between the soul and the body with allegorical characters like Time, Intellect, Good Counsel, Pleasure and her Companions, and choruses of damned and blessed souls. The oratorio evolved over the course of the 17th and 18th centuries, morphing from sung "spiritual plays" in the pulpit to highly dramatic works performed at court and in public theaters, and becoming much more operatic in conception. Director Peter Sellars, among others, describes Bach's Passions as the operas his church job didn't permit him to compose. In England, Handel literally supplanted his Italian opera enterprise with oratorios sung in English. (Music of the Baroque will be performing Handel's first oratorio, *Esther*, next season.) Composed nearly 40 years after Bach's Passion According to St. Matthew and more than 20 years after Handel's *Messiah*, Telemann's 1762 masterpiece *The Day of Judgment* both acknowledges the late Baroque oratorio and gestures towards the next era of music—that of Mozart and Haydn.

Born in Magdeburg in 1681, Telemann came from a family long connected with the Lutheran church: his father and elder brother were clergymen and his mother the daughter of a clergyman. Telemann's destiny lay elsewhere, however. By the age of 10, he was proficient on the violin, flute, keyboard, and zither, and wrote an opera, *Sigismundus*, at 12. Although his mother and father wanted him to study law, fate would have it otherwise. According to Telemann, on the way to fulfill his parents' wishes at Leipzig University he met none other than "Herr Georg Friedrich Handel, who was already of some importance even in those days." This encounter was the start of a long friendship between the two men, who exchanged letters throughout their lifetimes. Their acquaintance may have made it even more difficult for Telemann to keep his passion for music a secret. As he later wrote, he was sorely tempted "to drink Music's philtre," as he put it—and drink he finally did. One day, his roommate "accidentally" came across the score of Telemann's setting of the Sixth Psalm and arranged for a performance in St. Thomas's Church the following Sunday. The work was so successful that the Burgomaster of Leipzig commissioned him to write a new piece for the choir of St. Thomas every fortnight. Within a

year, he was appointed music director of the Leipzig Opera. Telemann became one of history's most prolific composers, enjoying posthumous mention in the *Guinness Book of World Records* for writing 30 operas, well over 1000 cantatas, 46 Passions, many oratorios and other sacred compositions, and hundreds of overtures, concertos, and chamber works. He was also one of the most highly regarded composers of his era—much more popular than J. S. Bach—for his ability to write music that was more immediately tuneful, more direct in its use of harmony, and with simpler accompaniments, an aesthetic that ultimately feeds directly into the Classical period and is on display throughout *The Day of Judgment*.

The city of Hamburg, where Telemann spent most of his career, had its own distinct oratorio traditions, illustrating the genre's fluid relationship with religion. Sometimes oratorios served as little more than dinner entertainment, the pre-dinner *amuse-bouche*, with a serenata the palate cleanser after the meal. Passion oratorios, settings of newly written poetry performed in public theaters, were a second type, and Gospel Passions strictly intended for church performances formed yet another strand. Finally, oratorios in Hamburg could also be quasi-religious, based on stories from the Bible but with libretti by modern poets. *The Day of Judgment* falls into the latter camp. First performed on March 17, 1762, at a newly built concert hall called Auf dem Kampe, the oratorio is based on a religious poem by a former student of Telemann, Pastor Christian Wilhelm Alers. The story, of course, centers on the Last Judgment of God—as stated in the New Testament, the day on which the earth and sky are in chaos, the dead rise from their graves, and Jesus returns to judge the conduct of the living and the dead. Alers' poem is organized into four "contemplations" featuring Religion, Devotion, Faith, Reason, the Archangel, Jesus, John the Baptist, Believers, and heavenly choirs and their opponents, namely Disbelief, the Mocker, and a chorus of blasphemers.

Telemann draws upon the most fashionable trends in oratorio composition in his approach to Alers' text. In the influential arts encyclopedia published in Leipzig in the early 1770s, *Allgemeine Theorie der schönen Künste*, the oratorio's definition is striking:

A spiritual, but completely lyric and short drama, which is performed with music, for use in divine service on high feast days. The designation of lyric drama indicates that here no gradually developing action, with striking events, intrigues, and interwoven ventures, takes place, as in the drama made for a play. The oratorio assumes various personages who are strongly moved by the noble religious subject of the feast that is being celebrated and who express their sentiments about it, now singly, now together, in a very emphatic manner. The purpose of this drama is to penetrate the hearts of the listeners with similar sentiments... Therefore the poet in the oratorio must completely avoid the epic and the usual dramatic expression, and where he wishes to narrate something or describe an event he must do it in a lyric tone...

The new focus on participants' emotions is evident in Alers' poetry. With the natural world collapsing, graves opening, and the arrival of Jesus, the Day of Judgment has all the ingredients of high drama, but in two of the four contemplations, no action takes place. Telemann straddles both worlds in his setting, sometimes creating "gradually developing action" and "striking events," and other times purely expressing the sentiments of the speaker. His use of musical resources also favors feeling over dramatic action—rather than assigning the four soloists specific parts, he deploys each voice type freely in order to create a specific mood, and follows similar principles in orchestration.

In the First Contemplation, we learn Judgment Day is immanent. After a standard French overture (a slow introduction full of dotted rhythms giving way to imitative writing), a Chorus of Believers announces the day of reckoning ("Der Herr kommt")—but in bright, cheery music, confident their final destination will be Heaven. Disbelief appears, dismissing the event with the logic that the world still stands after millions of years of peril. In the aria "Fürchtet nur," however, trembling sixteenth notes undermine the assurance that "all remains as it was." In a secco recitative, Disbelief and Reason clash, while Mockery bemoans its own ineffectiveness—and continues in the aria "Jetzt weiß ich's," full of laughing octave leaps. Reason silences all in the aria "Des Sturmes Donnerstimme," harnessing thunder and lightning to show that change happens all the time. Telemann evokes "thundering voices" with triplets, double stops in the violins, and bass tremolo, while descending figures trace mountains falling to the lowest depths. The Chorus of Believers concludes the First Contemplation with the ebullient "Dann jauchzet," in which orchestral fanfares give praise to God, legato melodies weep for glory, and blasphemers howl in descending chromatic lines.

The Second Contemplation is relatively brief, and there is evidence that Telemann may have even conceived of the Second and Third as one piece. As the Contemplation begins, the moment of judgment draws near, and the Earth is thrown into chaos. In the chorus "Es rauscht," Telemann brings storms to life in most creative ways, eschewing the timpani he has at his disposal and instead using strings to evoke thunder through gradual layering of sixteenth notes, arpeggios, and scales. The orchestra drops out dramatically at the words, "wir sind nicht mehr" (we are no more). Devotion and Faith step in quickly, however. Devotion describes the "signs of devastation" in a highly emotive accompanied recitative, "Da sind sie," as flames destroy the earth, stars disappear, and the moon abandons its course. The mood shifts drastically in the oddly cheery aria that follows, however, "Da kreuzen verzehrende," as lightning consumes the earth and "avenging fire" crackles in an almost comic tone, showing that the devoted are impervious to a bad outcome. Faith wins in the concluding arioso "Ich aber schwinde," in which a heavenly choir rejoices in high strings and a chorale-like ending.

Judgment Day arrives in the Third Contemplation. Devotion, the Archangel, and Jesus join forces against the nonbelievers, who realize they are being sent to Hell. Devotion announces the arrival of Jesus in an evocative accompanied recitative, in which—in another musical sleight of hand—Telemann casts a horn

in the role of the trumpet at the text, “Er tönt—und alle Särge springen” (He sounds—and all the coffins open). The Archangel introduces Jesus in the arioso, “So spricht der Herr, der mich gesandt” (Thus speaks the Lord, who has sent me). Devotion describes the scene in the recitative “Nun dränget sich der Kreis”—Jesus on a golden throne, clothed in heavenly armor—and as the trombones sound and thunder roars (ably played once again by the horns, which make a striking entrance), the judgment begins. Jesus arrives, speaking to the believers in the bass arioso, “Seid mir gesegnet,” reassuring them in slurred string arpeggios and gentle oboe with a brief moment of melancholy at the words, “You were my faithful servants.” The aria goes directly into the straightforward chorale, “Du Ehren König,” in which a Chorus of Believers thanks the Lord for bringing them to Heaven. Reality sets in for the nonbelievers, as Disbelief cries out, “Was wird sein grausam Urteil seen?” (What will his cruel verdict be?) and the Chorus of Blasphemers cry for help in “Ach hilfe! Weh uns!” (Ah, help! Woe is us!). Jesus finally damns the nonbelievers in the aria “Hinweg von meinen Angesichte” (Hence from my sight!), strong and resolute in its dotted rhythms with brief touches of word painting at “verdamm’t” (damned) and “flammt” (flames).

The blessed have ascended to “the new Garden of Eden” as the fourth and final Contemplation begins, with praise for God the subject of the entire section. As in the first, little drama takes place, and Telemann uses this dramatic stasis to transport us to a new musical world. A choir of angels is heard in the opening chorus, “Schallt, ihr hohen Jubellieder” (Resound, you high songs of jubilation!). While the full orchestra and chorus sound somewhat Handelian, we are reminded that another composer is at work. Where Handel might have set the text “In vereinten Myriaden singt von des Messias Gnaden” (In myriads sing of the Messiah’s grace) in cascades of counterpoint, Telemann chooses full unison chorus—a sign that text intelligibility is an increasing priority. Arias for the first and second blessed—the first, “Ein ew’er Palm” with obbligato cello, the second with violins, John’s with bassoon—alternate with simple, yet dramatic repetitions of the chorale, “Heilig ins unser Gott.” The result is an extended tableau, thanking “the Lamb that was slain” and giving praise to God. After the pastoral aria sung by the third blessed, “Ich bin erwacht,” the chorus takes over for the remainder of the piece. Surrounded by the mighty choruses “Lobt ihn” and “Die Rechte des Herrn,” a single believer’s simple, lone recitative, “Es ist geschehen!” (It has come to pass), summarizes the monumental event that has taken place.

Text

Die erste Betrachtung

Chor der Gläubigen

Der Herr kommt mit vieltausend
Heiligen,
Gericht zu halten über alle.

Rezitativ: Der Unglaube

Ruft immerhin, des Pöbels Wut zu
zähmen,
denn ihre Furcht ist eu'r Gewinn,
ruft immerhin:
"Einst wird die Welt ihr Ende sehn,
der Elemente Werk vergeh'n
und das Gericht sich offenbaren!"
Gericht? Ich lache der Gefahren,
die schon seit Millionen Jahren
des Aberglaubens Schrecken waren
seht, Welt und Elemente stehn,
euch, feige Sklaven, zu beschämen.

Arie: Der Unglaube

Fürchtet nur, fürchtet des Donnerers
Schelten,
verlöschende Sonnen und stürzende
Welten!
Zittert im Staube; wir steigen empor!

Uns ruft von jenen hellblickenden
Sternen
die Stimme der Wahrheit, o wolltet
ihr lernen!
Es bleibt alles nach wie vor.

Rezitativ: Der Unglaube

Wer ist's, der kühn sein Joch
zerreißt?
Wer denkt durch sich?
Wer ist ein freier Geist?
Wer hört des Wahnes finstre Rede,

und ist sie zu verschmäh'n zu blöde?
Wer—

Rezitativ: Die Vernunft

Schweig' du jedes Glücks Verwüster!
Wie lange willst du noch der Laster
Lügenpriester,

The First Contemplation

Chorus of Believers

The Lord is coming with thousands
of saints,
to hold judgment over all.

Recitative: Disbelief

Shout nonetheless, to tame the rage of
the rabble,
for their fear is your gain,
shout nonetheless:
"One day the world will see its end,
the work of the elements will disappear
and judgment will reveal itself!"
Judgment? I laugh at the perils
that for millions of years
were the terror of superstition,
see, the world and the elements remain
to shame you, cowardly slaves!

Aria: Disbelief

But fear, fear the rebuke of the
thunderer,
extinguishing suns and crashing
worlds!
Tremble in the dust; we are rising on
high!
There calls to us from those
glimmering stars
the voice of truth, if only you wanted
to learn!
All remains as it was.

Recitative: Disbelief

Who is it who boldly breaks free from
his yoke?
Who sees himself as he really is?
Who is a free spirit?
Who hears the gloomy speech of
delusion,
And is too foolish to reject it?
Who—

Recitative: Reason

Be silent, destroyer of all happiness!
How long would you still be the lying
priest of vice,

der Mörder meiner Söhne sein!
Wie klagt ich euch, verblendete
Verführte,
wenn euch sein täuschendes Gesicht,
sein falscher Glanz mehr als mein
reines Licht,
sein Wink euch mehr als meine
Stimme rührte!
Bald sandt' ich die Philosophie,
euch ernstlich euren Wahn zu zeigen,
und bald, Satyre, dich!

Rezitativ: Der Spötter

Dank sei dir! Aber ich gewann gleich
jener
nie das Herz der rasenden Verächter.
Ich spottete; sie wurden zum
Gelächter.
Allein nicht Ernst, nicht Spott
konnt' ihren Nacken beugen.
Was half's? Wir mußten schweigen.

Arie: Der Spötter

Jetzt weiß ich's, überkluge Köpfe,
warum kein Spott, kein bitt'res
Lachen
euch besser konnte machen.
Es täuscht mich eu'r Gesicht.
Ihr menschenähnlichen Geschöpfe,
seid Menschen selbst noch lange
nicht.

Rezitativ: Die Vernunft

Genug der Schande bloßgestellt,
doch wenn, Unglaube, dir noch mein
Besitz gefällt:
o so erröte hier!
Was predigt dir die lehrende
Geschichte?
was die Erfahrung aller Zeit?
"Wenn dort der Ozean mit
ungestümer Macht
die meilenlangen Wellen hub
und unsrer Vorwelt alte Pracht

tief in sein nasses Grab begrub,"
so sprich: wie schicken sich zur Dinge
Ewigkeit, zur unveränderlichen Welt
verheerende Gerichte?

the murderer of my sons!
How I would mourn you, dazzled and
mised ones,
if his deceitful face, his false splendor
impressed you more than my
pure light,
his gesture more than my voice!

I would quickly send Philosophy,
to show you the error of your ways,
and soon thereafter, Satire, of yours!

Recitative: The Mocker

I thank you! But like you I never gained
the hearts of the raving scorners.
I mocked; they became
laughing-stocks.
Not even earnestness or mockery
could make them bow their heads.
What was the use? We had to remain
silent.

Aria: The Mocker

Now I know, you oh-so-clever ones,
why no mockery, no bitter
laughter
could make you any better.
Your appearance deceives me.
You human-looking creatures
are yourselves not yet human by a long
way.

Recitative: Reason

Enough of shame revealed!
But if, Disbelief, my possessions
please you:
oh, then blush!
What do the lessons of history preach
to you?
What the experience of the ages?
"If the ocean with its
vehement power
raised the mile-long waves,
and the ancient glory of our prehistoric
world
is buried deep in its watery grave,"
so tell me: what do devastating
judgments have to do with the
unchanging world, with things eternal?

Arie: Die Vernunft

Des Sturmes Donnerstimmen
schallen,
seht, Gebirge wanken, fallen
und fallen zur untersten Tiefe hinab;
nun wühlt er im Schoße der
Erde—sie kracht—
und vieler Säklen stolze Pracht
steht?
nein, versinket ins traurige Grab.

Rezitativ: Die Religion

Ganz recht, das Endliche vergeht,
der Zufall kann nicht ewig währen.
Nur Gott, der Welten Herr, besteht;
dies, Freundin, sagen mein',
dies sagen deine Lehren.
Wie könnte Gott die Menschen,
die ihn hassen,
stets Sieger sein und Fromme
quälen lassen!
Der Fromme glaubt und lebt
gerecht:
der Böse schmäht Vernunft, mich
und die Bibel,
und doch ist dieser Herr, und jener ist
sein Knecht.
Den schwellt die Wollust auf,
und jenen drücken Übel.
Nein! Gott hat schon
die Rächepeile,
den Tod der Mörder ausgesucht.
Ein Tag der Schrecken bricht herein,
von Gnade voll und schwer von Pein,
zum Fluche dem, der Gott geflucht,
und seinen Gläubigen zum Heile.

Chor der Gläubigen

Dann jauchzet der Gerechten Same,
dann wird dein majestät'scher Name,
o Gott Jehova, herrlich sein.
An jeder der geweinten Zähren
wird deine Gnade sich verklären,
wird Gott Jehova herrlich sein,
Und an der Laster grausem Heulen,
die dann gestraft zum Abgrund eilen,
wird Gott Jehova herrlich sein.

Aria: Reason

The thundering voices of the storm
resound,
see, mountains totter, tumble,
and fall down to the lowest depths;
now it rages in the womb of the
earth—it bursts—
and the proud splendor of many ages
stands?
No, it sinks into a mournful grave.

Recitative: Religion

Quite right, the finite disappears,
chance cannot last eternally.
Only God, Lord of the worlds, remains;
this, friend, is said by my teachings,
this is said by yours.
How could God let those who
hate Him
always be victorious, and let them
torment the pious!
The pious man believes and lives
righteously:
the wicked man reviles reason, me,
and the Bible,
and yet the latter is master and the
former his slave;
he is bloated through lust
and the former oppressed by wrongs.
No! God has already chosen the
arrows of vengeance,
and the death of the murderer.
A day of terror is dawning,
full of mercy and laden with torment,
a curse to him who has cursed God
and salvation to His faithful ones.

Chorus of Believers

Then the seed of the righteous shall
rejoice,
then will thy majestic name,
O God Jehovah, be glorious.
In every tear that has been wept
will thy grace be glorified,
God Jehovah will be glorious.
And in the horrible howls of the
blasphemous,
who then hasten, punished, into the
abyss,
God Jehovah will be glorious.

Die zweite Betrachtung

Chor

Es rauscht—
so rasseln stark rollende
Wagen.
Wer ist's? Es ist Jesus!
Auf Blitzen getragen
fährt er zum Weltgericht daher.

Vor seinem allmächtigen Schelten
zerreißen die Welten
und sind nicht mehr.

Rezitativ: Die Andacht

Da sind sie, der Verwüstung Zeichen!

Hört, wie die lauten Donner brüllen!
Weit um sich sprüh'n sie Flammen her
und droh'n der Erde, droh'n den
Sternen,
drohn ihre Kräfte zu verheeren.
Noch nie empfund'ne Schauer füllen
mit unausstehlich herbem Schmerz
der Sterblichen beklomm'nes Herz.
Die süße Harmonie der Sphären
löst sich in rauhen Mißklang auf—
die Wolken peitscht der Sturm
zum raschen Lauf—
der Sterne Heere weichen aus ihrem
alten Gleis—
o güldnes Sonnenlicht!
Dein strahlend Angesicht erbleicht
und sieht nicht mehr
der schimmernden Planeten Kreis
sich ehrfurchtsvoll um dich bewegen.
Die Erde ächzt beim Mangel deiner
Segen—
der Mond verläuft aus seiner Bahn,
und in dem wilden Ozean
schmeißt die Empörung jede Welle
an die erschrocknen Ufer an;
Zum Widerstand zu schwach,
entfliehn die Ufer ihrer Wut—
doch die empörte grause Flut
tobt ihnen schäumend nach.

The Second Contemplation

Chorus

It is thundering—
thus is the rumbling of powerful rolling
chariots.
Who is it? It is Jesus!
Borne on lightning,
He comes to the judgment of the
world.
Before His almighty rebuke
the worlds are torn apart
and exist no more.

Recitative: Devotion

The signs of devastation are plain to
see.

Hark! How the loud thunder roars!
It scatters flames all around
and threatens the earth, threatens the
stars,
threatens to destroy its powers.
Shudders never felt before fill
the oppressed hearts of mortals
with unbearably sharp pangs.
The sweet harmony of the spheres
dissolves itself in rude discord—
the clouds are whipped by the storm
into swift flight—
the hordes of stars depart from their
ancient course—
O golden sunlight!
Your radiant countenance grows pale
and sees no more
the shimmering circle of planets
moving reverently around you.
The earth groans for lack of your
blessing—
the moon abandons its course,
and the savage ocean
throws each wave
onto the frightened shores;
too weak to resist,
the shores flee from their wrath—
yet the angry, dreaded flood
rages, foaming, after them.

Arie: Die Andacht

Da kreuzen verzehrende Blitze

und schießen vom flammenden Sitze
des Richters herab.

Nun eilet der Sturmwind mit
brausendem Rasen,
die rächenden Feuer zur Erde zu
blasen, und bläst sie hinab.

Rezitativ: Der Glaube

Gewaltig Element!

Ja, wüte nur von Zon' zu Zone!
Erbebt, Tyrannen, auf dem Throne,
Gott richtet,

Gott, den ihr verkennt!

Wie fürchterlich die wilden Flammen
knittern!

Meer, Himmel, Erd' und Luft sind Glut.

Ein laut Getös' von tausend

Ungewittern

verkündigt ihre volle Wut.

Erbebet, rings um euch glühen

Flammen,

und über euch herrscht Gott,
euch zu verdammen!

Arioso: Der Glaube

Ich aber schwinge mich empor,
empor aus diesen öden Trümmern.
Dort jubiliert der Engel Chor,

dort seh ich Jesu Wunden
schimmern.

Er nähert sich,

Glanz ist sein Kleid.

O Majestät! O Seligkeit!

Die dritte Betrachtung**Rezitativ: Die Andacht**

Ich sehe, Gott, den Engel deiner
Rache!

Du hast ihn vor dir hergesandt,
daß der entschlafne Staub erwache.

Sein Glanz ist wie die Morgenröte,
das Racheschwert in der rechten
Hand

Aria: Devotion

Burning bolts of lightning cross each
other

and shoot down from the flaming seat
of the Judge.

Now the storm-wind hastens with
roaring fury
to blow the avenging fire downward
to the earth.

Recitative: Faith

Mighty element!

Yes, rage then from region to region!

Tremble, tyrants on the throne,

God is judging,

God, whom you fail to recognize!

How fearfully the fierce flames
crackle!

Sea, sky, earth, and air are aglow.

A loud roar of a thousand

tempests

proclaims their full fury.

Tremble; all around you flames are

glowing,

and above you reigns God,

to damn you!

Arioso: Faith

I, however, soar upwards,
rising from these desolate ruins.

There the choir of the angels is
rejoicing,

there I see the wounds of Jesus
gleaming.

He approaches;

radiance is His apparel.

O majesty! O bliss!

The Third Contemplation**Recitative: Devotion**

I see, God, the angel of your
vengeance!

You have sent him hither before you,
that the sleeping dust awakes.

His radiance is like the dawning day,
the sword of vengeance in his right
hand,

und in der linken die Trompete.
Er tönt—und alle Särge springen.
Er tönt—und jedes Grab ist leer!
Noch tönt er, und das wüste Meer
muß seine Toten wiederbringen!
Er spricht—sein Ton ist Feldgeschrei!

Arioso: Der Erzengel

So spricht der Herr,
der mich gesandt:
Auf! Zum Gericht,
herbei, herbei, vermoderte
Geschlechter!
Ihr, die ihr Ihn als Gott erkannt,
ihr stehet ihm zur rechten Hand,
und Ihm zur Linken, ihr Verächter!

Rezitativ: Die Andacht

Nun dränget sich der Kreis der
ganzen Erde
zu dem verklärten Menschensohn.
In Silberwolken glänzt
sein güldner Thron.
Dort schauet er mit göttlicher
Gebärde
die Neubelebten an.
Mit Himmelsrüstung angetan,
seh ich um ihn in lichten Kreisen
die starken Heere Gottes stehn,
um ihren Sieger zu erhöh'n und
sein Gericht in Ewigkeit zu preisen.
Posaunen tösen!
Donner sprechen!
Nun will er segnen,
will er rächen!
Er winket—
das Gericht hebt an.

Arie: Jesus zu den Gläubigen

Seid mir gesegnet,
ihr Gerechten,
kommt, erbet meines Vaters Reich!
Ihr waret meine treuen Knechte.
Seid selig, seid den Engeln gleich!

Chor der Gläubigen

Du, Ehren König, Jesu Christ,
Gott Vaters ew'ger Sohn du bist.
Der Jungfrau'n Leib nicht hast
verschmäht,

and in his left the trumpet.
He sounds—and all the coffins open.
He sounds—and every grave is empty!
He sounds again, and the desolate sea
must return its dead!
He speaks—his voice is a battle cry!

Arioso: The Archangel

Thus speaks the Lord,
who has sent me:
Arise! To judgment!
Hither, hither, decayed
generations!
You who have recognized Him as God,
you stand on His right hand,
and on His left, you scorners!

Recitative: Devotion

Now the whole world crowds
around the transfigured Son of Man.
In silver clouds shines
His golden throne.
From thence with godly bearing He
beholds
the newly revived.
Clothed in heavenly armor,
I see around Him, in radiant rings,
the mighty hosts of God standing
to magnify their Victor and
praise His judgment in eternity.
Trombones sound!
Thunder roars!
Now He will bless,
will avenge!
He gives the sign—
the judgment begins.

Aria: Jesus to the Believers

Be blessed in my sight, you
righteous ones,
come, inherit my Father's kingdom!
You were my faithful servants.
Be blessed, become angels!

Chorus of Believers

Thou king of glory, Jesus Christ,
God the Father's only Son art thou.
The virgin's womb thou hast not
disdained

zu erlös'n das menschlich'
Geschlecht.
Du hast dem Tod zerstört sein'
Macht
und alle Christ'n zum Himmel bracht,
du sitzt zur Rechten Gottes gleich
mit aller Ehr' in Vaters
Reich.

Rezitativ: Der Unglaube

Da sitzt er—o wie nenn' ich ihn?
Wie flammt sein ernster Blick,
flieht, ach, flieht zurück!
O Qual! Wer wird dem Blick entfliehn?
Wie jene dort in Himmels Schönheit
blühn!
Ein Siegeslied?
Oder Donner Worte!
Für sie eröffnet er des Himmels hohe
Pforte,
und wir? Ha! dies ist Höllenpein!
Was wird sein grausam Urteil sein?

Chor der Laster

Ach Hilfe! Weh uns! Hilfe! Rat!
Ihr Hügel, ihr Berge, stürzt über uns
her!
Verflucht sei unsere Missetat,
ersäuf uns, du kochendes Meer,
ersäuf uns! Stürztet! Weh uns! Rat!

Rezitativ: Der Unglaube

Wir fleh'n umsonst. Der Tod
entweicht!
Hört ihr's? Das ist des Richters
Stimme,
die dem zerschmetternden Grimme
von tausend Donnerkeilen gleicht!

Arie: Jesus zu den Gottlosen

Hinweg von meinem Angesichte!
Ihr Feinde Gottes, seid verdammt!
Euch martre ewig eu'r Gewissen

und Satan, der euch leiten müssen,

und jene Hölle, die dort flammt.

to redeem the human race.

Thou hast destroyed death's
power
and brought all believers to Heaven,
thou sittest on the right hand of God
with every honor in the Father's
kingdom.

Recitative: Disbelief

There He sits—O what shall I call Him?
His eyes shoot flames.
Flee, oh go back!
O torment, who will flee that glance?
How those yonder flourish in Heaven's
beauty!
A song of victory?
Or words of thunder!
For them He opens the high gates of
Heaven,
and we? Ah! this torment of Hell!
What will His cruel verdict be?

Chorus of Blasphemers

Ah, help! Woe is us! Help! Counsel!
You hills, you mountains, tumble down
upon us!
Accursed be our misdeed,
drown us, you boiling sea,
drown us! Fall! Woe is us! Counsel!

Recitative: Disbelief

We implore in vain. Death evades us!

Do you hear? That is the voice of
judgment,
which is like the shattering fury
of a thousand thunderbolts!

Aria: Jesus to the Godless

Hence from my sight!
You enemies of God, be damned!
Be tormented for ever by your
conscience
and Satan, who must have been your
guide,
and by that Hell that flames yonder.

Die vierte Betrachtung

Chor der Engel und Auserwählten

Schallt, ihr hohen Jubellieder!
schallt durch alle Himmel wieder,
werdet ein harmonisch Chor.
In vereinten Myriaden singt von des
Messias Gnaden,
von des neuen Edens Flur!

Arioso: Johannes

Nun ist das Heil und die Kraft
und das Reich und die Macht
Gottes seines Christus worden,
Heilig ist unser Gott!

Chor der vorigen

Heilig ist unser Gott!

Arioso: Ein Seliger

Ein ew'ger Palm umschlingt
mein Haar,
das sonst in Tagen der Gefahr,
in Kedars öden Hütten
ein Myrthenzweig umschloß.
Der Kummer, den die dort gelitten,
und aller Zeiten Leiden,
wie klein sind die,
und diese Freuden wie
unermeßlich groß!

Chor der vorigen

Heilig ist unser Gott!

Arioso: Ein zweiter Seliger

Heil!
Wenn um des Erwürgten willen

mein Blut, der Mordsucht Durst zu
stillen,
aus jeder Ader strömend floß.
Die Tropfen, die ich mild vergossen,
sind hier zu Perlen
zusammengeflossen,
und diese schöne Krone
umstrahlet sternengleich mein Haupt.
Dank sei dem Sieger,
dem göttlichen Sohne,
und Leben dem, der an ihn glaubt.

The Fourth Contemplation

Chorus of the Angels and the Chosen

Resound, you high songs of jubilation!
Resound throughout all the heavens,
form a harmonious choir.
In myriads sing of the
Messiah's grace,
of the new Garden of Eden!

Arioso: John

Now has the salvation and the strength
and the kingdom and the power of
God become that of His Christ.
Holy is our God!

Chorus of the Above

Holy is our God!

Arioso: One of the Blessed

An eternal palm graces
my head,
which formerly, in troubled days
in Kedar's desolate hovels,
was encircled by a branch of myrtle.
The sorrow that they suffered there,
and the sufferings of all ages,
how insignificant they are!
And these joys, how
immeasurably great!

Chorus of the Above

Holy is our God!

Arioso: Another of the Blessed

Hail!
If only for the sake of Him who was
slain,
my blood, to still the blood of
murder-lust,
flowed in streams from every vein.
The drops that I gently shed
have here into pearls
flowed together,
and this beautiful crown
shines like stars around my head.
Thanks be to the Victor,
the divine Son,
and life to those who believe in Him.

Arioso: Johannes

Das Lamm, das erwürgt ist,
ist würdig zu nehmen Anbetung,
Preis und Dank.

Chor der Seligen

Heilig ist unser Gott!
der Herre Zebaoth!

Arie: Ein dritter Seliger

Ich bin erwacht nach Gottes Bilde
in Weisheit und Gerechtigkeit.
Hier trink ich im göttlichen
Friedensgefilde
die Ströme der Zufriedenheit.
Mich sättigen auf grüner Weide
die Frucht des Lebens Freude,
Freude und Segen Gottes ewiglich.
Gott ist's, den ich zum Hirten habe,
und unter seinem sanften Stabe
erquicket meine Seele sich.

Chor der Seligen

Lobt ihn, ihr Seraphinen—Chöre,
lobt ihn, ihr Auserwählten,
singt ihm Ehre,
dem Schöpfer uns'rer Seligkeit!
Jesus Christus, Gottes Sohn,
hat uns vom Gericht befreiet.
fallet hin vor seinem Thron,
benedeiet, benedeiet! Amen.

Rezitativ: Der Glaube

Es ist geschehen!
Die Tugend ist gerächt!
Seht da das göttliche Geschlecht
den Engeln gleich
in Jesu Christi Reich
mit Palmen schön umkränzet gehen—
sein Siegeswagen kehrt zurück,
von den Unsterblichen umringet,
Sieg blitzt aus jedem Blick,
und jede Zunge singet:

Die Chöre der Himmlischen

Die Rechte des Herrn ist erhöhet!
die Rechte des Herrn behält den Sieg!
Er hob die gewaltige Rechte
allmächtig empor

Arioso: John

The Lamb that was slain
is worthy to receive adoration,
praise, and thanks.

Chorus of the Blessed

Holy is our God,
the Lord Sabaoth!

Aria: A Third Blessed Spirit

I have awoken in God's image
in wisdom and righteousness.
Here I drink in divine
fields of peace
the streams of contentment.
I am filled in green pastures
with the fruits of life's joy,
joy and God's blessing for evermore.
It is God who is my shepherd,
and under His gentle staff
my soul restores itself.

Chorus of the Blessed

Praise Him, you choirs of seraphs!
Praise Him, you chosen ones,
sing in His honor,
the creator of our bliss!
Jesus Christ, the Son of God,
has delivered us from judgment.
Fall down before His throne,
bless Him, bless Him, Amen.

Recitative: Faith

It has come to pass!
Virtue is avenged!
See there the divine race
enter as angels
into Jesus Christ's kingdom
beautifully crowned with palms—
His chariot of victory returns
surrounded by the immortals,
victory shines from every glance,
and every tongue sings:

The Heavenly Choirs

The right hand of the Lord is raised!
The right hand of the Lord is victorious!
He raised His mighty right hand
omnipotently on high,

und zog durch der Gräber Nächte
den Staub hervor.
Er warf der Höhen Ungeheuer
und seine frevelnden Mächte
und aller Laster Knechte ins
Feuer.
Posaunet vor dem Sieger her!
Er kömmt mit der erwählten Menge!
Ihre Zahl ist wie Sand
am Meer,
und Ewigkeit ist ihres Lebens Länge!
Eröffnet mit frohem Getümmel
dem jauchzenden Zion das Tor
und singt dem neubevölkerten
Himmel
die ew'gen Hymnen vor!

and through the darkness of the grave
drew forth the dust.
He cast the monsters of Hell
and their impious powers
and all the servants of vice into
the fire.
Sound forth before the Victor!
He comes with the elected throng!
Their number is like the sand
on the seashore,
and their life's span is eternity!
Open with joyful noise
the gate to jubilant Zion,
and sing unto the newly peopled
Heaven
the eternal hymns!