



GEORG FRIEDRICH HÄNDEL ~ ORATORIUM JEPHTHA



Publishing **Authentic Classical Concerts** entails for us capturing and recording for posterity outstanding performances and concerts. The performers, audience, opus and room enter into an intimate dialogue that in its form and expression, its atmosphere, is unique and unrepeatable. It is our aim, the philosophy of our house, to enable the listener to acutely experience every facet of this symbiosis, the intensity of the performance, so we record the concerts in **direct 2-Track Stereo digital**. The results are unparalleled interpretations of musical and literary works, simply - audiophile snapshots of permanent value. Flourishing culture, enthralling the audience and last but not least also you the listener, are the values we endeavor to document in our editions and series.

Andreas Otto Grimminger & Josef-Stefan Kindler

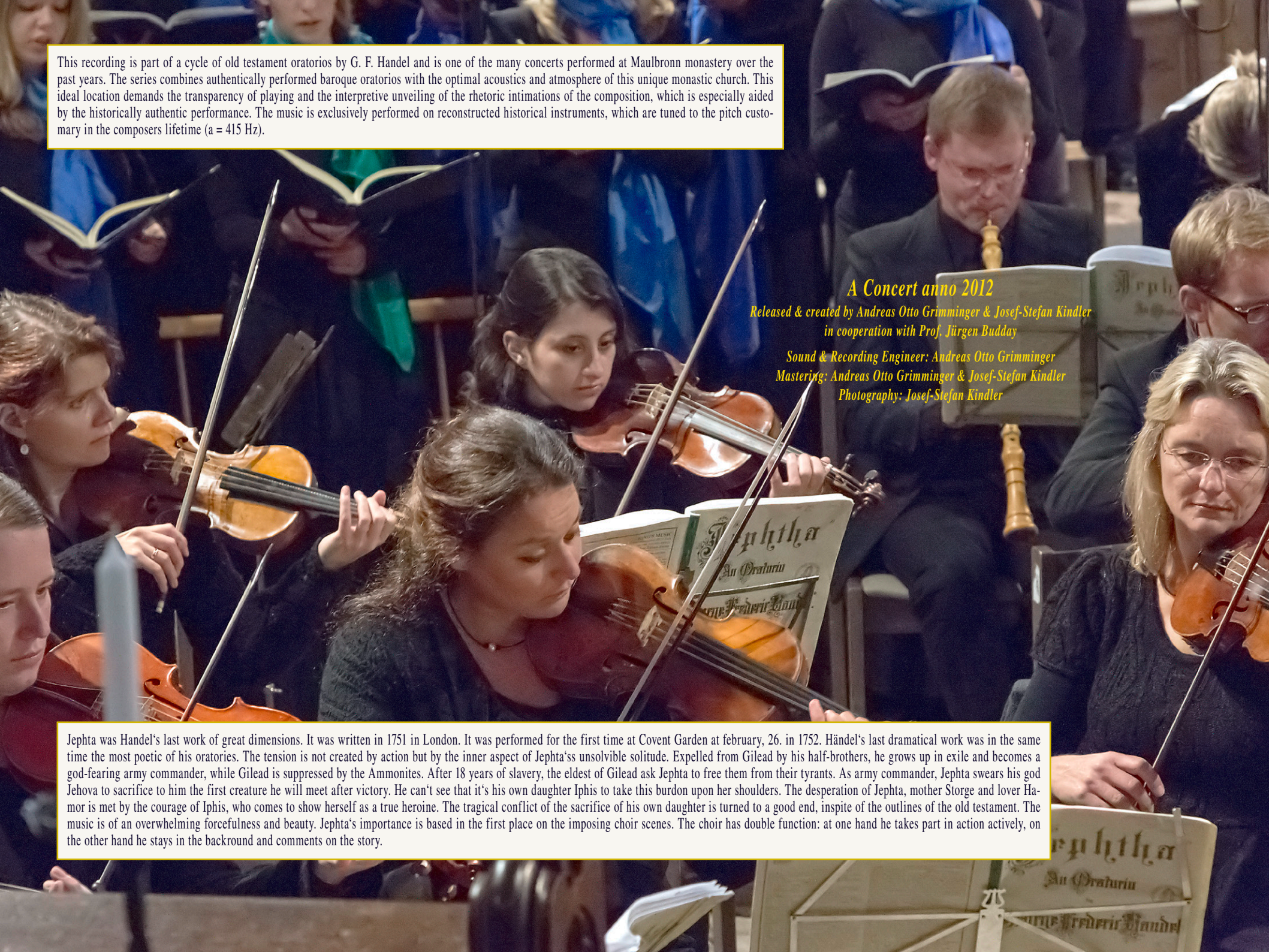
The concerts in the UNESCO World Heritage Maulbronn Monastery supply the ideal conditions for our aspirations. It is, above all, the atmosphere of the romantic, candle-lit arches, the magic of the monastery in its unadulterated sublime presence and tranquillity that impresses itself upon the performers and audience of these concerts. Renowned soloists and ensembles from the international arena repeatedly welcome the opportunity to appear here - enjoying the unparalleled acoustic and architectural beauty of this World Heritage Site, providing exquisite performances of secular and sacred music, documented by us in our Maulbronn Monastery Edition.

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This recording is part of a cycle of old testament oratorios by G. F. Handel and is one of the many concerts performed at Maulbronn monastery over the past years. The series combines authentically performed baroque oratorios with the optimal acoustics and atmosphere of this unique monastic church. This ideal location demands the transparency of playing and the interpretive unveiling of the rhetoric intimations of the composition, which is especially aided by the historically authentic performance. The music is exclusively performed on reconstructed historical instruments, which are tuned to the pitch customary in the composers lifetime (a = 415 Hz).

### *A Concert anno 2012*

*Released & created by Andreas Otto Grimmering & Josef-Stefan Kindler  
in cooperation with Prof. Jürgen Budday*

*Sound & Recording Engineer: Andreas Otto Grimmering  
Mastering: Andreas Otto Grimmering & Josef-Stefan Kindler  
Photography: Josef-Stefan Kindler*

Jephta was Handel's last work of great dimensions. It was written in 1751 in London. It was performed for the first time at Covent Garden at february, 26. in 1752. Händel's last dramatical work was in the same time the most poetic of his oratories. The tension is not created by action but by the inner aspect of Jephta'ss unsolvable solitude. Expelled from Gilead by his half-brothers, he grows up in exile and becomes a god-fearing army commander, while Gilead is suppressed by the Ammonites. After 18 years of slavery, the eldest of Gilead ask Jephta to free them from their tyrants. As army commander, Jephta swears his god Jehova to sacrifice to him the first creature he will meet after victory. He can't see that it's his own daughter Iphis to take this burdon upon her shoulders. The desperation of Jephta, mother Storge and lover Hamor is met by the courage of Iphis, who comes to show herself as a true heroine. The tragical conflict of the sacrifice of his own daughter is turned to a good end, inspite of the outlines of the old testament. The music is of an overwhelming forcefulness and beauty. Jephta's importance is based in the first place on the imposing choir scenes. The choir has double function: at one hand he takes part in action actively, on the other hand he stays in the background and comments on the story.





**KIRSTEN BLAISE ~ SOPRANO (IPHIS, JEPHTHA'S DAUGHTER & ANGEL)**

Soprano Kirsten Blaise has gained a particular reputation in operatic and concert works of the Baroque and Classical eras, but her repertoire also embraces such composers as Schubert, Mendelssohn, Brahms, Wagner, Mahler and, among leading contemporary figures, John Adams and Michael Finnissy. Born in America, and trained at Indiana University's renowned School of Music, Kirsten Blaise made her professional debut in Indiana in 1996 before moving to Europe to develop her international career. She currently resides in Germany. From 2007 to 2009, as a member of the company at the Badisches Staatstheater in Karlsruhe. At Paris' Théâtre du Châtelet she has appeared as Woglinde in Wagner's Ring, conducted by Christoph Eschenbach, and has also performed at the Staatsoper Stuttgart, De Nederlandse Opera in Amsterdam, the Salzburg Landestheater, Opera Theatre of Saint Louis und Opera Lafayette in Washington D.C. In Summer 2012 she sings Angelica in Haydn's Orlando Paladino at Sweden's Drottningholm Festival. 2011 brought her debut alongside actor John Malkovich in the music-theatre piece The Infernal Comedy, which toured Germany, France, the UK and North and South America. Numbering among her festival appearances are the Holland Festival, Ludwigsburger Schlossfestspiele, the Halle Handel Festival, the Beethoven Easter Festival in Warsaw (with the Bremen Kammerphilharmonie under Trevor Pinnock), Oregon Bach Festival, Carmel Bach Festival. Kirsten Blaise has also collaborated with the Stuttgart Bachakademie and Helmuth Rilling and orchestras such as the BBC Symphony, London Sinfonietta, Netherlands Radio Philharmonic, Noord Nederlands Orkest, Brooklyn Philharmonic, American Classical Orchestra, Dallas Bach Society, Edmonton Symphony and Le Parlement de Musique.

**ANNELIE SOPHIE MÜLLER ~ MEZZO-SOPRANO (STORGÈ, IPHIS' MOTHER)**

was born in Freiburg i. Brsg., Germany. At very young age she had already learned to play the violin, the piano, percussion and to dance ballet. She started to take her first singing lessons when she was 19. She studied Vocal, Interpretation of Songs, and Pedagogical Music (main instrument piano) in Stuttgart, Germany. Annelie Sophie Müller got an invitation in 2010 from the Komische Oper Berlin to join the Opera Studio, therefore she finished her studies in this year. She received further musical education through masterclasses with Ks. Brigitte Fassbaender, Ks. Christa Ludwig, Thomas Hampson and Ingeborg Danz, which had influenced her intensely. Now her current teacher is Danish Professor Susanna Eken. Annelie Sophie Müller has performed with conductors such as Maurizio Barbacini, Alexander Vedernikov, Henrik Nánási, Konrad Junghänel, Axel Kober and Patrick Lange. She has also worked with stage directors such as Barrie Kosky, Calixto Bieito and Andreas Homoki. For the part of Pe- Ki, her first big part on stage, Annelie Sophie Müller received a nomination for „best upcoming singer 2012“ in the journal „Opernwelt“. In 2010 at the International Song Competition of the International Hugo- Wolf- Akademie in Stuttgart, Germany, she was given first prize. Annelie Sophie Müller received a scholarship from the Baden- Württemberg- Stipendium and a scholarship from the Richard- Wagner- Organisation Germany. She also took part at the Academie Festival d'Aix-en-Provence in 2011 and she was in the Academy of Heidelberger Frühling in 2012. As an interpret of art songs Annelie Sophie Müller gave several concerts at famous festivals.





**DAVID ALLSOPP ~ ALTUS, COUNTERTENOR (HAMOR, IN LOVE WITH IPHIS)**

*The „highly intelligent, vocally brilliant countertenor“ David Allsopp began his musical training at an early age as a chorister at Rochester Cathedral and went on to spend four years as a choral scholar at the King's College in Cambridge. From there he moved to the renowned Westminster Cathedral Choir where he combined his growing career as a soloist with the daily services. David sings with many of London's major consort groups and has toured extensively both in Europe and further afield. On the solo platform, he has given many performances - although he specialises mainly in Baroque repertoire, his background means that he is equally at home with renaissance and medieval works and with more modern composers such as Britten and Tavener. Recent appearances have seen David in venues such as Karlsruhe Opera House, the Musikverein in Vienna and St John's, Smith Square in London.*

**BENJAMIN HULETT ~ TENOR (JEPHTHA)**

*The young and honoured British Tenor is currently principal tenor at the Hamburg State Opera and recently made his debut at the „Bayerische Staatsoper“ Munich as „Oronte“ in Handel's Alcina. He has appeared for example at the BBC Proms under Sir Andrew Davies, Sir Roger Norrington and Sir John Eliot Gardiner, the Amsterdam Concertgebouw under Philippe Herreweghe, Markus Stenz and Jos van Veldhoven, the Halle Handel Festival under Howard Arman and Frieder Bernius. Other concert appearances include those with the BBC Symphony, Scottish Chamber Orchestra, English Chamber Orchestra, RPO, King's Consort, Wiener Akademie, Monteverdi Choir, Orchestre des Champs-Élysées, Stanger Symphony and Hamburg Philharmonic Orchestras. Benjamin Hulett studied musicology at the New College in Oxford and opera and vocal technique at Guildhall School of Music and Drama in London.*

**SIMON BAILEY ~ BASS (ZEBUL, JEPHTHA'S BROTHER)**

*Simon Bailey was born in Lincoln and read music at Clare College, Cambridge University. Simon subsequently studied at the La Scala Academy, Milan and won the Concorso Internazionale dell'Accademia del Teatro alla Scala in 1999, the Concorso Vocale Internazionale di Musica Sacra 2004, and was a semi-finalist in the Plácido Domingo Operalia competition 2003. In August 2002 he joined the ensemble of Opera Frankfurt as a company principal. Simon's exceptional vocal range has enabled him to perform a rich variety of roles across the bass and baritone repertoire including Figaro Le Nozze di Figaro (La Scala, Rouen and Festival de la Vézère in Limoges), Schaunard La Bohème (La Scala) and Mustafa L'italiana in Algeri (Accademia Rossiniana in Pesaro). He sang the title role in Handel's Hercules at the Athens Festival to critical and public acclaim at the Herodes Atticus Odeon, later repeated in Reims cathedral and the Concertgebouw in Amsterdam and was invited by Luigi Alva to Lima, Peru to debut Enrico in Lucia di Lammermoor. Further guest engagements for Opéra de Lille, Glyndebourne Festival, La Scala, Milan, Truffaldino Theater an der Wien, Opéra de Lille and Dublin etc. Simon has appeared in recital at the Teatro Britanico, Lima, and also several times in recital at La Scala. Engagements in 2012/2013 included Alfonso Così fan tutte, Chabrier L'Étoile, Leporello Don Giovanni, Nick Shadow The Rake's Progress, Figaro Le Nozze di Figaro and title role Bluebeard's Castle with Oper Frankfurt and Gurnemanz Parsifal (in concert) in Bad Homburg and Wiesbaden. Subsequent engagements include Méphistophélès Damnation de Faust for Staatstheater Stuttgart.*





### MAULBRONN CHAMBER CHOIR

*The Maulbronn Chamber Choir was founded in 1983 and counts today as one of the renowned chamber choirs in Europe. Awards like the first places at the Baden-Württemberg Choir Competitions in 1989 and 1997, the second place at the German Choir Competition in 1990, the first prize at the German Choir Competition in 1998, the second place at the International Chamber Choir Competition in Marktoberdorf 2009 and the first place at the Malta Choir Competition show the extraordinary musical calibre of this ensemble. The Chamber Choir has managed to make quite a name for itself on the international scene, too. It was received enthusiastically by audiences and reviewers alike during its debut tour through the USA in 1983, with concerts in New York, Indianapolis and elsewhere. Its concert tours in many European countries, in Israel and Argentina as well as in South Africa and Namibia have also met with a similar response. Since 1997 the choir performs oratorios by George Frideric Handel each year. All these performances were documented on disc; because of that the Maulbronn Chamber Choir holds a leading position as a interpreter of this genre internationally.*

### JÜRGEN BUDDAY ~ CONDUCTOR & MUSIC DIRECTOR

*Prof. Jürgen Budday (born 1948) is conductor, director of church music, music teacher and artistic director of the concert series at the UNESCO World Heritage Site Maulbronn Abbey. He started teaching at the Evangelical Seminar in Maulbronn from 1979 till 2012. This also involved his taking over as artistic director of the Maulbronn Monastery Concerts and the cantor choir in 1979. He studied church music and musicology at the Academy of Music in Stuttgart from 1967 to 1974. In 1992, he was named Director of Studies, in 1995 came the appointment as Director of Church Music and in 1998 he was honored with the „Bundesverdienstkreuz“ (German Cross of Merit) as well as the Bruno-Frey Prize from the State Academy in Ochsenhausen for his work in music education. In 1983 Jürgen Budday founded the Maulbronn Chamber Choir (Maulbronner Kammerchor) with whom he won numerous national and international awards. At the Prague International Choir Festival, for example, Jürgen Budday received an award as best director. Since 2002, he has also held the chair of the Choral Committee of the German Music Council and became director and jury chairman of the „German Choir Competition“ (Deutscher Chorwettbewerb). In 2008, he received the silver Johannes-Brenz-Medal, the highest honoring of the Evangelical-Lutheran Church in Württemberg. Jürgen Budday was honoured in 2011 with the honorary title „Professor“. In May 2013 Prof. Jürgen Budday was awarded by the Association of German Concert Choirs with the „George-Frideric-Handel-Ring“ - one of the highest honors for choir conductors in Germany. Thus Jürgen Budday followed Helmuth Rilling, who was honored with the ring from 2009 till 2013.*

*Jürgen Budday has started a cycle of Handel oratorios that is planned to span several years, which involves working with soloists like wie Emma Kirkby, Miriam Allan, Michael Chance, Nancy Argentia, Mark Le Brocq, Charles Humphries, Stephen Varcoe (to name but a few). The live recordings of these performances, that have received the highest praise from reviewers, has won him international recognition. Till these days 11 oratorios by G.F.Handel are documented on discs. „No conductor and no choir have so consistently recorded so many Handel oratorios as Jürgen Budday and his Maulbronn Chamber Choir.“ (Dr. Karl Georg Berg, Handel Memoranda Halle 2008).*



## ENSEMBLE IL CAPRICCIO

Friedemann Wezel ~ **Concert Master**

Christine Trinks, Dmitry Formitchev, Isabelle Farr, Dietlind Mayer, Konstanze Winkelmann,  
Katka Stursova-Ozaki, Semadar Schidlowsky ~ **Violin**

David Dieterle, Hiltrud Hampe, Jeanette Doree ~ **Viola**

Juris Teichmanis, Christine Wieggräbe ~ **Cello**

Martin Frithjof Grabner, Kiyomi Sobue ~ **Double Bass**

Evelyn Laib ~ **Harpsichord**

Andrea Baur ~ **Lute**

Monika Scholand ~ **Flute**

Ingo Müller, Gustav Friedrichssohn ~ **Oboe**

Rhoda Patrick, Mechthild Alpers ~ **Bassoon**

Ulrich Hübner, Karen Libischewski ~ **French Horn**

Patrick Henrichs, Nicolas Ousseni ~ **Trumpet**

## MAULBRONN CHAMBER CHOIR

### Soprano

Nicole Schuffert, Elisabeth Hofmann, Claudia Fischer, Birgit Petkau, Ilka Hüftle, Karin Unold, Sabine Stöffler,  
Susanne Laenger, Caroline Albert, Annette Weippert, Monika Martin, Kathrin Brumm

### Alto

Marianne Kodweis, Marianne Krämer, Christiane Gölz, Kathrin Gölz, Anja Pommerien, Helen Duhm,  
Carmen Andruschkewitsch, Salome Martin, Marie König, Renate Secker, Ina Sproll

### Tenor

Hartmut Meier, Jonas Meier, Tobias Bastian, Konrad Mohl, Ulrich Kiefner, Sebastian Fuierer, Bernd Reichenecker

### Bass

Hansjörg Lechler, Simon Albrecht, Hanns Pommerien, Daniel Fritsch, Peter Nagel, Leonid Grau,  
Jo Dohse, Timmy Ebert, Maik Schwarz





## CD I

### ACT ONE

#### 1. OVERTURE

#### SCENE 1

#### 2. *Accompagnato* ~ Zebul (Bass)

It must be so, or these vile Ammonites,  
Our lordly tyrants now these eighteen years,  
Will crush the race of Israel.  
Since Heav'n vouchsafes not, with immediate choice,  
To point us out a leader, as before,  
Ourselves must choose. And who so fit a man  
As Gilead's son, our brother, valiant Jephtha?  
True, we have slighted, scorn'd, expell'd him hence  
As of a stranger born, but well I know him:  
His gen'rous soul disdains a mean revenge  
When his distressful country calls his aid.  
And perhaps Heav'n may favour our request  
If with repentant hearts we sue for mercy.

#### 3. *Air* ~ Zebul (Bass)

Pour forth no more unheeded pray'rs  
To idols deaf and vain.  
No more with vile unhallow'd airs  
The sacred rites profane.

#### 4. Chorus of Israelites

No more to Ammon's god and king,  
Fierce Moloch, shall our cymbals ring,  
In dismal dance around the furnace blue.  
Chemosh no more will we adore  
With timbrell'd anthems to Jehovah due.

#### SCENE 2

#### 5. *Recitative* ~ Zebul (Bass)

But Jephtha comes. Kind Heav'n, assist our plea.  
O Jephtha, with an eye of pity look  
On thy repentant brethren in distress.  
Forgetful of thy wrongs, redress thy sire  
Thy friends, thy country in extreme despair.

#### Jephtha (Tenor)

I will, so please it Heav'n, and these the terms:

If I command in war, the like command,  
Should Heav'n vouchsafe us a victorious peace,  
Shall still be mine.

#### Zebul (Bass)

Agreed. Be witness, Heaven.

#### 6. *Air* ~ Jephtha (Tenor)

Virtue my soul shall still embrace,  
Goodness shall make me great.  
Who builds upon this steady base  
Dreads no event of fate.

...*da capo*

#### 7. *Recitative* ~ Storgè (Mezzo-Soprano)

'Twill be a painful separation, Jephtha,  
To see thee harness'd for the bloody field.  
But ah, how trivial are a wife's concerns  
When a whole nation bleeds, and grov'ling lies,  
Panting for liberty and life.

#### *Air* ~ Storgè (Mezzo-Soprano)

In gentle murmurs will I mourn,  
As mourns the mate-forsaken dove,  
And sighing wish thy dear return  
To liberty and lasting love.

#### SCENE 3

#### 8. *Recitative* ~ Hamor (Altus)

Happy this embassy, my charming Iphis,  
Which once more gives thee to my longing eyes,  
As Cynthia, breaking from th'involving clouds  
On the benighted traveller. The sight  
Of thee, my love, drives darkness and despair.  
Again I live, in thy sweet smiles I live,  
As in thy father's ever-watchful care  
Our wretched nation feels new life, new joy.  
Oh haste, and make my happiness complete!

#### 9. *Air* ~ Hamor (Altus)

Dull delay, in piercing anguish,  
Bids the faithful lover languish,  
While he pants for bliss in vain.  
Oh, with gentle smiles relieve me.  
Let no more false hopes deceive me,  
Nor vain fears inflict a pain.

#### 10. *Recitative* ~ Iphis (Soprano)

Ill suits the voice of love when glory calls,  
And bids thee follow Jephtha to the field.  
There act the hero, and let rival deeds  
Proclaim thee worthy to be call'd his son,  
And Hamor shall not want his due reward.

#### *Air* ~ Iphis (Soprano)

Take the heart you fondly gave,  
Lodg'd in your breast with mine.  
Thus with double ardour brave,  
Sure conquest shall be thine.

#### 11. *Recitative* ~ Hamor (Altus)

I go. My soul, inspir'd by thy command,  
Thirsts for the battle. I'm already crown'd  
With the victorious wreath, and thou, fair prize,  
More worth than fame or conquest, thou art mine.

#### *Duet* ~ Iphis (Soprano) & Hamor (Altus)

These labours past, how happy we!  
How glorious will they prove,  
When gath'ring fruit from conquest's tree,  
We deck the feast of love!

...*da capo*

#### SCENE 4

#### 12. *Recitative* ~ Jephtha (Tenor)

What mean these doubtful fancies of the brain?  
Visions of joy rise in my raptur'd soul,  
There play awhile, and set in darksome night.  
Strange ardour fires my breast; my arms seem strung  
With tenfold vigour, and my crested helm  
To reach the skies. Be humble still, my soul!  
It is the Sp'rit of God, in whose great name  
I offer up my vow.

#### *Accompagnato* ~ Jephtha (Tenor)

If, Lord, sustain'd by Thy almighty pow'r,  
Ammon I drive, and his insulting bands,  
From these our long-uncultivated lands,  
And safe return a glorious conqueror,  
What, or whoe'er shall first salute mine eyes,  
Shall be forever Thine, or fall a sacrifice.

#### *Recitative* ~ Jephtha (Tenor)

'Tis said. Attend, ye chiefs, and with united voice  
Invoke the holy name of Israel's God.



### 13. Chorus of Israelites

O God, behold our sore distress,  
Omnipotent to plague or bless!  
But turn thy wrath, and bless once more  
Thy servants, who thy name adore.

#### SCENE 7

### 14. Recitative

#### Zebul (Bass)

Such, Jephtha, was the haughty king's reply:  
No terms, but ruin, slavery and death.

#### Jephtha (Tenor)

Sound, then, the last alarm! And to the field,  
Ye sons of Israel, with intrepid hearts,  
Dependent on the might of Israel's God.

### 15. Chorus of Israelites

When His loud voice in thunder spoke,  
With conscious fear the billows broke,  
Observant of his dread command.  
In vain they roll their foaming tide,  
Confin'd by that great pow'r,  
That gave them strength to roar.  
They now contract their boist'rous pride,  
And lash with idle rage the laughing strand.

#### ACT TWO

#### SCENE 1

### 16. Recitative ~ Hamor (Altus)

Glad tidings of great joy to thee, dear Iphis,  
And to the house of Israel I bring.  
Thus then, in brief. Both armies in array  
Of battle rang'd, our general stept forth  
And offer'd haughty Ammon terms of peace,  
Most just and righteous; these with scorn refus'd,  
He bade the trumpet sound. But scarce a sword  
Was ting'd in hostile blood, ere all around  
The thund'ring Heavens open'd and pour'd forth  
Thousands of armed cherubim, when straight  
Our general cried: „This is thy signal, Lord,  
I follow Thee, and Thy bright heav'nly host.“

Then rushing on proud Ammon, all aghast,  
He made a bloody slaughter, and pursu'd  
The flying foe till night bade sheathe the sword,  
And taste the joys of victory and peace.

### 17. Chorus of Israelites

Cherub and seraphim, unbodied forms,  
The messengers of fate,  
His dread command await;  
Of swifter flight, and subtler frame  
Than lightning's winged flame,  
They ride on whirlwinds, directing the storms.

### 18. Air ~ Hamor (Altus)

Up the dreadful steep ascending,  
While for fame and love contending,  
Sought I thee, my glorious prize.  
And now, happy in the blessing,  
Thee, my sweetest joy possessing,  
Other honours I despise.

...da capo

### 19. Recitative ~ Iphis (Soprano)

,Tis well.  
Haste, haste, ye maidens, and in richest robes  
Adorn me, like a stately bride,  
To meet my father in triumphant pomp.  
And while around the dancing banners play...

### Air ~ Iphis (Soprano)

Tune the soft melodious lute,  
Pleasant harp and warbling flute,  
To sounds of rapt'rous joy;  
Such as on our solemn days,  
Singing great Jehovah's praise,  
The holy choir employ.

...da capo

#### SCENE 2

### 20. Recitative ~ Jephtha (Tenor)

Again heav'n smiles once more on  
His repentant people,  
And victory spreads wide her silver wings  
To soothe our sorrows with a peaceful calm.

### Recitative ~ Jephtha (Tenor)

Zebul, thy deeds were valiant;  
Nor less thine, my Hamor;  
But the glory is the Lord's.

### 21. Air ~ Jephtha (Tenor)

His mighty arm, with sudden blow,  
Dispers'd and quell'd the haughty foe.  
They fell before him, as when through the sky  
He bids the sweeping winds in vengeance fly.  
His mighty arm, with sudden blow,  
Dispers'd and quell'd the haughty foe.

### 22. Chorus

In glory high, in might serene,  
He sees, moves all, unmov'd, unseen.  
His mighty arm, with sudden blow  
Dispers'd and quell'd the haughty foe.

## CD II

#### SCENE 3

### 1. Symphony

### Recitative ~ Iphis (Soprano)

Hail, glorious conqueror, much lov'd father, hail!  
Behold thy daughter, and her virgin train,  
Come to salute thee with all duteous love.

### 2. Air ~ Iphis (Soprano)

Welcome as the cheerful light,  
Driving darkest shades of night,  
Welcome as the spring that rains  
Peace and plenty o'er the plains.  
Not cheerful day,  
Nor spring so gay,  
Such mighty blessings brings  
As peace on her triumphant wings.

### Chorus of Virgins

Welcome thou, whose deeds conspire  
To provoke the warbling lyre,  
Welcome thou, whom God ordain'd  
Guardian angel of our land!  
Thou wert born His glorious name



And great wonders to proclaim.

**Recitative ~ Jephtha (Tenor)**

Horror, confusion! Harsh this music grates  
Upon my tasteless ears. Begone, my child,  
Thou hast undone thy father! Fly, begone,  
And leave me to the rack of wild despair!

**3. Air ~ Jephtha (Tenor)**

Open thy marble jaws, O tomb,  
And hide me, earth, in thy dark womb,  
Ere I the name of father stain,  
And deepest woe from conquest gain.  
*...da capo*

**4. Recitative ~ Zebul (Bass)**

Why is my brother thus afflicted? Say,  
Why didst thou spurn thy daughter's gratulations,  
And fling her from thee with unkind disdain?

**Jephtha (Tenor)**

O Zebul, Hamor and my dearest wife,  
Behold a wretched man,  
Thrown from the summit of presumptuous joy,  
Down to the lowest depth of misery.  
Know, then, I vow'd the first I saw should fall  
A victim to the living God. My daughter,  
Alas, it was my daughter, and she dies.

**5. Accompagnato ~ Storgè (Mezzo-Soprano)**

First perish thou, and perish all the world!  
Hath Heav'n then bless'd us with this only pledge  
Of all our love, this one dear child, for thee  
To be her murderer? No, cruel man!

**Air ~ Storgè (Mezzo-Soprano)**

Let other creatures die?  
Or Heav'n, earth, seas and sky  
In one confusion lie,  
Ere in a daughter's blood,  
So fair, so chaste, so good,  
A father's hand's embued.

**6. Recitative ~ Hamor (Altus)**

If such thy cruel purpose, lo, your friend  
Offers himself a willing sacrifice,  
To save the innocent and beauteous maid!

**Air ~ Hamor (Altus)**

On me let blind mistaken zeal  
Her utmost rage employ.  
,Twill be a mercy there to kill  
Where life can taste no joy.  
*...da capo*

**7. Quartet**

**Zebul (Bass)**

Oh, spare your daughter,

**Storgè (Mezzo-Soprano)**

Spare my child,

**Hamor (Altus)**

My love!

**Jephtha (Tenor)**

Recorded stands my vow in Heav'n above.

**Storgè (Mezzo-Soprano)**

Recall the impious vow, ere ,tis too late.

**Jephtha (Tenor)**

I'll hear no more, her doom is fix'd as fate!

**Hamor, Zebul & Storgè**

And think not Heav'n delights  
In Moloch's horrid rites.

**SCENE 4**

**8. Recitative ~ Iphis (Soprano)**

Such news flies swift. I've heard the mournful cause  
Of all your sorrows. Of my father's vow  
Heav'n spoke its approbation by success.  
Jephtha has triumph'd, Israel is free.

**Accompagnato ~ Iphis (Soprano)**

For joys so vast too little is the price  
Of one poor life. But oh, accept it, Heav'n,  
A grateful victim, and thy blessing still  
Pour on my country, friends, and dearest father!

**9. Air ~ Iphis (Soprano)**

Happy they! This vital breath  
With content I shall resign,  
And not murmur or repine,  
Sinking in the arms of death.  
*...da capo*

**10. Accompagnato ~ Jephtha (Tenor)**

Deeper, and deeper still, thy goodness, child,  
Pierceth a father's bleeding heart, and checks  
The cruel sentence on my falt'ring tongue.  
Oh, let me whisper it to the raging winds,  
Or howling deserts; for the ears of men  
It is too shocking. Yet have I not vow'd?  
And can I think the great Jehovah sleeps,  
Like Chemosh and such fabled deities?  
Ah no; Heav'n heard my thoughts,  
and wrote them down;  
It must be so. ,Tis this that racks my brain,  
And pours into my breast a thousand pangs  
That lash me into madness. Horrid thought!  
My only daughter, so dear a child,  
Doom'd by a father! Yes, the vow is past,  
And Gilead hath triumph'd o'er his foes.  
Therefore, tomorrow's dawn... I can no more.

**11. Chorus**

How dark, O Lord, are Thy decrees,  
All hid from mortal sight,  
All our joys to sorrow turning,  
And our triumphs into mourning,  
As the night succeeds the day.  
No certain bliss,  
No solid peace,  
We mortals know  
On earth below,  
Yet on this maxim still obey:  
„Whatever is, is right.“

**ACT THREE**

**SCENE 1**

**12. Air ~ Jephtha (Tenor)**

Hide thou thy hated beams, O sun, in clouds  
And darkness, deep as is a father's woe;

**Accompagnato ~ Jephtha (Tenor)**



A father, off'ring up his only child  
In vow'd return for victory and peace.

**13. Air ~ Jephtha (Tenor)**

Waft her, angels, through the skies,  
Far above yon azure plain,  
Glorious there, like you, to rise,  
There, like you, for ever reign.  
*...da capo*

**14. Accompagnato ~ Iphis (Soprano)**

Ye sacred priests, whose hands ne'er yet were stain'd  
With human blood, why are ye thus afraid  
To execute my father's will? The call of Heav'n  
With humble resignation I obey.

**Air ~ Iphis (Soprano)**

Farewell, ye limpid springs and floods,  
Ye flow'ry meads and leafy woods;  
Farewell, thou busy world where reign  
Short hours of joy and years of pain.  
Brighter scenes I seek above  
In the realms of peace and love.

**15. Chorus of Priests**

Doubtful fear and rev'rent awe  
Strike us, Lord, while here we bow,  
Check'd by Thy all-sacred law,  
Yet commanded by the vow.  
Hear our pray'r in this distress,  
And Thy determin'd will declare.

**16. Symphony**

**17. Recitative ~ Angel (Soprano)**

Rise, Jephtha, and ye rev'rend priests, withhold  
The slaught'rous hand. No vow can disannul  
The law of God, nor such was its intent  
When rightly scann'd; yet still shall be fulfill'd.  
Thy daughter, Jephtha, thou must dedicate  
To God, in pure and virgin state fore'er,  
As not an object meet for sacrifice,  
Else had she fall'n an holocaust to God.  
The Holy Sp'rit, that dictated thy vow,  
Bade thus explain it, and approves thy faith.

**Air ~ Angel (Soprano)**

Happy, Iphis shalt thou live,

While to thee the virgin choir  
Tune their harps of golden wire,  
And their yearly tribute give.  
Happy, Iphis, all thy days,  
Pure, angelic, virgin-state,  
Shalt thou live, and ages late  
Crown thee with immortal praise.

**18. Arioso ~ Jephtha (Tenor)**

For ever blessed be Thy holy name,  
Lord God of Israel!

**19. Chorus of Priests**

Theme sublime of endless praise,  
Just and righteous are thy ways;  
And thy mercies still endure,  
Ever faithful, ever sure.

**SCENE 2**

**20. Recitative ~ Zebul (Bass)**

Let me congratulate this happy turn,  
My honour'd brother, judge of Israel!  
Thy faith, thy courage, constancy and truth  
Nations shall sing, and in their just applause,  
All join to celebrate thy daughter's name.

**Air ~ Zebul (Bass)**

Laud her, all ye virgin train  
In glad songs of choicest strain.  
Ye blest angels all around,  
Laud her in melodious sound.  
Virtues that to you belong,  
Love and truth demand the song.

**21. Recitative ~ Storgè (Mezzo-Soprano)**

Oh, let me fold thee in a mother's arms,  
And with submissive joy, my child,  
Receive thy designation to the life of Heav'n.

**Air ~ Storgè (Mezzo-Soprano)**

Sweet as sight to the blind,  
Or freedom to the slave,  
Such joy in thee I find,  
Safe from the grave.

Still I'm of thee possess'd,  
Such is kind Heav'n's decree  
That hath thy parents bless'd  
In blessing thee.

**22. Recitative ~ Hamor (Altus)**

With transport, Iphis, I behold thy safety,  
But must forever mourn so dear a loss,  
Dear, though great Jephtha were to honour me  
Still with the name of son.

**Recitative ~ Iphis (Soprano)**

My faithful Hamor, may that Providence  
Which gently claims or forces our submission,  
Direct thee to some happier choice.

**23. Air ~ Duet & Quintet**

**Iphis (Soprano)**

All that is in Hamor mine,  
Freely I to Heav'n resign.

**Hamor (Altus)**

All that is in Iphis mine.  
Freely I to Heav'n resign.

**Iphis (Soprano)**

Duteous to the will supreme,  
Still my Hamor I'll esteem.

**Hamor (Altus)**

Duteous to almighty pow'r,  
Still my Iphis I'll adore.

**Iphis, Hamor, Storgè, Jephtha & Zebul**

Joys triumphant crown thy days,  
And thy name eternal praise.

*...da capo*

**Chorus of Israelites**

Ye house of Gilead, with one voice,  
In blessings manifold rejoice.  
Freed from war's destructive sword,  
Peace her plenty round shall spread,  
While in virtue's path you tread;  
So are they blest who fear the Lord.

**Amen. Hallelujah.**