

BOSTON BAROQUE

Martin Pearlman, Music Director

New Year's Celebration

Ring in the new year in true Baroque style with Bach's *Brandenburg Concerto No. 1*, Handel's *Water Music* and *Gloria*, featuring soprano Mary Wilson. All accompanied by champagne and chocolates at intermission courtesy of Cambridge Trust Company!



MARY
WILSON
soprano

“THE ALMOST
PACKED SANDERS
THEATER
AFFORDS A GLOW
OF SERIOUS
CHEERINESS
THAT IS
ALTOGETHER
INVITING.”

Boston Musical Intelligencer

SUNDAY, DECEMBER 31, 2017 AT 8:00PM
MONDAY, JANUARY 1, 2018 AT 3:00PM
SANDERS THEATRE

TICKETS FROM \$25
VISIT BOSTONBAROQUE.ORG OR CALL 617.987.8600

PROGRAM

BOSTON BAROQUE
Martin Pearlman, Music Director

GEORGE FRIDERIC HANDEL (1685–1759)

Messiah

Part I

INTERMISSION

Part II

Part III

Ava Pine, soprano
Paula Murrihy, mezzo-soprano
Aaron Sheehan, tenor
Stephen Powell, baritone

FRIDAY, DECEMBER 8, 2017 AT 7:30 PM
SATURDAY, DECEMBER 9, 2017 AT 7:30 PM
NEW ENGLAND CONSERVATORY'S JORDAN HALL, BOSTON

Ava Pine sponsored by Francine & Bill Crawford
Paula Murrihy sponsored by Ruth & Victor McElheny
Aaron Sheehan sponsored by Kathryn Bertelli
Stephen Powell sponsored by Mary Alice & Vincent Stanton

In consideration of the performers and those around you, please turn off all electronic devices during the concert, including tablets, cellular phones, pagers, watch alarms, and messaging devices of any kind. Please note that photographs, recordings, and videos are strictly prohibited during concerts.



*Boston Baroque is funded in part by the
Massachusetts Cultural Council.*

FEATURED ARTISTS

AVA PINE, SOPRANO

Soprano Ava Pine returns to Boston Baroque this season while continuing to dazzle audiences and critics with her rewarding vocalism and compelling commitment to character throughout the United States. She is lauded for creating vivid and captivating portraits on stage. Equally at home with opera, oratorio or recital works ranging from the baroque to the contemporary, *Opera News* writes: "Ava Pine... all but stole the show. By turns seductive, determined, wounded and moved she sailed through a vast range of pitches."

Ava was a Grammy Nominee (Best Opera Recording) for her work in a period instrument recording with Ars Lyrica of Houston. In addition to her performances with Boston Baroque, she is a frequent collaborator with UNT Baroque Collegium, Ars Lyrica, Dallas Symphony, Austin Symphony and the New Jersey Symphony Orchestra.



PAULA MURRIHY, MEZZO-SOPRANO

Making her Boston Baroque debut, Irish mezzo-soprano Paula Murrphy has appeared both in the United States and internationally including, the BSO, London's Royal Opera House, Teatro Comunale, Bologna, Santa Fe Opera, Los Angeles Opera, Opera Theatre of St. Louis, Oper Frankfurt, Dutch National Opera, Oper Stuttgart, Opera de Nice, Chicago Opera Theater, Handel & Haydn Society, English National Opera, Boston Lyric Opera and in the 16/17 season making her Metropolitan Opera debut.

An accomplished recitalist, Ms. Murrphy was invited to participate in the Marilyn Horne Foundation Masterclass Series at Carnegie Hall, New York; and has performed at the Aldeburgh Festival, UK; New York Festival of Song; as well as with the Irish Chamber Orchestra in the Shannon International Music Festival.



Murrphy has been a Young Artist with the Britten-Pears program, in addition to Santa Fe Opera, Opera Theatre of St. Louis, Merola /San Francisco Opera Center, and Tanglewood Music Center. She holds a Master in Vocal Performance from the New England Conservatory.



AARON SHEEHAN, TENOR

Grammy award-winning American tenor Aaron Sheehan performs regularly with Boston Baroque, and has established himself as a first-rate singer in many styles ranging from oratorio and chamber music, to the opera stage. He regularly performs in the United States, South America and Europe. He sang the title role in Boston Early Music Festival's recording of Charpentier's *La Descente d'Orphée aux Enfers* which won Best Opera Recording at the 2015 Grammy Awards.

Known especially for his Baroque interpretations, Aaron Sheehan's voice has been described by the *Boston Globe* as "superb: his tone classy, clear, and refined, encompassing fluid lyricism and ringing force" and the *Washington Post* praised his "Polished, lovely tone."

On the concert stage, Aaron Sheehan enjoys a reputation as a first rate interpreter of the oratorios and cantatas of Bach and Handel and the oratorios and masses of Mozart. The San Diego Classical Voice said, "Tenor Aaron Sheehan performed the role of Evangelist, and sang with assured vocal and linguistic fluency, tasked with telling the audience the story while imparting its drama. In this regard, he was superb."

FEATURED ARTISTS

STEPHEN POWELL, BARITONE

Returning to Boston Baroque, the dynamic American baritone, Stephen Powell brings his “rich, lyric baritone, commanding presence, and thoughtful musicianship” (*Wall Street Journal*) to a wide range of music, from Monteverdi and Handel through Verdi and Puccini to Sondheim and John Adams. *Opera* magazine has hailed him, writing “the big news was Stephen Powell’s gorgeously-sung *Onegin*: rock solid, with creamy legato from top to bottom and dynamics smoothly tapered but never exaggerated.”



Stephen Powell’s concert career has seen him perform as with such notable organizations as the San Francisco, Jacksonville, Atlanta, Houston, Milwaukee, Detroit, Nashville, Philadelphia, Dallas, Ottawa, Cincinnati, Baltimore and Phoenix symphony orchestras, Orchestre Symphonique de Montréal and Tonhalle-Orchester Zurich.

Mr. Powell has sung under the distinguished batons of such noted conductors as Andrew Litton, Charles Dutoit, Leonard Slatkin, Edo de Waart, Grant Llewellyn, Antony Walker, Carlos Kalmar, David Zinman and Michael Tilson Thomas. He created the role of Felipe Nuñez in the world premiere of *The Conquistador* with San Diego Opera, and performed and recorded Bach’s *Magnificat* with Boston Baroque.

Mr. Powell is an alumnus of the Lyric Opera of Chicago Center for American Artists.

BOSTON BAROQUE ORCHESTRA

VIOLIN I

Christina Day Martinson,
concertmaster
Jesse Irons
Lena Wong
Megumi Stohs
Guiomar Turgeon
Amy Sims

VIOLIN II

Sarah Darling, *principal*
Julia McKenzie
Asako Takeuchi
Laura Gulley
Etsuko Ishizuka

VIOLA

Jason Fisher
Lauren Nelson
Sue Seeber

VIOLONCELLO

Michael Unterman
Colleen McGary-Smith
Shirley Hunt

VIOLONE

Motomi Igarashi

OBOE

Debra Nagy
Sian Ricketts

TRUMPET

Jesse Levine
Paul Perfetti

TIMPANI

Robert Schulz

ORGAN

Peter Sykes

HARPSICHORD

Martin Pearlman

ORCHESTRA/CHORUS PERSONNEL MANAGER

Paul Perfetti

*The orchestra performs on
period instruments.*

BOSTON BAROQUE CHORUS

SOPRANO

Jennifer Ashe
Emily Bieber
Julie Gregorio
Sabrina Learman
Olivia Miller
Julia Steinbok
Ruby White

ALTO

Marylène Altieri
Carrie Cheron
Mary Gerbi
Margaret Lias
Elena Snow
Kamala Soparkar

TENOR

Corey Dalton Hart
David McSweeney
Henry Lussier
Connor Vigeant
Jason Wang
Patrick Waters

BASS

Ryne Cherry
Bradford Gleim
Brett Johnson
Will Prapestis
Dana Whiteside

PROGRAM NOTES

BY MARTIN PEARLMAN

One of the special challenges in performing *Messiah* year after year is to keep the work sounding fresh, as if one had just discovered it. When Boston Baroque gave the first Boston period-instrument performances of the complete oratorio in 1981, the work was still normally heard in this country in the relatively heavy, reverential style of the nineteenth century. It was thus a surprise to many listeners to hear a more detailed, articulate style and quicker tempos based on Baroque dance rhythms and speech patterns. This kind of performance was perhaps less in the spirit of church music—Handel never performed *Messiah* in a church—and more in the spirit of the theater, or of a “fine Entertainment,” as Handel’s librettist Charles Jennens called it.

Today, such an interpretation is much more common among both period and modern orchestras, and it is no longer surprising. Instead, a listener can focus on the drama of the work and how a particular performance presents it. I personally have found it satisfying to return to the work each year not so much to perform different versions of it or to consciously try to do something “different,” but rather to discover more details and greater depth in the music. For me, that is what makes it perpetually “new.” A work such as *Messiah* is inexhaustible.

“SPEAKING” AND “SINGING” MUSIC

The chorus has the greatest role of any actor in *Messiah*. Its music constantly shifts between a kind of “speaking” music, which declaims speech patterns in the text, and a more lyrical “singing” music. Much as dance rhythms can influence the tempo and character of a piece, the speech patterns of the text can often suggest a natural tempo. But “speaking” music is not only rhythmic; it also has very flexible, detailed dynamics, as in actual speech, where the sound of even a single syllable may sometimes die away. A more powerful type of spoken declamation often comes at climactic moments, such as at the words “Wonderful, counselor” in the chorus “For unto us a child is born.” The playing of the orchestra too reflects the rhythmic quality and detailed dynamics of the speech patterns in the text, an effect more easily achieved on Baroque than on modern instruments.

THE LIBRETTO AND THE DRAMA

In creating his libretto, Charles Jennens interspersed texts from both the Old Testament prophets and the New Testament, frequently using metaphor—rarely narrative—to depict in a general way the story of the *Messiah*. Although the oratorio is primarily contemplative, with no speaking characters and hardly any action, it does fall into several dramatic scenes, which demand a degree



ADORATION OF THE SHEPHERDS, BY ANDREA MANTEGNA, 15TH CENTURY

of continuity between movements in performance. The first scene, running from the overture through the chorus “For unto us a child is born,” prefigures the arrival of the *Messiah*. The second opens with an instrumental interlude depicting the shepherds’ pipes (Pifa) and the angel announcing the birth of Jesus; it is the only true narrative moment in the oratorio and ends with the angels slowly disappearing as the music fades away. Part I concludes with rejoicing.

Part II falls into two large scenes, the first reflecting on the suffering, death and resurrection of Jesus, and the second depicting the spread of the Gospel. Part III is a section of contemplation and thanksgiving, based on the Anglican burial service.

In places, these scenes are unified by recurring figuration in the music: the sharp, dotted rhythms representing the scourging of Jesus in Part II first appear in the middle section of the aria “He was despised”, then again in the following chorus (“Surely, he hath borne our griefs”), and yet again in the recitative (“All they that see him laugh him to scorn”). Sometimes scenes are unified by pieces in related tempos or in similar affects. An example of the latter occurs at the end of Part II, where a string of violent images (“Why do the nations so furiously rage together”, “Thou shalt break them with a rod of iron”) is crowned with the chorus “Hallelujah.” In this context, “Hallelujah” becomes not only a shout of joy but also something of a war cry.

HISTORICAL BACKGROUND

When Charles Jennens presented Handel with his text for *Messiah* in 1741, Handel's fortunes were so low that he was considering leaving England. Several years earlier, his opera company had collapsed and he had suffered a stroke. In the years following his recovery, he had had great success with two English oratorios (*Saul* and *L'Allegro*), but his two Italian operas had been complete failures. With the fashion for Italian opera apparently over, Jennens hoped to persuade Handel to return to writing English oratorios.

In the summer of 1741 came a fortuitous invitation to give a series of concerts in Dublin. With these concerts in mind, Handel set to work on the music for *Messiah* on August 22, completing the enormous work on September 14, a mere three weeks later. Jennens, never one to be overly modest, expressed disappointment that Handel had not spent a year setting his libretto. "[Handel] has made a fine Entertainment of it, tho' not near so good as he might & ought to have done. I have with great difficulty made him correct some of the grossest faults in the composition, but he retain'd his Overture obstinately, in which there are some passages far unworthy of Handel, but much more unworthy of the *Messiah*."

Messiah was premiered on April 13, 1742 in Dublin for the benefit of charity and drew so many people that ladies were requested not to wear hoops, in order to accommodate a larger audience. The series of concerts was a triumph. According to *Faulkner's Journal*, "The

best judges allowed it to be the most finished piece of Musick. Words are wanting to express the exquisite Delight it afforded to the admiring crowded Audience."

But Handel was wary about presenting his new oratorio in London. Several years earlier, *Israel in Egypt* had failed, partly due to a controversy over using a biblical text in the theater. When he did finally introduce *Messiah* there in 1743, it was not well received, partly indeed because of its biblical text, but also partly because there were too many choruses and no characters playing out a story. The work did not become widely accepted until Handel began presenting it in his annual charity performances for the Foundling Hospital in 1750. Between that time and Handel's death in 1759, *Messiah* attained the exalted stature it has held to the present day, a musical tradition unparalleled in the English-speaking world.

PERFORMING VERSION

In *Messiah*, as in many of his other works, Handel made numerous changes for later performances. Many of these changes were made simply to accommodate a new singer, such as changing an aria from one voice range to another, and do not necessarily reflect his final preference for how a movement ought to go. Other changes, however, appear to be attempts to improve the work and must be taken into account in a modern performance. There is no definitive version. A modern performer must look at the various versions presented in the different manuscripts

ABOUT STANDING DURING "HALLELUJAH"

Over the years, many people have asked us about the tradition of the audience standing up for the "Hallelujah" chorus. Some people, citing concerts at which they were asked not to stand, have thanked us for allowing them to follow tradition. Others have expressed dismay at seeing the audience get to its feet, blocking their view of the stage, and felt pressured to join in. In the middle have been some who are unsure whether to stand or to remain seated.

The custom of standing comes from after Handel's time, when *Messiah*—and particularly "Hallelujah"—was treated more as a cultural icon than as a piece of music. There is certainly no historical reason to stand, but then we do not require our audiences to put on historical performances. The performances are for your pleasure and we would encourage you to sit or to stand as you wish, and enjoy the glorious music that closes Part II of *Messiah*.

(sometimes there is more than one version in the same manuscript), try to understand the reasons for the changes, and make decisions about the best version to use.

Handel's autograph score survives, and, while it contains the original version of the work, he seems to have changed his mind about certain pieces even before the first performance. At least as important as the autograph is a score which Handel apparently used in Dublin and in certain later performances. It is in the hand of Handel's copyist, but Handel himself has made many changes and marginal notes, including writing in names of singers. A third important version is a manuscript, again by a

copyist, bequeathed by Handel in his will to the Foundling Hospital, for which he had given benefit concerts. This Foundling Hospital score appears never to have been used, but with it there is a valuable set of orchestral and vocal parts which formed the basis for many of his later performances. There are other sources, but these three—the autograph, Dublin and Foundling Hospital—have the greatest authority from Handel's own performances. Our performance this evening is based on the Dublin score, the one used for the first performances, and it incorporates Handel's later corrections in that score.

PROGRAM TEXTS

PART I

SYMPHONY

RECITATIVE (TENOR)

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

AIR (TENOR)

Ev'ry valley shall be exalted, and ev'ry moutain and hill made low; the crooked straight and the rough places plain. (Isaiah XL: 4)

CHORUS

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

RECITATIVE (BASS)

Thus saith the Lord, the Lord of hosts: Yet once a little while and I will shake the heavens and the earth, the sea and the dry land. And I will shake all nations; and the desire of all nations shall come. (Haggai II: 6-7)

The Lord, whom ye seek, shall suddenly come to His temple, even the messenger of the Covenant, whom you delight in; behold, He shall come, saith the Lord of hosts.

(Malachi III: 1)

AIR (ALTO)

But who may abide the day of His coming, and who shall stand when He appeareth? For He is like a refiner's fire.

(Malachi III: 2)

CHORUS

And He shall purify the sons of Levi, that they may offer unto the Lord an offering in righteousness.

(Malachi III: 3)

RECITATIVE (ALTO)

Behold, a virgin shall conceive and bear a son, and shall call His name Emmanuel, God with us.

(Isaiah VII: 14)

AIR (ALTO) AND CHORUS

O thou that tellest good tidings to Zion, get thee up into the high mountain.

O thou that tellest good tidings to Jerusalem, lift up thy voice with strength; lift it up, be not afraid; say unto the cities of Judah, behold your God!

(Isaiah XL: 9)

Arise, shine, for thy light is come, and the glory of the Lord is risen upon thee.

(Isaiah LX: 1)

RECITATIVE (BASS)

For behold, darkness shall cover the earth, and gross darkness the people; but the Lord shall arise upon thee, and His glory shall be seen upon thee.

And the Gentiles shall come to thy light, and kings to the brightness of thy rising.

(Isaiah LX: 2-3)

AIR (BASS)

The people that walked in darkness have seen a great light; and they that dwell in the land of the shadow of death, upon them hath the light shined.

(Isaiah IX: 2)

CHORUS

For unto us a child is born, unto us a son is given, and the government shall be upon His shoulder; and His name shall be called Wonderful, Counselor, the mighty God, the Everlasting Father, the Prince of Peace.

(Isaiah IX: 6)

PIFA

RECITATIVE (SOPRANO)

There were shepherds abiding in the field, keeping watch over their flocks by night.

(Luke II: 8)

ARIOSO (SOPRANO)

And lo, the angel of the Lord came upon them, and the glory of the Lord shone round about them, and they were sore afraid.

(Luke II: 9)

RECITATIVE (SOPRANO)

And the angel said unto them: "Fear not, for behold, I bring you good tidings of great joy, which shall be to all people.

For unto you is born this day in the city of David a Saviour, which is Christ the Lord."

(Luke II: 10-11)

RECITATIVE (SOPRANO)

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

(Luke II: 13)

CHORUS

Glory to God in the highest, and peace on earth, good will towards men.

(Luke II: 14)

AIR (SOPRANO)

Rejoice greatly, O daughter of Zion; shout, O daughter of Jerusalem!

Behold, thy King cometh unto thee; He is the righteous Saviour, and He shall speak peace unto the heathen.

(Zechariah IX: 9-10)

RECITATIVE (ALTO)

Then shall the eyes of the blind be opened, and the ears of the deaf unstopped.

Then shall the lame man leap as an hart, and the tongue of the dumb shall sing.
(Isaiah XXXV: 5-6)

AIR (ALTO AND SOPRANO)

He shall feed His flock like a shepherd; and He shall gather the lambs with His arm, and carry them in His bosom, and gently lead those that are with young.
(Isaiah XL: 11)

Come unto Him, all ye that labour, come unto Him that are heavy laden, and He will give you rest. Take his yoke upon you, and learn of Him, for He is meek and lowly of heart, and ye shall find rest unto your souls.
(Matthew XI: 28-29)

CHORUS

His yoke is easy, and His burden is light.
(Matthew XI: 30)

PART II**CHORUS**

Behold the Lamb of God, that taketh away the sin of the world.
(John I: 29)

AIR (ALTO)

He was despised and rejected of men, a man of sorrows and acquainted with grief.

(Isaiah LIII: 3)

He gave His back to the smiters, and His cheeks to them that plucked off His hair: He hid not His face from shame and spitting.

(Isaiah LIII: 6)

CHORUS

Surely He hath borne our griefs, and carried our sorrows!
He was wounded for our transgressions, He was bruised for our iniquities; the chastisement of our peace was upon Him.

(Isaiah LIII: 4-5)

CHORUS

And with His stripes we are healed.
(Isaiah LIII: 5)

CHORUS

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

RECITATIVE (TENOR)

All they that see Him laugh Him to scorn; they shoot out their lips, and shake their heads, saying:
(Psalm XXII: 7)

CHORUS

He trusted in God that He would deliver Him; let Him deliver Him, if He delight in Him.
(Psalm XXII: 8)

RECITATIVE (TENOR)

Thy rebuke hath broken His heart: He is full of heaviness. He looked for some to have pity on Him, but there was no man, neither found He any to comfort him.
(Psalm LXIX: 20)

ARIO SO (TENOR)

Behold, and see if there be any sorrow like unto His sorrow.
(Lamentations I: 12)

RECITATIVE (TENOR)

He was cut off out of the land of the living; for the transgressions of Thy people was He stricken.
(Isaiah LIII: 8)

AIR (TENOR)

But Thou didst not leave His soul in hell; nor didst Thou suffer Thy Holy One to see corruption.
(Psalm XVI: 10)

CHORUS

Lift up your heads, O ye gates; and be ye lift up, ye everlasting doors; and the King of Glory shall come in. Who is this King of Glory? The Lord strong and mighty, the Lord mighty in battle. The Lord of Hosts, He is the King of Glory.
(Psalm 24: 7-10)

RECITATIVE (TENOR)

Unto which of the angels said He at any time: "Thou art My Son, this day have I begotten Thee?"
(Hebrews I: 5)

CHORUS

Let all the angels of God worship Him.
(Hebrews I: 6)

AIR (ALTO)

Thou art gone up on high; Thou hast led captivity captive, and received gifts for men; yea, even from Thine enemies, that the Lord God might dwell among them.
(Psalm LXVIII: 18)

CHORUS

The Lord gave the word; great was the company of the preachers.
(Psalm LXVIII: 11)

AIR (SOPRANO)

How beautiful are the feet of them that preach the gospel of peace, and bring glad tidings of good things.
(Romans X: 15)

CHORUS

Their sound is gone out into all lands, and their words unto the ends of the world.
(Romans X: 18)

AIR (BASS)

Why do the nations so furiously rage together, and why do the people imagine a vain thing? The kings of the earth rise up, and the rulers take counsel together against the Lord, and against His anointed.
(Psalm II: 1-2)

CHORUS

Let us break their bonds asunder, and cast away their yokes from us.
(Psalm II: 3)

RECITATIVE (TENOR)

He that dwelleth in Heav'n shall laugh them to scorn; The Lord shall have them in derision.
(Psalm II: 4)

AIR (TENOR)

Thou shalt break them with a rod of iron; thou shalt dash them in pieces like a potter's vessel.

(Psalm II: 9)

CHORUS

Hallelujah: for the Lord God omnipotent reigneth.

(Revelation XIX: 6)

The kingdom of this world is become the kingdom of our Lord, and of His Christ; and He shall reign for ever and ever.

(Revelation XI: 15)

King of Kings, and Lord of Lords.

Hallelujah.

(Revelation XIX: 16)

PART III**AIR (SOPRANO)**

I know that my Redeemer liveth, and that He shall stand at the latter day upon the earth. And though worms destroy this body, yet in my flesh shall I see God.

(Job XIX: 25-26)

For now is Christ risen from the dead, the first fruits of them that sleep.

(I Corinthians XV: 20)

CHORUS

Since by man came death, by man came also the resurrection of the dead.

For as in Adam all die, even so in Christ shall all be made alive.

(I Corinthians XV: 21-22)

RECITATIVE (BASS)

Behold, I tell you a mystery; we shall not all sleep, but we shall all be changed in a moment, in the twinkling of an eye, at the last trumpet.

(I Corinthians XV: 51-52)

AIR (BASS)

The trumpet shall sound, and the dead shall be raised incorruptible, and we shall be changed. For this corruptible must put on incorruption and this mortal must put on immortality.

(I Corinthians XV: 52-53)

RECITATIVE (ALTO)

Then shall be brought to pass the saying that is written: "Death is swallowed up in victory."

(I Corinthians XV: 54)

DUET (ALTO AND TENOR)

O death, where is thy sting? O grave, where is thy victory?

The sting of death is sin, and the strength of sin is the law.

(I Corinthians XV: 55-56)

CHORUS

But thanks be to God, who giveth us the victory through our Lord Jesus Christ.

(I Corinthians XV: 57)

AIR (SOPRANO)

If God be for us, who can be against us?

Who shall lay anything to the charge of God's elect? It is God that justifieth, who is he that condemneth? It is Christ that died, yea rather, that is risen again, who is at the right hand of God, who makes intercession for us.

(Romans VIII: 31, 33, 34)

CHORUS

Worthy is the Lamb that was slain, and hath redeemed us to God by His blood, to receive power, and riches, and wisdom, and strength, and honour, and glory, and blessing. Blessing and honour, glory and power, be unto Him that sitteth upon the throne, and unto the Lamb, for ever and ever. Amen.

(Revelation V: 12-14)



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