Department of
Music
Fulton School of Liberal Arts

The Salisbury Chorale,
University Chorale
And
Members of the Harlem Festival Orchestra
Present

Messiah

By
George F. Handel

Saturday, April 30, 2011
7:30 p.m.
Holloway Hall Auditorium

Sponsored by
The Peter and Judy Jackson Music Performance Fund
Scott Duncan in memory of Michael Doyle
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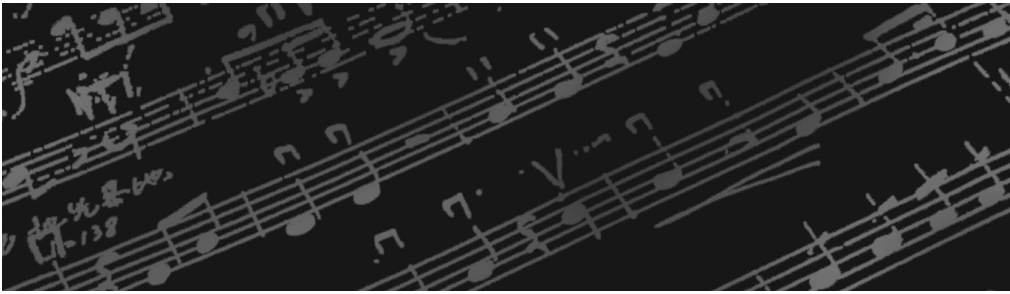

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of the Salisbury Chorale

PROGRAM

The Salisbury Chorale, University Chorale &
Members of the Harlem Festival Orchestra
Present

Messiah

By
George F. Handel
Words compiled from Holy Scripture by
Charles Jennens

William M. Folger and John Wesley Wright
Artistic Directors
Susan E. Zimmer, Rehearsal Pianist
Robert Baker, Soloist Rehearsal Pianist

PART I
Prophecy and Promise of the Redeeming Messiah

1. Sinfonia (Overture)

Scene One: God's Comforting Promise

2. Comfort Ye my people
3. Ev'ry valley shall be exalted
   John Wesley Wright, tenor
4. And the glory of the Lord
   Chorus

Scene Two: The Purifying Messiah is Prophesied

5. Thus saith the Lord
6. But who may abide the day of His coming?

Terron Quailes, bass/baritone

7. And He shall purify

Chorus

Scene Three: God's Glory Comes Through a Virgin

8. Behold, a virgin shall conceive
9. O thou that tellest good tidings to Zion

La'Shelle Allen, alto

Chorus

Scene Four: From Darkness Comes the Light of the World

10. For behold, darkness shall cover the earth
11. The people that walked in darkness

Terron Quailes, bass/baritone

12. For unto us a Child is born

Chorus

Scene Five: The Christmas Story

13. Pifa "Pastoral Symphony"

14a. There were shepherds abiding in the field

14b. And lo, the angel of the Lord came upon them

15. And the angel said unto them
16. And suddenly there was with the angel

Caitlyn Howard, soprano

17. Glory to God

Chorus

Scene Six: Christ, the Shepherd-King's Ministry on Earth

18. Rejoice greatly, O daughter of Zion
Caitlyn Howard, soprano
19. Then shall the eyes of the blind be open'd
Catherine Depperschmidt, alto
20. He shall feed His flock like a shepherd
Miesha Burley, alto
Alyssa Mullins, soprano
21. His yoke is easy, and His burthen is light
Chorus

Pause

PART II: The Suffering Lamb Who Redeems

Scene One: The Sacrificial Lamb Heals His Wayward Flock

22. Behold the Lamb of God
Chorus
23. He was despised
La'Shelle Allen, alto
24. Surely He hath borne our griefs
25. And with His stripes we are healed
26. All we, like sheep, have gone astray
Chorus

— 10-MINUTE INTERMISSION —

PROGRAM

Scene Two: The Abandoned Messiah Suffers Scorn

27. All they that see Him, laugh Him to scorn
James Carpenter, tenor
28. He trusted in God that He would deliver Him
Chorus
29. Thy rebuke hath broken His heart
30. Behold, and see if there be any sorrow
James Carpenter, tenor
31. He was cut off out of the land of the living
Nathan Gioconda, tenor

Scene Three: Christ's Resurrection and Ascension

32. But Thou didst not leave His soul in hell
Nathan Gioconda, tenor
33. Lift up your heads
Chorus
34. Unto which of the angels said He?
Nathan Gioconda, tenor
35. Let all the angels of God
Chorus
36. Thou art gone up on high
Leigh Usilton, soprano

Scene Four: Spreading the Gospel

37. The Lord gave the word
Chorus
38. How beautiful are the feet of them
Alyssa Mullins, soprano
Kimberly Barnhill, alto
39. Their sound is gone out into all lands
Anthony Elliott, tenor

Scene Five: The Heathen Rebel Against God's Gospel

40. Why do the nations so furiously rage together?
Reginald Pindell, bass
41. Let us break their bonds asunder
Chorus
42. He that dwelleth in heaven
43. Thou shalt break them
John Wesley Wright, tenor
44. Hallelujah!
Chorus

Pause

Part III:
Affirmation of Faith in the Resurrection and Life After Death

Prologue: The Redeemer Lives

45. I know that my Redeemer liveth
Kathrin Thawley, soprano

Scene One: The Expectation of Our Own Resurrection

46. Since by man came death
Chorus
47. Behold, I tell you a mystery
48. The trumpet shall sound
Reginald Pindell, bass

Scene Two: Celebration and Thanks For Victory Over Death

49. Then shall be brought to pass
Catherine Depperschmidt, alto
50. O death, where is thy sting?
Ashley Hartman, alto
Anthony Elliott, tenor
51. But thanks be to God
Chorus

Scene Three: The Final Judgment By the Lamb

52. If God is for us, who can be against us?
Allison Bewley, soprano
53. Worthy is the Lamb that was slain
53a. Amen
Chorus

PERFORMERS

MEMBERS OF THE HARLEM FESTIVAL ORCHESTRA AND GUESTS

Violin I and Violin II

Felix Farrar, Concertmaster
Kurt Briggs
Anita Garcia
Stanley Hunte
Juliette Jones
Eleonel Molina
Katherine Okesson
Brenda Vincent
Tramaine Wilkes
Richard Leavitt

Viola

Keith Lawrence
Larry Flanagan

Cello

Ken Law
Spencer Brewer
Elise Cuffy

Bass
Anthony Morris
Emil Botti

Oboe
James Ferriauolo
Zoila Holtzer

Bassoon
Amy Sterling

Trumpet
Scott Peebles
Angel Fernandez

Tympani
John Buchanan

Harpsichord
Bozena Jedrzejcak-Brown

Founded in 1986, the Harlem Festival Orchestra (HFO) has garnered a reputation in becoming one of New York's most sought after ensembles. With a full repertoire ranging from the great classical masterpieces to soundtrack recordings of Sony Play Station video games, HFO is highly regarded for its unique programming, versatility and commitment to professional classically trained African-American musicians. Nowhere else in the world can you find a world-class ensemble of HFO's caliber, whose musicians are predominantly African American. Since its founding, the HFO has performed on some of the most prestigious stages in the country: Alice Tully Hall at Lincoln Center; Carnegie Hall; the Apollo Theater; the American Academy and Institute of Arts and Letters; the historic Grand Opera House in Wilmington, DE; and Boston's famous Strand Theater. For years HFO has been the accompanying ensemble of choice at Harlem's Abyssinian Baptist Church, Delaware State University and Morehouse College. Recently, members of the orchestra performed at with the 105 Voices of History HBCU National Concert Choir at the Kennedy Center and at the Centennial Concert of the Morehouse College Glee Club in Atlanta. The orchestra has performed with the World Saxophone Quartet, jazz vocalist Shirley Horn and can be heard on the final track of video game Metal Gear Solid 2 by Sony.

The HFO was founded by violinist Felix Farrar to address a critical need in the classical music industry for greater recognition and employment of professional, classically trained musicians, composers and conductors, including women who are African American or members of other ethnic groups. The HFO welcomes all qualified players into its ranks regardless of ethnic gender. The HFO is the only orchestra in existence whose mission thoroughly addresses the needs of African-American instrumentalists and has met with success.

PERFORMERS

SALISBURY CHORALE PERSONNEL

Soprano

June Barlage
Allison Bewley
Hadas Bienstock
Anne-Marie Boyer
Chelsea Broschart
Sharon Clark
Aleta Davis
Elaine Eby
Therese Hamilton
Kathy Hayne
Jennie Hudson
Judy Jackson
Kathleen Shannon
Carole Sipe
Amy Stone
Leigh Usilton*
Arlene F. White
Jeanne E. Whitney
Amy Wigglesworth

Tenor

Laura Masucci
David Pollock
Jesse D. Saywell
Levi Smith
John Wesley Wright*

Alto

La'Shelle Allen*
Barbara Coalter
Evelyn Cook
Cari Deschak
Karen Gabriszeski
Lynda Hinton
Jennifer Kurtz
Jean Lawson
Jessica O'Brien
Sarah Olson
Jennifer Porter
Cara Rozaieski
Heather Sullivan
Jennifer Thompson
Joana Weaver
Bridget Willey

Bass

Robert Bishoff
James Collier
Korey Cunningham
Ron Dotterer
Scott Duncan
William Horne
Jim Junker
Reginald Pindell*
David Thompson

*Soloists

UNIVERSITY CHORALE PERSONNEL

Soprano

Jesse Gehman
Chelsea Grimm
Madeleine Hogue
Caitlyn Howard*
Alyssa Mullins*
Elizabeth Schultz
Amanda Snyter
Janay Taylor
Kathrin Thawley*
Nathalie Thomas
Stacey Toth-Bullis
Leah Wilson

Tenor

Kevin Aikins
James Carpenter*
Anthony Elliott*
Nathan Gioconda*
Kevin Hopkins
Jamaal Simmons

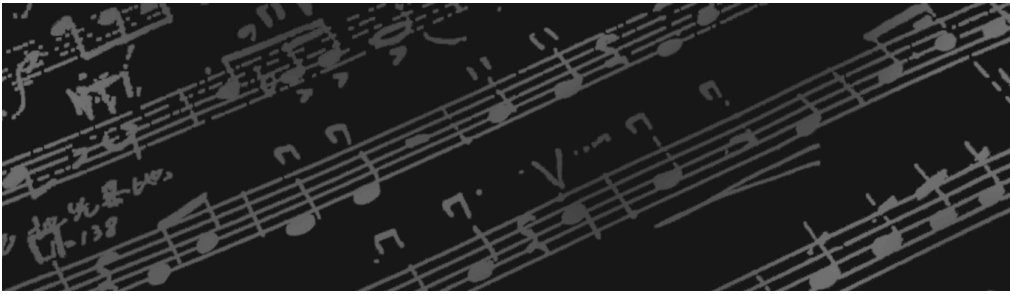
Alto

Amanda Avens
Kimberly Barnhill*
Miesha Burley*
Catherine Depperschmidt*
Stephanie Durham
Britany Eaton
Abigail Gerrish
Ashley Hartman*
Meredith Hazel
Jillian Howard
Amanda Lundstrom
Tiffany Martin
Jessica Newell
Sara Schreiber
Na'Chelle Vaughans
Diana Wagner
Grace Wheatley

Bass

Michael Highducheck
Luke Jenkins
Earle Kirkley
Terron Quailes*
Eric Russell
Michael Tabb
John Wilson
Michael Windsor

*Soloists



Program Notes

A musical composition's aesthetic value is judged in part by its ability to transcend time and to be admired by generations upon generations of performers and listeners without lasting reproach. The great oratorio *Messiah* is one of these timeless compositions still captivating humankind for 269 years. As members of modern society, we may be just as impressed and surprised with the genius of this work as was librettist Charles Jennens when he heard that George F. Handel had completed the monumental oratorio in 24 days, August 22-September 14, 1741. Jennens urged the opera composer to compose an oratorio in English; and, in a letter to a friend wrote "I hope [Handel] will lay out his whole Genius & Skill upon it, that the Composition may excel all his former Compositions, as the Subject excels every other Subject." Jennens was taken aback by the perceived "careless" speed at which Handel completed the task, although according to Sarah Bardwell of the Handel House Museum in London, "[h]e would literally write from morning to night."

Other reasons provided the catalyst for this composition. Handel, having composed over 40 Italian operas, found the production expenses of opera rising and realized the musical tastes of the London public were changing. The demand for works in the vernacular was increasing. Handel's inspiration came from Jennens' English libretto compiled from the Old and New Testaments of the Bible presenting the opera composer with a formidable challenge. Upon completion of the work Handel was invited to perform concerts in Dublin. The "new" Irish audiences provided a refreshing opportunity for the composer and the venue Musick Hall of Dublin to premiere *Messiah* on April 13, 1742. Slightly smaller than Holloway Hall Auditorium, the Dublin theatre had a capacity of approximately 600 seats. The theatre manager at the time was recorded asking the ladies to leave their hoops and gentlemen their swords at home to make ample room for seating. The premiere performance, with Handel conducting from the organ, was a huge success. At subsequent early performances in London, the reaction was reserved and negative because of the sacred text. *Messiah* gained popularity with London audiences through its benefit performances, especially for London's Foundling Hospital for abandoned and orphaned children for which Handel was a major benefactor. On April 6, 1759, Handel attended a performance of his grand oratorio at the Theatre Royal in Covent Garden and died eight days later. The frugal composer left funds for a monument and his interment at Westminster Abby. Wolfgang Amadeus Mozart

honored Handel by re-orchestrating *Messiah* in 1789 and, according to Jonathan Kandell, "confessed himself [Mozart] to be humble in the face of Handel's genius." Mozart continued: "Handel knows better than any of us what will make an effect. When he chooses, he strikes like a thunderbolt."

What makes this oratorio stand out as one of the greatest compositions of all time? Sir Neville Marriner points out that Handel's *Israel in Egypt*, also a great oratorio, lacks Messiah's balance between the number of choruses, arias and recitatives. Perhaps the major reason is that "Handel is writing about [the] human response to the divine" in *Messiah*. The musical setting of the Biblical text tells the story in three parts: 1. Prophecy and Promise of the Redeeming Messiah; 2. The Suffering Lamb who Redeems; and 3. Affirmation of Faith in the Resurrection and Life after Death. *Messiah* is unique in the equitable distribution of narration between the choruses and the soloists. In contrast to Johann Sebastian Bach's *Passions*, character names are not used in *Messiah*. Choral and solo forces are unified and equal in telling the story. This evening's performance depicts this balance with the soloists performing the choruses and coming forth to proclaim their solo recitatives, arias and duets at the designated times in the score. In true Baroque style, the orchestra is intimately tied to the voices by doublings while also providing an accompaniment that dramatically depicts the meaning of the text.

Throughout the past two and a half centuries, *Messiah* has been performed by choruses ranging in size from 40 to over 4,000 singers. The score, while challenging, is enjoyed by amateurs and professional singers. One reason for this is that Handel provides each voice with melodically and rhythmically interesting material and the texture ranges from homophonic chorale and anthem-style to polyphonic madrigal-style and fugues. Most popular is the "Christmas portion" of *Messiah* performed annually by churches, choral societies and schools throughout the world. Most people will recognize the famous "Hallelujah!" and perhaps "For unto us a Child is born." Regardless of one's faith, Handel's *Messiah* is a masterwork in the choral-orchestral repertoire that communicates the timeless message of hope and peace. *Messiah's* exemplification of Handel's genius is summarized by Ludwig van Beethoven who honored him with the title "the greatest composer that ever lived."

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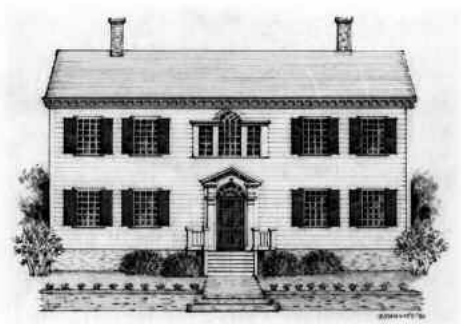

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Tammy Harris, *Program Administrative Specialist, Fulton School of Liberal Arts*
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