4-21-2017 8:00 PM

Handel's Messiah, Lawrence University Choirs and Symphony Orchestra, April 21, 2017

Lawrence University

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Handel's

MESSIAH

Lawrence University Choirs and Symphony Orchestra
Mark Dupere, conductor

Friday, April 21, 2017
8:00 p.m.
Lawrence Memorial Chapel
PROGRAM NOTES

Messiah, George Frideric Handel

Born: February 23, 1685, Halle, Germany
Died: April 14, 1759, London, England
Composed: August 22, 1741 – September 14, 1741
Premiered: April 13, 1742, The Great Music Hall in Fishamble Street, Dublin, Ireland

Handel’s oratorio, Messiah, was composed in 24 days, in collaboration with librettist Charles Jennens. Part I focuses on the prophesies of Isaiah and the annunciation to the shepherds, about the birth of Jesus, followed by his betrayal and death in Part II. Part III encapsulates the resurrection and glorification of Christ in Heaven. Handel originally wrote the score for modest instrumentation, but in subsequent performances the number of performers grew sometimes staggering with forces of 2,500, as for the 1857 Handel commemoration at the Crystal Palace.

The English oratorio tradition was born out of distaste for the Italian opera style, which had always been conceived as a kind of inaccessible art form solely for the consumption of the upper class, and filled with overly dramatic characters. The oratorio provided all the excitement of an opera without this stigma, and the audience was intended to see themselves as the biblical heroes. The oratorio absorbed many elements of musical styles sweeping across various nations, and was therefore accessible and enjoyable to all audiences in one new genre. While the text is religious, it is not conceived as part of the liturgy. Rather, since the Messiah’s beginning, it has been a piece to form a community, and has been adapted into a variety of different societies as one of the most revived works throughout Western history. It is thus referred by many as an, ‘inexhaustible work,’ with a multitude of performance opportunities and multivalent readings.

Lawrence University has revived the Messiah regularly since 1924 in Memorial Chapel. On Lawrence’s campus, the work functions as a powerful community builder by fostering collaboration between the choirs and orchestra, students and faculty, and Lawrence and its neighbors. It is with this spirit of finding commonality in this highly adaptable work, that we welcome you to the Messiah community as so many people have done in the past.

(Eleanor Legault, LSO Musician)
George Frideric Handel (1685-1759)

**MESSIAH**

**PART ONE**
The prophecy and realization of God's plan to redeem mankind by the coming of the Messiah

Sinfonia (Overture): Grave - Allegro moderato

**Scene 1: "Isaiah's prophecy of salvation"**

Accompagnato (Luke Honeck, tenor)
Comfort ye, comfort ye my people, saith your God. Speak ye comfortably to Jerusalem, and cry unto her, that her warfare is accomplish'd, 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 40: 1-3)*

Air (Luke Honeck, tenor)
Ev'ry valley shall be exalted, and ev'ry mountain and hill made low; the crooked straight, and the rough places plain. *(Isaiah 40: 4)*

Chorus
And the glory of the Lord shall be revealed, and all flesh shall see together; for the mouth of the Lord hath spoken it. *(Isaiah 40: 5)*

**Scene 2: "The prophecy of the coming of Messiah and the question, despite of what this may portend for the World"**

Accompagnato (John Perkins, bass)
Thus saith the Lord, the Lord of Hosts; yet once a little while and I will shake the heav'ns and the earth, the sea and the dry land: And I will shake all nations; and the desire of all nations shall come. *(Haggai 2: 6-7)* The Lord, whom ye seek, shall suddenly come to His temple, even the messenger of the Covenant, whom ye delight in: behold, He shall come, saith the Lord of Hosts. *(Malachi 3: 1)*
Air (Deme Hellwig, 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 3: 2)

Chorus
And He shall purify the sons of Levi, that they may offer unto the Lord an offering in righteousness. (Malachi 3: 3)

Scene 3: "The prophecy of the Virgin Birth"

Recitative (Clover Austin-Muehleck, alto)
Behold, a virgin shall conceive and bear a Son, and shall call his name Emmanuel, GOD WITH US. (Isaiah 7: 14; Matthew 1: 23)

Air (Clover Austin-Muehleck, alto) & 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! O thou that tellest good tidings to Zion, Arise, shine, for thy Light is come, and the glory of the Lord is risen upon thee. (Isaiah 40: 9; Isaiah 60: 1)

Accompagnato (Alex Quackenbush, 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 60: 2-3)

Air
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 9: 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, Counsellor, the Mighty God, the Everlasting
Father, the Prince of Peace. (Isaiah 9: 6)

Scene 4: "The appearance of the Angels to the Shepherds"

Pifa (Pastoral Sinfonia): Larghetto e mezzo piano

Recitative (Clio Briggs, soprano)
There were shepherds abiding in the field, keeping watch over their
flocks by night. (Luke 2: 8)

Accompagnato
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 2: 9)

Recitative
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 2: 10-11)

Accompagnato
And suddenly there was with the angel, a multitude of the heavenly
host, praising God, and saying: (Luke 2: 13)

Chorus
Glory to God in the highest, and peace on earth, good will towards
men. (Luke 2: 14)
Scene 5: "Christ's redemptive miracles on earth"

Air (Froya Olson, 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 9: 9-10)

Recitative (Keira Jett, 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 35: 5-6)

Aria (Keira Jett, alto/ Nicki Puskar, 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 40: 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 11: 28-29)

Chorus
His yoke is easy, and his burden is light. (Matthew 11: 30)

♦ INTERMISSION ♦

PART TWO
The accomplishment of redemption by the sacrifice of Jesus, mankind's rejection of God's offer, and mankind's utter defeat when trying to oppose the power of the Almighty

Scene 1: "The redemptive sacrifice, the scourging and the agony on the cross"
Chorus
Behold the Lamb of God, that taketh away the sin of the world.
(John 1: 29)

Air (Shaye Swanson, alto)
He was despised and rejected of men, a man of sorrows and acquainted with grief. (Isaiah 53: 3) He gave His back to the smiters, and His cheeks to them that plucked off the hair: He hid not His face from shame and spitting. (Isaiah 50: 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 53: 4-5)

Chorus
And with His stripes we are healed. (Isaiah 53: 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 53: 6)

Scene 2: "His sacrificial death, His passage through Hell and Resurrection"

Accompagnato (Luke Honeck, tenor)
He was cut off out of the land of the living: for the transgressions of Thy people was He stricken. (Isaiah 53: 8)

Air
But Thou didst not leave His soul in hell; nor didst Thou suffer Thy Holy One to see corruption. (Psalms 16: 10)

Scene 3: "His ascension"

Scene 4: "God discloses his identity in Heaven"
Scene 5: "Whitsun, the gift of tongues, the beginning of evangelism"

Scene 6: "The world and its rulers reject the Gospel"

Air (John Perkins, 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. (Psalms 2: 1-2)

Chorus
Let us break their bonds asunder, and cast away their yokes from us. (Psalms 2: 3)

Scene 7: "God's triumph"

Recititative (Luke Honeck, tenor)
He that dwelleth in heaven shall laugh them to scorn; the Lord shall have them in derision. (Psalms 2: 4)

Air
Thou shalt break them with a rod of iron; thou shalt dash them in pieces like a potter's vessel. (Psalms 2: 9)

Chorus
Hallelujah! for the Lord God Omnipotent reigneth. (Revelation 19: 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 11: 15) King of Kings, and Lord of Lords. (Revelation 19: 16) Hallelujah!
PART THREE
A Hymn of Thanksgiving for the final overthrow of Death

Scene 1: "The promise of bodily resurrection and redemption from Adam's fall"

Air (Nicki Puskar, 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 19: 25-26) For now is Christ risen from the dead, the first fruits of them that sleep. (I Corinthians 15: 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 15: 21-22)

Scene 2: "The Day of Judgement and general Resurrection"

Accompagnato (Erik Nordstrom, 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 15: 51-52)

Air
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 15: 52-53)

Scene 3: "The victory over death and sin"

Recitative (Deme Hellwig, alto)
Then shall be brought to pass the saying that is written: Death is swallowed up in victory. (I Corinthians 15: 54)
Duet (Deme Hellwig, alto/ Luke Honeck, 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 15: 55-56)

Chorus
But thanks be to God, who giveth us the victory through our Lord Jesus Christ. (I Corinthians 15: 57)

Air (Martha Hellermann, soprano)
If God be for us, who can be against us? (Romans 8: 31) 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 8: 33-34)

Scene 4: "The glorification of the Messianic victim"

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 5: 12-13)
Viking Chorale
Stephen Sieck, director
Zoey Lin, accompanist

Soprano I
Emeline Brady
Elisabeth Burmeister
Maren Dahl
Willa Dworschack
Rachel Geiger
Cecilia Kakehashi
Pari Singh
Isabel Vazquez-Thorpe

Soprano II
Jena Bliss
Scotia Dettweiler
Lily Greenfield
Mara Kissinger
Elizabeth Lynch
Maralee Mindock
Rebecca Minkus
Katie Mueller
Sarah Olsen
Kenzie Reed
Gianna Santino
Maria Santos
Shelby Siebers
Abby Simmons
Haley Stevens
Siyi Sun

Alto I (cont’d)
Tashi Haig
Sara Larsen
Callie Ochs
Kendra Pankow
Molly Reese
Emily Stanislawski
Yilin Zhu

Alto II
Gabrielle Claus
Christina Hanson
Minh Le
Vicky Liang
Kate Martenis
Jocelyn Scherbel
Fox Segal
Mio Shibagaki
Daphne Thomas
Maxine Voss
Bethany Wolkoff
Rebecca Yeazel
Claire Zimmerman

Tenor I
Chloe Braynen
Jorgan Jammal
Jeremiah Jensen
Victor Montanez-Cruz
Logan Willis

Tenor II (cont.)
Aaron Pelavin
Hyung-Ju Suh
Joseph Wetzel

Bass I
Damon Allen
Theo Arden
Nick Ashley
Jung Hoon Choi
Saahil Cuccria
Joseph Dennis
Tommy Dubnicka
Nick Fahrenkrug
Jamil Fuller
Tom Goldberg
Alexander Hadlich
Ben Klein
Robert Meiser
Kiet Nguyen
Erik Nordstrom
Pelard Pierre
Daniel Quiroga
Jack Walstrom
Cameron Wilkins
Nathan Williams

Bass II
Stephen Deeter
Matthew Demers
Ben Johnson
Kevin Lu
Maxim Muter
Cameron Nasatir
Cole Stofflet
Liam Wood

Viking Board
President: Jamil Fuller
EOC: Bethany Wolkoff
Publicity: Georgia Greenberg
Social: Alex Hadlich
Cantala
Phillip A. Swan and Stephen Sieck, co-directors
Gabi Makuc, accompanist

Soprano
Sally Alvarado
Emily Austin
Clio Briggs
Meghan Burroughs
Laura Christenson
Grace Drummond
Mary Fried
Samantha Gibson
Amanda Karnatz
Anna Mosoriak
Charlotte Noble
Bianca Pratte
Sarah Servais
Jean Shoaf
Sam Stone
Emma Webster

Alto
Clover Austin-Muehleck
Schulyer Borges
Casey Burgess
Annie Dillon
Susie Francy
Caroline Granner
Allie Horton
Gabi Makuc
Erin McCammond-Watts
Bea McManus
Aria Minasian
Kelci Page
Michaela Rabideau
Emily Richter
Madeleine Scholl
Maggie Smith
Lauren Smrz

Cantala Board
President: Charlotte Noble
Social Co-Chairs: Aria Minasian and Anna Mosoriak
EOC: Allie Horton
Graphic Design/Publicity Co-Chairs: Michaela Rabideau and Kelci Page
Freshmen Representatives: Caroline Granner and Grace Drummond
**Concert Choir**  
Stephen Sieck and Phillip A. Swan, collaborative conductors  
Nicholas Suminski, accompanist

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<th>Soprano I</th>
<th>Alto II</th>
<th>Baritone</th>
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<td>Martha Hellermann</td>
<td>Keira Jett</td>
<td>Yonah Barany</td>
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<td>Annie Mercado</td>
<td>Lorna Stephens</td>
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<td>Annie Penner</td>
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<td>Nathan Gornick</td>
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<td>Nicolette Puskar</td>
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<td>Ben Hanson</td>
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<th>Soprano II</th>
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<td>Anne-Marie Carden</td>
<td>Luke Honeck</td>
<td>Nathan Brase</td>
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<td>Mady Luna</td>
<td>Nolan Ramirez</td>
<td>Kip Hathaway</td>
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<td>Froya Olson</td>
<td>Jackson Rosenberry</td>
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<td>Grace Vangel</td>
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<th>Alto I</th>
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<td>Deme Hellwig</td>
<td>Anthony Cardella</td>
<td>Lauren Vanderlinden</td>
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<td>Lauren Vanderlinden</td>
<td>Kyle Schleife</td>
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**Concert Choir Board**  
President: PJ Uhazie  
Social Chairs: Kyle Schleife and Kara Taft  
Publicity Chair: Mady Luna

**Riser Set-Up Crew**  
Aria Minasian  
David Fisher  
Cam Wilkins

**Choral Librarian**  
Lauren Vanderlinden
Lawrence University Symphony Orchestra
Mark Dupere, conductor

Violin I
Maddy Brotherton
Isabel Dammann, concertmaster
McKenzie Fetters
Abigail Keefe
Wendell Leafstedt
Amanda Milne

Violin II
Lily Agnew
Laura Duggan
Emily Hauer
Eleanor Legault*

Viola
Laura Burke
Lia Eldridge
Trent Guerrero*
Nat Sattler

Violoncello
Maggie Anderson
Allison Brooks-Conrad*
Natalie Galster
Alex Lessenger*
Mikaela Marget
Joshua Tan

Bass
Jeanette Adams
Emmett Jackson*
Sarah Krysan

Oboe
Nick Kalkman*
Maralee Mindock

Bassoon
Alaina Leisten*

Horn
Nicoletta Pignatello*
Nick Suminski

Trumpet
Josie Harris
Ricardo Jimenez*

Timpani
Irene Durbak

Harpsichord/Organ
Kathrine Handford

*Denotes principal or section leader

LSO Stage Crew
Justin Coyne
Carl Johnson
Nicoletta Pignatello

LSO Librarians
Renae Tuschner
Adam Korber
McKenzie Fetters
We gratefully acknowledge the important role all of the Lawrence faculty play in preparing our students academically and musically, from our colleagues in music history and theory, to our colleagues in sight-singing, aural skills and keyboard skills, and to our colleagues in the liberal arts. We give special thanks to the studio voice and instrumental faculty.

**Voice Faculty**
Christian Bester, baritone  
Kenneth Bozeman, voice chair  
Joanne Bozeman, soprano  
Dale Duesing, artist-in-residence  
John T. Gates, bass  
Bonnie Koestner, vocal coach and musical director of opera  
Karen Leigh-Post, mezzo-soprano  
Steven Paul Spears, tenor  
Copeland Woodruff, director of opera studies

**Instrumental Faculty**
Samantha George, violin  
Wen-Lei Gu, violin  
Matthew Michelic, viola  
Janet Anthony, cello  
Mark Urness, bass  
Nathan Wysock, guitar  
Suzanne Jordheim, flute  
Erin Lesser, flute  
David Bell, clarinet  
Howard Niblock, oboe  
Sumner Truax, saxophone  
Steve Jordheim, saxophone  
Carl Rath, bassoon  
James DeCorsey, horn  
Jeffrey Stannard, trumpet  
John Daniel, trumpet  
Nick Keelan, trombone  
Tim Albright, trombone  
Marty Erickson, tuba and euphonium  
Dane Richeson, percussion

**Keyboard Faculty**
Catherine Kautsky, piano  
Michael Mizrahi, piano  
Anthony Padilla, piano  
Kathrine Handford, organ
Upcoming Performances

Sunday, April 23, 3:00 p.m. Lawrence Symphony Orchestra with guest conductor Matthew Arau
Sunday, May 26, 8:00 p.m. Lawrence University Choirs
Friday, June 2, 8:00 p.m. Lawrence Symphony Orchestra

As a courtesy to the artists and to those in attendance, please be aware that sounds such as whispering and the rustling of programs and cellophane wrappers are magnified in the hall. Please turn off all watch alarms, pagers, and cellular telephones. And please, no flash photography.