

Program Notes

The Composer

In 1824, 65 years after Handel's death, Beethoven said this about him: "Handel is the greatest composer who ever lived. I would bare my head and kneel at his grave." As *Messiah* was the work of Handel's that Beethoven knew best (the manuscript on the cover of today's program is a copy of *Messiah* written out in Beethoven's hand), it seems clear that this work had a profound effect on the great symphonist.

George Frideric Handel was born in Halle in 1685 and trained as a violinist and keyboard player, though it was opera composition that most interested him. After his training in Germany, he went to Italy to study and compose operas, and then moved on to England in 1710, where he made a name for himself as a composer of Italian operas, and other works—both choral and instrumental—on commission.

Handel made a good living for many years with his operas, but in the 1730s public tastes began to change and Italian opera fell out of vogue. Looking for an economic alternative for his talents, Handel tried writing "concert operas" on sacred subjects, to be performed in English during the Lenten season. The results, both economically and artistically, were an unqualified success, and his oratorios have remained popular continuously in the 250 years since Handel's death.

The Composition

Messiah is, simply put, the most famous choral work ever composed. Written in three remarkable weeks to a libretto compiled by the acerbic Charles Jennens*, Handel debuted the work in Dublin on April 13, 1742 at a benefit concert for three charities. It was an instant success (two additional performances had to be scheduled) and has never fallen out of the repertoire.

The text of *Messiah* consists of a series of excerpts from the Bible and the Book of Common Prayer, describing the life, death and resurrection of Jesus Christ. *Messiah* is set in three parts: Part I describes the prophecy, birth and life of Christ; Part II depicts his suffering, death and resurrection (ending with the triumphant *Hallelujah Chorus*); Part III forms an epilogue, described by Poultney as the "thanksgiving for victory over death."

Handel himself conducted many performances of the work during his lifetime, and made a number of changes, assigning different arias to different vocalists, modifying the length of various movements and making a variety of other small changes. Today's performance is not based on any specific performance during Handel's lifetime, but generally uses choices he made in his later (after 1750) performances. The cuts are intended to keep the length of the concert within two and half hours, without altering the dramatic continuity of the work.

*Jennens wrote the following to a friend of his: "I shall show you a collection I gave Handel, call'd Messiah, which I value highly, & he has made a fine Entertainment of it, tho' not nearly as good as he might & ought to have done."

Drexel University's Department of Performing Arts presents

The University Chorus Chamber Orchestra of Philadelphia

G. F. Handel's
masterpiece

Messiah

Penny Shumate, soprano
K. Rebecca Oehlers, alto
Stuart A. Neill, tenor
James Kirk, bass
Steven Powell, conductor



Sunday, March 14, 2004

2:30 p.m.

Main Auditorium

Program*Messiah*..... George Frideric Handel (1685–1759)*Part I*

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|------|----------------|-----------------------------------------|------------------|
| 1. | Sinfonia | | |
| 2. | Recitative | <i>Comfort Ye</i> | Tenor |
| 3. | Air | <i>Eo'ry Valley</i> | Tenor |
| 4. | Chorus | <i>And The Glory of the Lord</i> | |
| 5. | Recitative | <i>Thus Saith the Lord</i> | Bass |
| 6. | Air | <i>But Who May Abide</i> | Alto |
| 7. | Chorus | <i>And He Shall Purify</i> | |
| 8. | Recitative | <i>Behold, A Virgin Shall Conceive</i> | Alto |
| 9. | Air and Chorus | <i>O Thou that Tellest Good Tidings</i> | Alto |
| 10. | Recitative | <i>For Behold, Darkness</i> | Bass |
| 11. | Air | <i>The People that Walked</i> | Bass |
| 12. | Chorus | <i>For Unto Us a Child is Born</i> | |
| 13. | Pifa | <i>Pastoral Symphony</i> | |
| 14a. | Recitative | <i>There were Shepherds</i> | Soprano |
| 14b. | Recitative | <i>And, lo, the Angel</i> | Soprano |
| 15. | Recitative | <i>And the Angel</i> | Soprano |
| 16. | Recitative | <i>And Suddenly</i> | Soprano |
| 17. | Chorus | <i>Glory to God</i> | |
| 18. | Air | <i>Rejoice Greatly</i> | Soprano |
| 19. | Recitative | <i>Then shall the Eyes</i> | Alto |
| 20. | Duet | <i>He Shall Feed His Flock</i> | Soprano and Alto |
| 21. | Chorus | <i>His Yoke is Easy</i> | |

INTERMISSION*Messiah*..... George Frideric Handel (1685–1759)*Part II*

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|-----|------------|---------------------------------|-------|
| 22. | Chorus | <i>Behold the Lamb of God</i> | |
| 23. | Air | <i>He was Depised</i> | Alto |
| 24. | Chorus | <i>Surely</i> | |
| 25. | Chorus | <i>And with His Stripes</i> | |
| 26. | Chorus | <i>All We Like Sheep</i> | |
| 29. | Recitative | <i>Thy Rebuke</i> | Tenor |
| 30. | Air | <i>Behold and See</i> | Tenor |
| 31. | Recitative | <i>He was Cut Off</i> | Tenor |
| 32. | Air | <i>But Thou Didst not Leave</i> | Tenor |
| 39. | Chorus | <i>Their Sound is Gone Out</i> | |
| 40. | Air | <i>Why do the Nations Rage</i> | Bass |
| 42. | Recitative | <i>He that Dwelleth</i> | Tenor |
| 43. | Air | <i>Thou Shalt Break Them</i> | Tenor |
| 44. | Recitative | <i>Hallelujah</i> | |

Part III

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|-----|------------|---------------------------------------|---------|
| 45. | Air | <i>I Know that my Redeemer Liveth</i> | Soprano |
| 46. | Chorus | <i>Since by Man came Death</i> | |
| 47. | Recitative | <i>Behold, I Tell You a Mystery</i> | Bass |
| 48. | Air | <i>The Trumpet shall Sound</i> | Bass |
| 49. | Recitative | <i>Then Shall be Brought to Pass</i> | Alto |
| 53. | Chorus | <i>Worthy is the Lamb</i> | |

University Chorus**Chamber Orchestra of Philadelphia**

Penny Shumate, soprano	K. Rebecca Oehlers, alto
Stuart A. Neill, tenor	James Kirk, bass
Stephanie Abruzzo, continuo	Steven Powell, conductor

Drexel Chorus

Dr. Steven Powell, director
Stephanie Abruzzo, accompanist

Soprano

#Pamela Boimel -----Biology
Joanna Burkle----- Music Industry
#Jenell Carmona----- Mathematics
Karen Eyt ----- Music Industry
Anna Klebanov -----Business
Amber Beth Knauss ----- Psychology
Dana Masterman -----Elementary Education
#Johanna Mikitka ----- Architectural Engineering
Suzanne Paulinski----- Music Industry
Sara Peitz----- Music Industry
Jennifer Rimmey -----Business
•#Kimberly Rushing----- MS Decision Science/MBA
Michelle Septak -----Business
Danielle Siegel ----- Biomedical Engineering
Elissa Stecker-----Biology
Kristine Terrado ----- Electrical Engineering
Katie Worst ----- Music Industry
Katherine Zimmerman ----- Music Industry

Alto

Laura Baratta -----Biology
Sara Barthol----- Architectural Engineering
Christine Bonanno ----- Music Industry
Alicia Buchanan----- Environmental Science
Jennifer Fetter -----Biology
•#Amanda Hunt ----- Chemical Engineering
Katelin Kloberg ----- Interior Design
Heather Le -----Business
Renee Von Mechow----- Information Systems
Shannon Myrick----- Music Industry
Jessica Phillips----- Music Industry
Vanessa Preston ----- Interior Design
Kate Sherlock----- Music Industry
Christina Simeone ----- Music Industry

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Suzanne Paulinski----- Music Industry
Sara Peitz----- Music Industry
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Michelle Septak -----Business
Danielle Siegel ----- Biomedical Engineering
Elissa Stecker-----Biology
Kristine Terrado ----- Electrical Engineering
Katie Worst ----- Music Industry
Katherine Zimmerman ----- Music Industry

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Heather Le -----Business
Renee Von Mechow----- Information Systems
Shannon Myrick----- Music Industry
Jessica Phillips----- Music Industry
Vanessa Preston ----- Interior Design
Kate Sherlock----- Music Industry
Christina Simeone ----- Music Industry

Tenor

David Cherian ----- Electrical Engineering
Michael Maicher -----Commerce and Engineering
#Sean Martin----- Music Industry
•Bradley Mattson----- Business Administration
#Brian Summers----- Computer Science
Jordan Turkenkopf ----- Music Industry

Bass

Jeff Arlen----- Biology/Pre-Med
Chris Barron ----- Computer Science
Joe Belsh ----- Music Industry
Ross Browne----- Music Industry
Ray Canzanese ----- Computer Engineering
•Conrad Folkes ----- International Area Studies
Ryan Ketner----- Computer Engineering
Rob Rehner ----- Music Industry
Matt Ridgeway ----- Engineering
John Rizzo ----- Engineering
#Arin Sang-urai ----- Film and Video
Kevin Scanlon ----- Music Industry

• Section Leader # Pi Nu Epsilon Member

Tenor

David Cherian ----- Electrical Engineering
Michael Maicher -----Commerce and Engineering
#Sean Martin----- Music Industry
•Bradley Mattson----- Business Administration
#Brian Summers----- Computer Science
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Bass

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• Section Leader # Pi Nu Epsilon Member

Chamber Orchestra of Philadelphia

Violin I

Mei-Chen Liao Barnes
Mu Na Kuprij
Igor Szweg

Violin II

Elizabeth Kaderabek
Solomiya Ivakhiv
Yan Chin

Viola

Ellen Trainer
Scott Wagner

Cello

James Holesovsky
Jenny Lorenzo

Bass

Mary Javian

Oboe

Geoffrey Deemer
Stephen Labiner

Bassoon

Seth Baer

Trumpet

Rodney Mack
Thomas Cook

Timpani

Martha Hitchins

Chamber Orchestra of Philadelphia

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