

Fall 12-2-2014

Marshall University Music Department Presents
Messiah, An Oratorio by George Frideric Handel,
Marshall University Choral Union, Marshall
University Chamber Choir, Marshall University
Chorus, Marshall University Symphony Orchestra,
Robert Wray, conductor

Robert Wray

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MARSHALL UNIVERSITY
SCHOOL OF MUSIC AND THEATRE

presents

Messiah

An Oratorio by George Frideric Handel

Marshall University Choral Union

Marshall University Chamber Choir

Marshall University Chorus

Marshall University Symphony Orchestra

Robert Wray, conductor

Fifth Avenue Baptist Church

Tuesday, December 2, 2014 - 7:30 p.m.

Sunday, December 7, 2014 - 3:00 p.m.

Program

Part the First

Sinfonia

Recitative

Comfort ye my people

Aria

Ev'ry valley shall be exalted

Michael Rose, tenor

Chorus

And the glory of the Lord

Recitative

Thus saith the Lord

Josh Stewart, bass

Aria

But who may abide the day of his coming?

Aurelia Ward, alto

Chorus

And he shall purify

Recitative

Behold, a virgin shall conceive

Aria and Chorus

O thou that tellest good tidings to Zion

Hillary Herold, alto

Recitative

For behold, darkness shall cover the earth

Aria

The people that walked in darkness

Matt Jarvis, bass



Chorus

For unto us a child is born

Pastoral Symphony

Recitative

There were shepherds abiding in the field

Recitative

And lo, the angel of the Lord came upon them

Recitative

And the angel said unto them

Recitative

And suddenly there was with the angel
Katelyn Beaver, soprano

Chorus

Glory to God (chorus)

Aria

Rejoice greatly, O daughter of Zion
Laura Nichole Campbell, soprano

Recitative

Then shall the eyes of the blind

Aria

He shall feed his flock
Dominique Sears, alto Mycah Pemberton, soprano

Chorus

His yoke is easy, and his burthen is light

- Intermission -



Part the Second

Chorus

Behold the Lamb of God

Aria

He was despised
Dominique Sears, alto

Recitative

Thy rebuke hath broken his heart

Aria

Behold, and see if there be any sorrow
Sean Price, tenor

Recitative

He was cut off out of the land of the living

Aria

But thou didst not leave his soul in hell
Michael Rose, tenor

Chorus

Lift up your heads, O ye gates

Aria

How beautiful are the feet
Laura Nichole Campbell, soprano

Chorus

Hallelujah





Part the Third

Program Notes

Aria

I know that my redeemer liveth

Taylor Isaacs, soprano

Chorus

Since by man came death

Recitative

Behold, I tell you a mystery

Aria

The trumpet shall sound

Matt Jarvis, bass Martin Saunders, trumpet

Chorus

Worthy is the Lamb that was slain

George Frideric Handel (1685-1759) was born to an affluent German household. Due to his general restlessness and sense of independence, Handel never remained attached to a patron or church for long. In his early career, Handel wrote opera and performed in the *Oper am Gänsemarkt* (a Hamburg theater). When he was 21, Handel moved to Italy to compose for the Medici family in Florence. Within the year, he moved into the Papal States to write vocal and instrumental works for Cardinals until 1710, when he became the chapel director to the German Prince George (who would later become King George of Britain) in Hanover, Germany. Two years later, he had permanently moved to England. Handel's large, imposing figure came from his personal indulgences, to the point of gluttony (the Artist Joseph Goopy complained about meager meals in the Handel household, while his host would sneak off to another room eating and drinking without him). He was not necessarily greedy, however, as Handel donated a significant portion of his fortunes, to debtors prisons, the ill, orphans, and to retired musicians.

Handel was quite content with writing music to his liking; in his life he wrote in almost every genre that was current, created three opera companies, and wrote more than 40 operas. The downfall of Handel's opera career came in the 1730s; The Smithsonian attributes it to, "the emotional and financial toll of producing operas, as well as changing audience tastes, contributed to Handel's growing interest in sacred oratorios—which required neither elaborate scenery nor foreign stars—including, eventually, *Messiah*."

-Jacob Bird
Marshall University

An oratorio began as an unstaged, Italian-texted musical setting of a biblical subject or story that shares the dramatic, narrative, and musical aspects of Opera. Oratorios can be viewed as a 17th-century development of Renaissance dialogue motets and sacred dialogues, sacred genres based on biblical narratives with chorus commentary. Sacred dialogues were not originally performed during regular Mass. Instead, the genre was performed during evening sermon assemblies of religious confraternities, such as the Fathers of Oratory of St. Philip Neri, for the moral and spiritual education of laymen and boys. As opera rose in popularity during the mid-1600s, sacred dialogues began adopting operatic recitative style, without metrical rhythm or a rhyme scheme, for dialogue and lyrical arias for moments of reflection and heightened emotional expression. The genre spread as the Oratorian Fathers established congregations throughout Italy, and between the years 1680-1730 oratorios in nearly every major Italian city and many Catholic centers in Northern Europe were producing these works.



Italian oratorios after 1680 typically featured 3 to 6 solo voices with full string orchestral accompaniment, occasionally including winds. Additionally, libretto texts for oratorios began to resemble opera's with more unified plots, fewer characters, and 'scenes.' In England, oratorios were a relatively late development and Handel's works are some of the first. Unique to Handel's oratorios was a three-act dramatic structure with concerto interludes between 'acts,' the inclusion and prominence of a large-scale chorus, and performance in concert halls or theaters as opposed to the small church settings of Italian oratorios. Handel's oratorios were monumentally successful and essentially acted as a substitute for opera, which he eventually gave up in favor of these large scale works. Tonight's work, *Messiah* HWV. 56, remains Handel's best known work in the genre and has enjoyed repeat performances since its modest premier in 1742.

-Jacob Somers
Marshall University

Handel's *Messiah* was composed in London and had its premiere performance in Dublin at the height of the Lenten Season. Handel wrote this oratorio for the simpler tastes of his English audiences. Therefore, unlike standard Baroque oratorios, the soloists of Handel's *Messiah* do not depict any specific character within the narration. Text for the *Messiah* was compiled by Charles Jennens from various scriptures of the *King James Bible*, particularly from the "Book of Isaiah" and the *Book of Common Prayer* (1662); the verses of text were arranged to assert Jesus Christ as the true Messiah. The work itself is separated into three 'acts' that tell the Biblical story: prophecy, persecution and redemption. As the story of Jesus' mission was the primary focus of the oratorio, Handel used various compositional techniques to heighten the relationship between the text and music. For example, in the first tenor aria, "Every Valley shall be exalted," Handel used word painting throughout to strengthen the meaning of the text through music. For example, ascending leaps up to the word "mountain" and the upper-neighbor tone on the word "hill" represent the differences in physical height while embodying the vastness of the landscape. The alternation between two pitches on the word "crooked" contrast with "straight," which is sung on a single pitch is another example of this convention. Handel solidified the religious context of his work through the incorporation of plagal cadences; the association of the plagal cadence with the final "Amen" of protestant hymns reinforced the religious message. The "Hallelujah" chorus found at the close of the second 'act' is the most famous chorus within the entire oratorio. Handel concludes this grand chorus with a plagal cadence, creating a solemn affect, which further sets the religious message through his music.

-Dani Olson
Marshall University

Marshall University Symphony Orchestra

Dr. E. Reed Smith, conductor

Violin I

Angela Scoulas **
Molly Page
Olivia Hay
Yuhao Zhou
Nathanial Ramsey
Michael Wilcoxon

Violin II

Maggie Cobb *
Heather Taylor
Kaitlyn Fulks
Megan Legg
Kelcey Perkins
Gina Gill
Reed Smith
Samuel Bauserman

Oboe

Eric Caines *
Lena Williams

Trumpet

Sean Maxwell *
Justin Bahawi

Harpichord

Henning Vauth

**Concertmaster

*Principal

Viola

Jacob Campbell *
Christianna Dixon
Lucia Soltis
Jame McCumbee

Cello

Dean Pauley *
Ryan Phipps
David Hay
Jamie Dzierzak

Bass

Ryan Morgan *
Craig Burletic
Connor Barebo

Bassoon

Michelle McKenzie *
Chris Kimes

Timpani

Matthew Bradley

Organ

T.K. Lombardo





Marshall University Choral Union

Robert Wray, conductor
T.K. Lombardo, pianist

Soprano

Marcia Adkins
Cristina Burgueño
Laura Campbell
Toni Chirico
Anastasia Cook
Kimberly Cook
Lisa Cooke
Hazel Cox
Destiny DiGiovanni#
Megan McGehee

Myrna McKendree
Maya Menking-Hoggatt
Sue Parker
Mycah Pemberton
Rhonda Pemberton
Rebekah Pritchard
Michele Schiavone
Kelcie Spence
Brittney Maynard
Mary Sword

Alto

Faith Balshaw
Jenny Barnes
Sarah Battaile
Mary Beth Brown
Nancy Campbell
Becky Coffman
Sally Cook
Kelli Dailey
Elizabeth Gibson
Janet Grimes
Lillie Hall
Hillary Herold#
Julie Hoss
Marie Manilla

Jane Morse
Elizabeth Niese
Nancy Norton
Jenna Palmer-Kelly
Courtney Perry
Joan St. Germain
Michele Schiavone
Sallie Schisler
Lou Spears
Mary Sword
Carla Rae Terry
Lia Ward
Joyce Wilcox
Heather Wood

Tenors

Keith Bailey
Gabriel Gray#
Sean Price#
Mike Sidoti

Bass

Keith Ashley
Bill Rath
Daniel Gray#
Bill Jennings
Joey Wear



Marshall University Chamber Choir

David Castleberry, conductor
Mark Smith, pianist

Soprano

Rosie Bright
Kelsey Good
Taylor Isaacs
Alaina Krantz
Rebekah May

Christa Navy
Ali Perdue
Dominique Sears
Erin Sears
Jessica Starkey

Alto

Brooke Fisher
Caitlin Freeland
KeAnna Georges
Emily Goudy

Corynn Hawkins
Hillary Herold
Halie Putorek
Olivia Watson

Tenor

Michael Bare
Daniel George
Jarohn Grandstaff
Gabriel Gray

Ryan Phipps
Sean Price
Michael Rose
Jacob Smith

Bass

Joshua DeHaven
Jeffrey Dickerson
Daniel Gray
Jonathan Sowards

Josh Steinle
Josh Stewart
Christian Thomas
Jonathan Young





Marshall University Chorus

Robert Wray, conductor

Jacob Smith, pianist

Soprano

Katelyn Beaver

Lillie Bodie

Stephanie Boothe

Antonia Brown

Courtney Clayton

Destiny DiGiovanni

Rachel Hagley

Autumn Haithcock

Corynn Hawkins

Megan Jarrett

Amber King

Alison Lawhead

Chanisha Mendenhall

Olivia Myers

Monica Stanwick

Ida Ward

Alto

Cassey Adkins

Anna Blakeman

Christy Carson

Courtney Cremeans

Kaitlyn Ellis

Brooke Fisher

Josie Fisher

Courtney Perry

Colleen Wermers

Mikala Williams

Tenor

Justin Ferguson

Gabriel Gray

Tyler Payne

Jacob Smith

Jimmy Stamm

Ryan Wolfe

Bass

Ethan Bartlett

Zach Falther

Sam Fishel

Jonathan Gilmore

Matt Jarvis

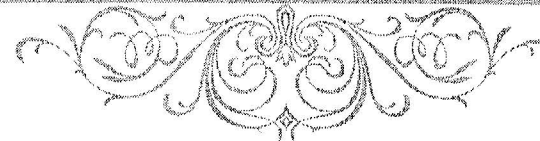
Matthew Monnig

Jeremy Paitsel

Nathan Stuntz

denotes Choral Union Vocal Scholarship Recipient

The Marshall University Choral Union Vocal Scholarship was established in 1992 by Erland "Ernie" and Ellen Stevens, longtime members of the Marshall University Choral Union. Through their participation in this Community/Student vocal ensemble, the Stevens developed an interest in, and commitment to, assisting vocal students in the Department of Music through this scholarship fund. It is their hope that others in the community will choose to become supporters of this scholarship through donations to the Marshall University Foundation.



†††

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If you would like to support the Department of Music through a donation and assist with student scholarships, academic travel for students and ensembles, or general support of the department please contact:

Melanie Griffiths, Director of Development

College of Arts and Media

205 Foundation Hall/304-696-2834

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