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
Marshall University, wrayr@marshall.edu

David Castleberry
Marshall University, castlebe@marshall.edu

Elizabeth Reed Smith
Marshall University, smither@marshall.edu

Follow this and additional works at: http://mds.marshall.edu/music_perf

Part of the Fine Arts Commons, and the Music Performance Commons

Recommended Citation
http://mds.marshall.edu/music_perf/636

This Recital is brought to you for free and open access by the Performance Collection at Marshall Digital Scholar. It has been accepted for inclusion in All Performances by an authorized administrator of Marshall Digital Scholar. For more information, please contact zhangj@marshall.edu, martij@marshall.edu.
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 -

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
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

Program Notes

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 oratories 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 character, 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.

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
Soprano
Marcia Adkins
Cristina Burgueno
Laura Campbell
Toni Chirico
Anastasia Cook
Kimberly Cook
Lisa Cooke
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
Keith Ashley
Bill Rath
Daniel Gray#
Bill Jennings
Joey Wear

Bass
Joshua DeHaven
Jeffrey Dickerson
Daniel Gray
Jonathan Sowards

Soprano
Rosie Bright
Kelsey Good
Taylor Isaacs
Alaina Krantz
Rebekah May

Alto
Brooke Fisher
Caitlin Freeland
KeAnna Georges
Emily Goudy

Tenor
Michael Bare
Daniel George
Jarohn Grandstaff
Gabriel Gray

Bass
Joshua DeHaven
Jeffrey Dickerson
Daniel Gray
Jonathan Sowards

Christa Navy
Ali Perdue
Dominique Sears
Erin Sears
Jessica Starkey
Coryynn Hawkins
Hillary Herold
Halie Putorek
Olivia Watson

Ryan Phipps
Sean Price
Michael Rose
Jacob Smith

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

††
The Marshall University Department of Music is grateful for the support of many families and individuals who help make our department strong and vibrant.

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 Griffis, Director of Development
College of Arts and Media
205 Foundation Hall/304-696-2834
giffism@marshall.edu

This program is presented by the College of Arts and Media through the Department of Music, with the support of student activity funds. For more information about this or other music events, please call (304) 696-3117, or view our website at www.marshall.edu/music.

# 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 Stevenses 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.