

The Greatbatch School of Music Presents

HANDEL'S
Messiah

Houghton College Choir
Dr. Daniel David Black, conductor

Friday, April 26 | 7:30pm
Parkminster Presbyterian Church | Rochester, NY

Sunday, April 28 | 3:00pm
Wesley Chapel | Houghton, NY

The Making of a Masterpiece

George Frideric Handel's *Messiah* occupies a rare space in the musical canon of Western civilization. Although written almost 300 years ago, *Messiah* is almost certainly the most frequently performed choral-orchestral masterwork in America, if not the world, and it contains some of the most widely recognized music in our classical tradition. For many, the mere mention of the biblical texts used in *Messiah* bring forth Handel's catchy melodies (for example, "Every valley shall be exalted," "And the glory of the Lord," "And he shall purify," "For unto us a child is born," "His yoke is easy, his burden is light," "Behold the Lamb of God," "I know that my Redeemer liveth," "The trumpet shall sound," and of course, "Hallelujah"). Looking back on Handel's enormous contribution to the genre of oratorio (twenty-four unique works with several significantly reworked versions), it can seem as though the composition of oratorios was his life's work. The truth is, however, that Handel was first an opera composer, having written more than forty by the time he composed *Messiah*. His invention of the English oratorio (the Italian version had been around since the sixteenth century) was more the result of circumstances out of his control than it was of his own volition.

In 1732, Handel attended a private, staged revival performance of his 1718 masque, *Esther*. A masque was a kind of entertainment that flourished in England as far back as the late fifteenth century and involved costumes, scenery, dances, music, and poetry. The performance took place at the Crown and Anchor Tavern in London and featured musicians from the Chapel Royal and area churches. Princess Anne, oldest daughter of King George II, heard of the performance and suggested the show move to the opera house. The dean of the Chapel Royal, Bishop Edmund Gibson, objected to this idea, considering an opera house to be an immoral venue, and he forbade a staged performance of the sacred subject matter. Meanwhile, a public, pirated performance was announced for April of that year. The organizers were not named but the score and parts were probably taken by Johann Christoph Pepusch, a musician known by Handel and likely to have been part of the Crown and Anchor performances. One day before the pirated performance was to open, Handel declared and advertised his intention to mount his own revival of the work with "...several Additions, and to be performed by the best

Voices and Instruments..." at the King's Theatre in the Haymarket in May. *Esther: An Oratorio in English* premiered on May 2nd and ran for six sold-out performances. The immense popularity of *Esther* prompted Handel to compose *Deborah* and *Athalia* the next year, kicking off what would become a tradition of an annual oratorio season.

Nine years later, 1741 was the year of Handel's last opera. The now-famous composer had been moving the bulk of his compositional energy toward oratorio since opera tastes in London had started to change in the early 1730s, but the lackluster performance of *Deidamia* in January 1741 was the final nail in the coffin of Handel's opera career. In July of that year, Charles Jennens (1700-1773), a wealthy aristocrat, patron, collaborator (*Saul*, 1739) and friend of Handel's, sent him the libretto for *Messiah*, which brought together texts from the King James Bible, and Psalms from the Book of Common Prayer. The next month, Handel began writing and he completed the first version of *Messiah* only twenty-two days later.

During the winter of 1741-42, Handel was in Dublin giving a series of concerts. In March, Handel formed a committee to organize a benefit concert in April, the proceeds of which would go to several local charities. It was at this concert that Handel intended to present *Messiah*. When Handel conducted the premiere at the Great Music Hall on Fishamble Street on April 13th, he had a choir of sixteen men and sixteen boys from St. Patrick's and Christ Church Cathedrals, a small orchestra, and soloists. At 700 people, the audience was so large that men were asked to remove their swords, and ladies the hoops in their dresses. The performance was a smashing success and Handel mounted another Dublin performance in June before he returned to London, this time with the proceeds going to him.

When he premiered the work at Covent Garden in London the following year, the reception was decidedly cool. As a result, he did not perform it at all in 1744, but brought it back in 1745 with several revisions. It wasn't until 1749, however, that *Messiah*'s popularity really took off. In 1750, annual charity performances of *Messiah* were given for the Foundling Hospital in London (a organization that still exists and is now known as the Thomas Coram Foundation for Children), and performances could now be seen at festivals and cathedrals throughout the country. The tradition of using massive performing forces for Mes-

siah comes from the 1780s, more than twenty years after Handel died.

As was his custom, Handel would rework his numbers in order to suit the ranges and abilities of the singers he had at his disposal for particular performances. The result is a variety of versions of many movements, all of which can be regarded as authentically representing Handel's intentions. Therefore, there is no singular, definitive version of *Messiah*. Rather, there is a set of choices a conductor wishing to mount a performance must make: which movements to include, and which versions. Our performance most closely resembles the 1749 London revival.

A shorthand definition often used in undergraduate music history courses is that an oratorio is an unstaged opera with a sacred subject. It is very surprising then, to realize that *Messiah*, the most famous oratorio, is unlike most other oratorios in that it does not contain a narrative structure—there is no plot and there are no characters! Instead, the biblical texts provide a series of contemplative scenes representing Christ's life and work. To the degree that the story is advanced through Old Testament prophecies of Jesus' birth and His Passion, as well as New Testament references to His resurrection and the Life Everlasting, it is done so through implication, not through dialogue. In *Messiah*, Christ is everywhere but unseen, a fitting reminder to believers that the access we have to God lost in the Garden of Eden has been restored, but will receive its final culmination only when He returns.

Thank you for joining us as we perform this most special of musical works just after Holy Week, when Christ's substitutionary atonement on the cross is still fresh on our minds and hearts. We hope Handel's music is edifying to you and glorifying to the Lord.

Soli Deo gloria,

A handwritten signature in black ink, appearing to read 'Daniel David Black', written in a cursive style.

Daniel David Black

Personnel

Dr. Daniel David Black, conductor

Amanda Kristin Cox, soprano

Dr. Kimberly Prins Moeller, mezzo-soprano

Luke Ogden, tenor

Dr. Nicholas Kilkenny, bass-baritone

Houghton College Choir

Abby Aguirre	Dakota Hirsch ⁺	Alyssa Pyne ⁺
Michaela Aliperti ^{*+}	Dillon Hirsch ^{*+}	Amanda Satre ⁺
Ross Atherton	Luke Huizenga	Rachel Schaarschmidt
Ethan Bast	Victoria Karns	Rebekah Scharf
Elizabeth Best	Kaleigh Kenney ⁺	Anna Schilke ⁺
Daniel Bussey	Natalie Kyvik	Ellenore Tarr [^]
Kaitlyn Campbell	Benjamin Lipscomb [`]	Naomi Tripp ⁺
Ethan Carr	Sarah Madden ⁺	Carolynne Waddington ⁺
Derek Chase ⁺	Amelia Makus [^]	Nicole Wakelee
Alana Cross	Angela Matson	Kierstyn Woody
Jonathan Denham ⁺	Michael McClure	
Emma Donmoyer ⁺	Anne McConnell ⁺	
Samuel Eichel	Brandon Mellerski ^{* ^}	
Joshua Ellis	Hannah Messerschmidt ⁺	
Sarah Glick	Aaron Moore	[^] graduate assistant
Jessica Gottschall [*]	Abigail Noel ⁺	[*] section leader
Lauren Grifoni ⁺	Bethany Overbaugh	[`] faculty member
Gena Hartman ⁺	Marissa Perez	⁺ 2019 graduate

Orchestra

Marissa Perez, oboe	Claudia Klink, 2nd violin
Sarah Mertzloff, bassoon	Kira Browning, viola
Dakota Hirsch, trumpet 1	Dan Zambrano, [*] cello
Derek Jacques, trumpet 2	Teresa Kubiak, cello
Samantha Hargraves, timpani	Gil Pease, double bass
Soo Yeon Kim, [`] 1st violin	Jonathan Denham, organ
Madelyn Kruth, 1st violin	
Makena James, 1st violin	
Elise Pereira, [*] 2nd violin	[`] concertmaster
Sarah Madden, 2nd violin	[*] principal

Messiah, HWV 56

George Frideric Handel (1685-1759)

Part the Second

CHORUS

Behold the Lamb of God, that taketh
away the sin of the world.

JOHN 1:29

ARIA (MEZZO-SOPRANO)

He was despised and rejected of
men; a man of sorrows, and ac-
quainted with grief. 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 53:3; 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 everyone to his own
way; and the Lord hath laid on Him
the iniquity of us all.

ISAIAH 53:6

RECITATIVE (TENOR)

All they that see Him laugh Him to
scorn; they shoot out their lips, and
shake their heads, saying:

PSALM 22:7

CHORUS

He trusted in God that He would
deliver Him; let him deliver Him if
he delight in Him.

Psalm 22:8

RECITATIVE (TENOR)

Thy rebuke hath broken His heart;
He is full of heaviness. He looked for
some to have pity on Him, but there
was no man, neither found He any
to comfort Him.

PSALM 69:20

ARIA (TENOR)

Behold, and see if there be any sor-
row like unto His sorrow.

LAMENTATIONS 1:12

RECITATIVE (SOPRANO)

He was cut off out of the land of the
living; for the transgressions of Thy
people was He stricken.

ISAIAH 53:8

ARIA (SOPRANO)

But Thou didst not leave His soul in
hell, nor didst Thou suffer Thy Holy
One to see corruption.

PSALM 16:10

CHORUS

Lift up your heads, O ye gates, and
be ye lift up, ye everlasting doors,
and the King of Glory shall come in.
Who is this King of Glory? The Lord
strong and mighty, the Lord mighty
in battle. Who is this King of Glory?
The Lord of hosts; He is the King of
Glory.

PSALM 24:7-10

RECITATIVE (TENOR)

Unto which of the angels said He at
any time, Thou art My Son, this day
have I begotten Thee?

HEBREWS 1:5

CHORUS

Let all the angels of God worship
Him.

HEBREWS 1:6

ARIA (MEZZO-SOPRANO)

Thou art gone up on high; Thou hast
led captivity captive, and received
gifts for men, yea, even for Thine
enemies, that the Lord God might
dwell among them.

PSALM 68:18

CHORUS

The Lord gave the word: great was
the company of the preachers.

PSALM 68:11

ARIA (SOPRANO)

How beautiful are the feet of them
that preach the gospel of peace, and
bring glad tidings of good things.

ROMANS 10:15

CHORUS

Their sound is gone out into all
lands, and their words unto the ends
of the world.

ROMANS 10:18

ARIA (BASS)

Why do the nations so furiously rage
together; why do the people imagine
a vain thing?

PSALM 2:1

CHORUS

Let us break their bonds asunder,
and cast away their yokes from us.

PSALM 2:3

RECITATIVE (TENOR)

He that dwelleth in heaven shall
laugh them to scorn; the Lord shall
have them in derision.

PSALM 2:4

ARIA (TENOR)

Thou shalt break them with a rod of
iron; Thou shalt dash them in pieces
like a potter's vessel.

PSALM 2:9

CHORUS

Hallelujah! For the Lord God Om-
nipotent reigneth. The Kingdom of
this world is become the Kingdom
of our Lord and of His Christ; and
He shall reign for ever and ever. King
of Kings and Lord of Lords; and He
shall reign for ever and ever. Halle-
lujah!

REVELATION 19:6; 11:15; 19:16

Part the Third

ARIA (SOPRANO)

I know that my Redeemer liveth, and that He shall stand at the latter day upon the earth. And tho' worms destroy this body, yet in my flesh shall I see God. For now is Christ risen from the dead, the firstfruits of them that sleep.

JOB 19:25, 26; 1 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.

1 CORINTHIANS 15:21

RECITATIVE (BASS)

Behold, I tell you a mystery: we shall not all sleep, but we shall all be chang'd, in a moment, in the twinkling of an eye, at the last trumpet.

1 CORINTHIANS 15:51, 52

ARIA (BASS)

The trumpet shall sound, and the dead shall be raised incorruptible, and we shall be chang'd.

1 CORINTHIANS 15:52

RECITATIVE (MEZZO-SOPRANO)

Then shall be brought to pass the saying that is written; Death is swallow'd up in victory.

1 CORINTHIANS 15:54

DUET (MEZZO-SOPRANO/TENOR)

O death, where is thy sting? O grave, where is thy victory? The sting of death is sin, and the strength of the sin is the law.

1 CORINTHIANS 15:55, 56

CHORUS

But thanks be to God, who giveth us the victory through our Lord Jesus Christ.

1 CORINTHIANS 15:57

ARIA (SOPRANO)

If God be for us, who can be against us? 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 8:31, 33, 34

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 pow'r be unto Him, be unto Him that sitteth upon the throne and unto the Lamb for ever and ever.

REVELATION 5:12, 13

CHORUS

Amen.

Artist Bios

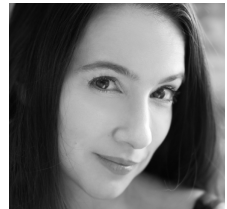


Daniel David Black is Assistant Professor of Vocal Music & Conducting and Director of Choral Activities at Houghton College in Houghton, New York, where he conducts the Houghton College Choir, and teaches conducting and choral literature. Prior to joining the faculty at Houghton, he was the Director of Choral Activities at Lakeland University in Sheboygan, Wisconsin. His collegiate background also includes

teaching at Buffalo State College (Buffalo, NY), and Villa Maria College (Buffalo, NY). Working with professional singers, he served as assistant director for the Tucson Chamber Artists, assistant conductor for the Vocális Chamber Choir (Buffalo, NY), assistant conductor for the Buffalo Philharmonic Chorus Ensemble Singers, and assistant conductor for the Tucson Symphony Orchestra Chorus, a community ensemble, and he has extensive experience working in churches. Dr. Black's primary interests are in bringing together choral and orchestral musicians at every level, educating audiences through innovative programming, and in building foundational choral skills through instruction in vocal technique and literacy. He holds the doctor of musical arts in conducting from the University of Arizona where he studied with Bruce Chamberlain and Elizabeth Schauer. He also holds a bachelor of music in choral music studies from Northwestern University where he studied with Stephen Alltop and Robert Harris, and a master of music in choral conducting from Houghton College where he studied with Brandon Johnson.

Amanda Kristin Cox is an Assistant Professor of Voice and the Director of Lyric Theatre at Houghton College, and the Director of Music and Worship at the Houghton Wesleyan Church. She holds a Master of Music in Voice Performance from the University of Miami (FL), where she studied voice with Dr. Esther Jane Hardenbergh.

Amanda attended the University of Miami Salzburg Program in Salzburg, Austria, and that same year won the Pinellas Opera League Scholarship Competition in Tampa, Florida, and played the role of the Queen of the Night in the University of Miami's production of Mozart's *The Magic Flute*. She was also seen as the soprano soloist in Handel's *Messiah* with the Miami Civic Chorale and Orchestra. Amanda was heard in recital at a conference of The College Music Society, performing new music by Dr. Dennis Kam. While at Miami she premiered the role of Violetta in Thomas Sleeper's new opera *Small Change*. This past February, Amanda was seen in concert with



the Amherst Symphony Orchestra, under the direction of Dr. Armenio Suzano. Amanda received her Bachelor of Music in Voice Performance from Houghton College (NY), where she studied voice with Dr. Ben King, and played the roles of Lucy in Menotti's *The Telephone*, Sister Angelica in *The Three Hermits* by Stephen Paulus, and Angelica in Moliere's farce *The Imaginary Invalid*. Amanda is also active in community theatre, having most recently played the roles of M'Lynn in *Steel Magnolias* and Amalia in *She Loves Me* with The Valley Theatre, and the roles of Cinderella in *Into the Woods* and Maria in *The Sound of Music* with The Town Theatre of Short Tract. Amanda and her husband Mike have two precious children, a twelve-year-old daughter named Evelyn, and a seven-year-old son named Grayson.



Mezzo-soprano **Kimberly Prins Moeller** made her Carnegie Hall debut in 2014 as soloist in Mozart's *Requiem* and Beethoven's *Choral Fantasy*. A proponent of art music and contemporary music specifically, Kimberly has performed works such as John Cage's *Three Songs for Voice and Closed Piano* with choreography and received focused training in contemporary performance studies and French *mélodie* at the Vancouver International Song Institute. Her recent stage credits include

Into the Woods (Witch), the roles of Prince Orlofsky in *Die Fledermaus* with the University of Arizona Opera Theatre, the Sorceress in *Dido and Aeneas* with St. Andrew's Bach Society, Flora in *La Traviata*, Dinah in *Trouble in Tahiti*, Ma Moss in *The Tender Land*, and Florence in *Albert Herring*. An active soloist in concert and oratorio repertoire, Kimberly's recent performances include Handel's *Messiah* with the American Chamber Orchestra, Duruflé's *Requiem*, Vivaldi's *Gloria* and *Magnificat* and Saint-Saëns' *Christmas Oratorio*. Other appearances include the University of Arizona Chamber Music Showcase, the Saarbùrg International Chamber Music Festival, and performances with Grammy-nominated True Concord Voices & Orchestra. Kimberly was named a semifinalist in the professional art song division of the American Prize in Voice competition. She is a multiple winner of NATS competitions in New York, New Jersey, Pennsylvania and Arizona, and holds the Doctor of Musical Arts in Voice Performance from the University of Arizona, with additional studies in opera coaching and directing. Kimberly received a Professional Performance Certificate in voice performance from Penn State University, a Master of Arts in voice performance from Montclair State University and a Bachelor of Music in vocal music education from Houghton College. Kimberly is a member of NATS and taught at Lakeland University and Alverno College before joining the faculty of Houghton College as Assistant Professor of Voice in fall 2017.



Dr. Nicholas Kilkenny, bass-baritone, is a classical vocalist and voice teacher located in Western New York. Most notable roles include Méphistophélès in *Faust* with Buffalo Opera Unlimited, Dulcamara in *L'elisir d'amore* with Houghton Lyric Theater, Sacristan in *Tosca* with Nickel City Opera, Bartolo in *Le nozze di Figaro* with Eastman Opera Theater, Frank in *Die Fledermaus*

with Geneva Light Opera, among others. Recent concert performances include Fauré's *Requiem* with Orchard Park Chorale, Vaughan Williams' *Dona Nobis Pacem* with Nazareth College, Handel's *Messiah* with the Buffalo Philharmonic, Bach's *Christmas Oratorio* with the Eastman Philharmonia, and a full performance of Schubert's *Schwanengesang* in recital at Eastman. He made his Carnegie Hall debut in 2014 singing the role of Jewel Scrooby in Howard Hanson's *Merry Mount* with the Rochester Philharmonic Orchestra. Nicholas is currently on faculty at the Crane School of Music at SUNY Potsdam, Houghton College, and Nazareth College teaching applied voice. Upcoming engagements include Marchese d'Obigny in *La Traviata* with Nickel City Opera and Bartolo and Antonio in *Le nozze di Figaro* with Geneva Light Opera.

Luke Ogden is an assistant professor of voice at Houghton College. He received his Master of Music degree in voice pedagogy and performance from Pennsylvania State University in 2016, where he studied voice with Dr. Ted Christopher, classical voice pedagogy with Dr. Norman Spivey, and musical theatre pedagogy with Raymond Sage. Luke performed the role of Count Almaviva in Rossini's *Il barbiere di Siviglia* and covered the role of Rodolfo in Puccini's *La Bohème* while at Penn State. Luke received his undergraduate degree from Houghton College in 2014, where he studied voice with Dr. Margaret Kuhl and played the roles of Nanki-Poo in Gilbert and Sullivan's *The Mikado* and Tamino in Mozart's *Die Zauberflöte*. Additionally, Luke has performed with Capital Opera Theatre in the roles of Turiddu in *The Magnificence of Mascagni* and as the Counsel to the Plaintiff in Gilbert and Sullivan's *Trial by Jury*. Luke also serves one of the assistant men's soccer coaches. He and his wife, Hannah, and son, Brooks, live in Fillmore and are very excited to be a part of the Houghton community.



*"I did think I did see
all Heaven before me,
and the great God Himself
seated on His throne,
with His company of Angels."*

— Handel, speaking to his servant
after completing "Hallelujah"

We would like to thank the Houghton College administration for
its faithful support of the Greatbatch School of Music.

Shirley A. Mullen, President
Paul Young, Provost and Dean of the Faculty
Greatbatch School of Music Faculty, Staff, and Administration

As a courtesy to the performers and your fellow audience members,
please be certain that all cell phones, watch alarms, and pagers are either
turned off or set for silent operation. Flash photography can be very
disconcerting to performers and is not permitted during the performance.
Thank you for your cooperation.