



ASU Chamber Singers
ASU Chamber Orchestra

MESSIAH

George Frideric Handel

David Schildkret, *conductor*

Evelyn Smith Musical Theatre
ASU School of Music, Tempe
Wednesday, March 5, 2008
7:00 p.m.

Trinity Episcopal Cathedral
100 W. Roosevelt Street, Phoenix
Thursday, March 6, 2008
7:00 p.m.

MUSIC

 Herberger College
of the Arts

ARIZONA STATE UNIVERSITY

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Soloists - Wednesday, March 5

Jamilyn Manning-White, *soprano*
Danielle Krison, *mezzo-soprano*
Erik Gustafson, *tenor*
Robert Wright, *bass*

Soloists - Thursday, March 6

Jee Hyun Kim, *soprano*
Brianna Kramer, *mezzo-soprano*
Kenny Miller, *tenor*
Dong Kyu Oh, *bass*

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Program

MESSIAH

George Frideric Handel
(1685 – 1759)

Part One

Sinfony

Comfort ye my people (Tenor Recitative)

Every valley shall be exalted (Tenor Aria)

And the glory of the Lord (Chorus)

Thus saith the Lord (Bass Recitative)

But who may abide (Alto Aria)

And He shall purify (Chorus)

Behold, a virgin shall conceive (Alto Recitative)

O thou that tellest good tidings to Zion (Alto Aria and Chorus)

For behold, darkness shall cover the earth (Bass Recitative)

The people that walked in darkness (Bass Aria)

For unto us a child is born (Chorus)

Pifa

There were shepherds abiding in the field (Soprano Recitative)

Glory to God (Chorus)

Rejoice greatly, O daughter of Zion (Soprano Aria)

Then shall the eyes of the blind (Alto Recitative)

He shall feed his flock like a shepherd (Alto-Soprano Duet)

His yoke is easy, and his burthen is light (Chorus)

Intermission

Part Two

Behold the Lamb of God (Chorus)

He was despised (Alto Aria)

Surely he hath borne our griefs (Chorus)

And with his stripes we are healed (Chorus)

All we like sheep have gone astray (Chorus)

All they that see him laugh him to scorn (Tenor Recitative)

He trusted in God (Chorus)

Thy rebuke hath broken his heart (Tenor Recitative)

Behold, and see if there be any sorrow (Tenor Arioso)

He was cut off out of the land of the living (Soprano Recitative)

But Thou didst not leave His soul in hell (Soprano Aria)

Lift up your heads, O ye gates (Chorus)

Unto which of the angels (Tenor Recitative)

Let all the angels of God (Chorus)

Thou art gone up on high (Alto Aria)

The Lord gave the word (Chorus)

How beautiful are the feet (Soprano Aria)

Their sound is gone out (Chorus)

Why do the nations so furiously rage together? (Bass Aria)

Let us break their bonds asunder (Chorus)

He that dwelleth in heaven (Tenor Recitative)

Thou shalt break them (Tenor Aria)

Hallelujah! (Chorus)

Part Three

I know that my redeemer liveth (Soprano Aria)

Since by man came death (Chorus)

Behold I tell you a mystery (Bass Recitative)

The trumpet shall sound (Bass Aria)

Then shall be brought to pass (Alto Recitative)

O death (Alto and Tenor Duet, Chorus)

If God be for us (Soprano)

Worthy is the Lamb (Chorus)

As a courtesy to the performers and those seated near you, please set cell phones and other electronic devices to silent mode.

The use of unauthorized recording devices is strictly prohibited.

Notes on the Program by David Schildkret

Messiah occupies a unique place both in Western music and in Handel's output. It contains some of the most familiar music ever written (think of the "Hallelujah" chorus), yet as a whole it is not well-known. It has come to be associated with the Christmas season, though Handel always performed it during Lent. Listeners who love *Messiah* often know very little other music by Handel, which is part of the reason that we have built the series "Discovering Handel" around our performance. Alone among Handel's two-dozen or so oratorios, *Messiah* tells no narrative story and does not involve characters. It is, rather, an abstract drama—a tribute to and a celebration of the concept of redemption.

Messiah surely owes part of its unique character to the circumstances that gave rise to its creation. In the spring of 1741, the Lord Lieutenant of Ireland suggested that Handel should come to Dublin to give some concerts. The prospect of leaving London—then the great cultural center of Europe—for the relative backwater of Dublin could not have seemed terribly appealing to Handel at first. A few months later, the librettist Charles Jennens wrote to a friend that he had given Handel a text for a new oratorio. Its words were drawn from scripture, and the theme, as he reported, "excels every other subject. The subject is Messiah." Again, Handel could not have been terribly interested in the project. In fact, he probably found it puzzling. Only three years earlier, he and Jennens had been roundly castigated for putting scriptural words onto the concert stage in *Israel in Egypt*. That work had been a commercial failure, and it was denounced as profane from pulpits all over London. Would critics, audiences, and clerics be any less contemptuous of *Messiah*? There was no reason to suppose that they would. Dublin could wait, and the text of *Messiah* could sit in a drawer.

But something changed Handel's mind in late July or early August of 1741. He made the extraordinary announcement that he would offer no London season in 1741–42 and would instead perform his music in Dublin. The gamble proved worthwhile: Dublin society treated him as a magnificent celebrity, and his every move, musical and otherwise, became noteworthy. The concerts were the talk of the town and heavily subscribed. In advertisements for the first performances of *Messiah*, women were exhorted not to wear hoopskirts so as to allow room in the hall for more listeners. Even the dress rehearsal drew a large, enthusiastic crowd.

But as Handel contemplated the trip, he must have wondered about the resources in Dublin. What kind of singers and instrumentalists would he find in this relatively provincial town? Handel could not be sure, so he sought to ensure success by keeping to modest forces. The text that

Jennens had given him a few months earlier provided him just the flexibility he needed. Perhaps the Dublin audience, proud to have a famous composer in their midst, would be more tolerant of hearing scriptural texts outside of a church service. (This proved not to be entirely true: Jonathan Swift, the author of *Gulliver's Travels* and dean of St. Patrick's Cathedral in Dublin, seriously contemplated forbidding the choir to take part in the performance because of the blasphemy of singing biblical words outside of a worship service. Probably Handel's decision to make the performance a benefit for prisoners and in support of two Dublin hospitals made it possible for Swift to relent.)

The aspect of Jennens's *Messiah* libretto that may have made it seem odd to Handel at first proved to be just the thing that made it successful for Dublin: because the soloists did not assume the roles of characters in a drama, the music could be freely exchanged among them. Was the tenor not quite up to the challenge the music presented? Then perhaps the aria could be given to a soprano instead—a substitution that would clearly be impossible if an aria were associated with a particular person in a story. Handel would make liberal use of this flexibility not only in Dublin, but in the remaining 17 years of his life, when he performed *Messiah* virtually annually.

Handel also kept the number of musicians to a minimum: the work could easily be performed by four soloists (though he typically used more in his own performances of *Messiah*), a small choir, and a string orchestra with minimal contributions from the trumpets and drums. The oboes and bassoons were added later, when the work was performed in London. Even the slightly expanded orchestra he used later in London is modest to the point of austerity when compared to the orchestras in Handel's other works: they typically include flutes, horns, and such special instruments as harps and lutes, and they frequently feature solo instruments. While the rest of Handel's oratorios call for the choir to be divided into anywhere from five to eight parts, *Messiah* is almost entirely for four-part chorus. The one exception is the opening of "Lift up your heads, O ye gates," where the sopranos divide, creating a five-voice texture.

* * *

Messiah is in three parts, as was typical for the Handelian oratorio. Part One of the work deals with the prophecy of the coming of the Messiah, the carrying out of that plan through the Nativity, and the miracles attendant upon the Messiah's coming. Part Two deals with the initial rejection of the Messiah by the world, told through the scourging of Jesus and the Passion story. By the end of Part Two, the Messiah's message is victorious. Part

Three deals with the promise of resurrection and ends with a song of praise to the Paschal Victim.

All of this is couched in exquisite music that is remarkably varied given the limited palette with which it is painted. The choruses in particular range from the delicate chamber music style of "For unto us a child is born" and "His yoke is easy" (based on Italian duets Handel had written earlier in the summer of 1741) to the grand anthem style of the "Hallelujah" and the final chorus. The arias provide ample scope for the singers, from the dazzling ebullience of "Rejoice greatly" to the heart-rending sympathy of "He was despised." The death and resurrection of the Messiah are treated simply, in stark solos that are especially affecting.

Our performance this evening is not a recreation of an eighteenth-century performance, but rather a modern one that we hope is informed by Baroque practice. We are using forces comparable in number to those Handel typically used, with about two dozen singers in the choir and a similar number of instrumentalists. Recognizing that Handel's oratorio soloists were frequently English and therefore less schooled in the Italian art of ornamentation, we are using a fairly restrained approach to vocal embellishment. We are performing all of the music Handel wrote: the piece was much revised, so we are performing the versions of individual movements that Handel used consistently towards the end of his life.

As Goethe famously said in his sonnet "On Nature and Art," "*in der Beschränkung zeigt sich erst der Meister*"—a master reveals himself through limitations. Handel, limiting himself to a bare-bones ensemble—the most minimal forces he could imagine—worked for 24 days and turned out a masterwork that has endured for a quarter of a millennium. Uniquely in Western music, *Messiah* has been performed virtually continuously since it was composed in 1742. And though we may think of the work as a Christmas celebration, Handel intended for this time of the year, which gives it an altogether different context. We suspect that many listeners will discover something new tonight as we perform many movements typically cut and others that are less frequently heard than the "Hallelujah" Chorus. That is the voyage we have undertaken during this month's Handel series, and we hope you have enjoyed it.

Biographies

David Schildkret joined the faculty of Arizona State University as Professor of Music and Chair of the Choral Program in 2002. He conducts ASU's Choral Union and the highly select Chamber Singers, teaches classes in conducting and choral repertory, and oversees the doctoral program in choral conducting. Schildkret holds the Doctor of Music and the Master of Music degrees in Choral Conducting from Indiana University School of Music, where his primary teachers were Robert Porco and George Buelow, and the Bachelor of Arts in Music from Rutgers University, where he studied with David Drinkwater and F. Austin Walter.

In addition to teaching at ASU, he is the Music Director of the Mount Desert Summer Chorale in Bar Harbor, Maine, and is Director of Music at Scottsdale United Methodist Church. He is the Founding Editor of *The Choral Scholar*, the online journal of the National Collegiate Choral Organization (NCCO) and is the NCCO board member for Arizona. He is active in the American Choral Directors Association (ACDA) and serves as the Repertory and Standards Chair for Four-Year Colleges and Universities in Arizona ACDA. Last week, he conducted the ASU Chamber Singers at the ACDA's Western Division convention in Anaheim, CA, the first major convention appearance by an ASU choir since 1993.

Schildkret has given numerous talks and published papers on the music of Bach, Mozart, and Handel. He authored two major articles on *Messiah*, one dealing with the various versions of "But Who May Abide" and another dealing with Mozart's reorchestration of the work. His articles have appeared in the newsletters of the Mozart Society of America and the Society for Seventeenth-Century Music, in the *Choral Journal*, *Bach, Eighteenth Century Life*, and the *NATS Bulletin*. He has published reviews in the American Choral Review and has written liner notes for numerous recordings.

Last year, he organized the series, "Ways of Happiness, Paths of Peace: Bernstein, Bloch, and Music of the Jewish Tradition." He planned this year's festival, "Discovering Handel," of which tonight's performance is a major component. For next year, he is working on events to celebrate the 200th anniversary of the birth of Mendelssohn that will culminate in an ASU performance of *Elijah* with the combined choirs and Symphony Orchestra. Next week, he will be in Daegu, South Korea, giving lectures and master classes in conducting.

Prior to coming to Arizona State University, Schildkret taught at the University of Rochester, Centre College in Danville, Kentucky, and Salem College in Winston-Salem, North Carolina, where he was dean of the School of Music.

Timothy Russell is in his 15th year as a Professor of Music and Director of Orchestras at Arizona State University. In addition, he directs the School's graduate orchestral conducting program. Dr. Russell is also the co-founder and Music Director of the award-winning ProMusica Chamber Orchestra of Columbus, Ohio. He was the recipient of the 2006 Ohioana Pegasus Award, which recognizes outstanding contributions in the arts and humanities.

Russell has been a frequent guest conductor with The Phoenix Symphony, including highly acclaimed full-length productions with Ballet Arizona. The conductor/producer of twenty-seven CDs, Russell has received two Grammy nominations. All of his recordings have been enthusiastically received by listeners and critics alike, as has his vital and imaginative orchestral leadership. Russell has conducted the world premiere performances of over ninety new compositions.

Erik Gustafson is a senior completing a degree in Vocal Performance under the teaching of David Britton. Since moving to the valley from his hometown of Portland, OR, he has been featured as a tenor soloist for many different organizations, including singing the role of The Evangelist in J.S. Bach's *The Passion According to St. John*, three stints as the tenor soloist for Handel's *Messiah* at South Mountain Community College's annual performance, and as the tenor soloist for the Phoenix Symphony's performance of Beethoven's *Choral Fantasy*. He has also been seen on stage at ASU's Lyric Opera Theater in such roles as Brighella in *Ariadne auf Naxos* and the Head Waiter in *She Loves Me*, as well as in the Kander and Ebb revue *The World Goes Round* this past January. Erik is currently enjoying his fifth season with the Phoenix Bach Choir, and is proud to be a part of their Grammy-winning recording: *Gretchaninoff: Passion Week*.

Jee-Hyun Kim, *soprano*, is enrolled in the Doctor of Musical Arts program at ASU, where she is a vocal student of David Britton. While at ASU, she has served as a soloist in performances of the Bach B Minor Mass and Schubert's Mass in G Major. She was a winner of the 2007 NATS (National Association of Teachers of Singing) competition, in the DMA division.

Brianna Kramer, *mezzo soprano*, is a native of Lacey, Washington. She received a Bachelor of Music from Washington State University, her Masters in Opera Performance from Arizona State University, and is currently working on her Doctorate in Vocal Performance at Arizona State University. Brianna played the role of "Mrs. Ott" in Arizona Opera Company's production of *Susannah*, and has been a part of many shows at ASU including "Baba" in *The Medium*, "3rd Lady" in *The Magic Flute*, "Mother" in *Amahl and the Night Visitors*, "Madame De Croissy" in *Dialogue Of The Carmelites*, "Aunt Eller" in *Oklahoma*, "The Witch" in *The Scarecrow*, and "Cornelia" in *Cesare*.

Danielle Krison is senior majoring in Choral Music Education and a student of Anne Elgar Kopta. She has performed with the Lyric Opera Theatre in *Dialogues of the Carmelites* and most recently portrayed Dryad in *Ariadne auf Naxos*. In 2005 she studied at the American Institute of Music Studies in Graz, Austria.

Jamilyn Manning-White, *coloratura soprano*, hails from Smithfield, Utah where she received her Bachelor of Music degree in Vocal Performance at Utah State University. She will be graduating this May with her Master's of Music degree in Opera Theatre Performance from the studio of Prof. Carole FitzPatrick. She has sung principal roles with Utah Festival Opera Company, Hand Made Opera Company of London, Arizona State University Lyric Opera Theatre and Utah State University Opera Theatre. Her upcoming engagements include Belinda in *Dido and Aeneas* this spring with Arizona State University choral department, Adina in *L'Elisir d'Amore* with Teatro Massimo Bellini of Catania, Italy, and Gilda in *Rigoletto* with Teatro Nacional de El Salvador. She is a recipient of numerous awards including a Western Regional Finalist of the 2007 Metropolitan Opera Competition, and winner of the National Association for Teachers of Singing since 2002.

Kenny Miller, *tenor*, began his vocal studies at the University of Wisconsin-Madison under the guidance of Lois Fisher-Svitavski. He graduated *summa cum laude* with his Bachelor of Music in Vocal Performance from Arizona State University where he also earned a Master of Music in Vocal Performance and Pedagogy. As a concert singer, Kenny has given numerous recital performances around the country focusing primarily on British art song. He has also performed as the tenor soloist in numerous oratorios, masses and concert pieces; among these are Handel's *Messiah*, Saint-Saëns' *Oratorio de Noël*, Respighi's *Lauda per la Nativita del Signore*, Bach's *Weihnachts-oratorium*, and Mendelssohn's *Elijah*. In addition to standard repertoire, Kenny actively works to promote the compositions of

emerging composers and has premiered three new and vital pieces over the last three years.

Kenny teaches voice and other music related classes at Phoenix College and is currently in his final semester of completing a Doctorate in Vocal Performance at ASU under the supervision of David Britton.

Dong Kyu Oh, *baritone*, and a native of South Korea, first received recognition in 1996 when he was awarded first place in the Korean National Music Competition. He has appeared in operas by Mozart, Puccini, and in the Korean premiere of Rossini's *L'occasione fa il Ladro*. In February, he received first place in the Arizona NATS competition. Dong Kyu has studied with the legendary baritone Reno Bruson, Pierro Capucilli, and Hans Choi. He is currently pursuing a master's degree in opera performance at ASU, where he studies with Jerry Doan

Robert Wright, *bass*, is a native of Arizona. He is a senior vocal performance major studying with Dr. Jerry Doan. Robert has appeared in *The Magic Flute* and *The Elixir of Love*, and appeared in the premiere of *Ghost Voices*. He frequently sings oratorio performances in Valley churches, and has a private voice studio. After graduation, he plans to pursue a career in dentistry.

Arizona State University Chamber Singers

David Schildkret, *conductor*

Jennifer Garrett, *assistant conductor*

Sara Stapley, *rehearsal accompanist*

Soprano

Meredith Aiken

Lyndsey Miller

Bora Na

Anne-Kathryn Olsen

Melissa Solomon

Allison Stanford

Jamilyn Manning-White

Tenor

Gregory Amerind

Erik Gustafson

Ryan Keller

Christopher Meade

Edson Melendez

Kenny Miller

Paul Stever

Alto

Jennifer Allen

Kimberly Badger

Jennifer Garrett

Kerry Ginger

Brianna Kramer

Danielle Krison

Zayra Velazquez

Melissa Walker

Bass

In Hwan Choi

Ryan Garrison

Joshua Hillmann

Dong Kyu Oh

Carric Smolnik

Matthew Strader

Robert Wright

The **Arizona State University Choral Program** (David Schildkret, Chair) provides singers with outstanding opportunities to apply their knowledge of voice, music history, and music theory to create a compelling musical experience for the listener and performer. The range of ensembles offers both the singers and the ASU community the opportunity to experience first hand the great repertory for vocal ensemble, from intimate *a cappella* pieces for just a few voices, to the grand works for large chorus and orchestra. Participation in choirs equips members for a lifetime of choral singing, whether as professional members of paid ensembles, as section leaders in church and community choruses, or as members of volunteer choirs. More information can be found on the ASU Choral website: <http://music.asu.edu/choirs>

The **ASU Chamber Singers** is a highly-select ensemble whose members are doctoral students, master's students, and advanced undergraduates. The Chamber Singers performs the outstanding works for small chorus, including a cappella literature from the Renaissance through the present, compositions with piano or small instrumental ensemble, and works for chorus and chamber orchestra.

Chamber Orchestra

Timothy Russell, Director of Orchestras

Violin I

Laura Speck**
Angela Cassette
Sarah Bowlin
Bonnie Teplik
Christian Simmelink
Holly Roberts

Violin II

Eliza Hesse*
Alisha Bean
Kate Bivona
Molly McCarthy
Ansel Eklund

Viola

Allyson Wuenschel*
Garrett McDaniel
Alexander Vittal

Cello

Hope Shepherd*
Adele E. Stein
Evan Henley
Molly Rife

Bass

Rossine Parucci*
Daniel Stotz

Oboe

Dane Philipsen*
Katie Mordarski

Bassoon

Joseph Kluesener

Trumpet

William Anonie*
Kent Foss

Timpani

Elizabeth DeLamater

Harpsichord

Eckart Sellheim

Organ

Christina Hutten

** Concertmaster

* Principal

Orchestra Assistants

Jacob Harrison
Brandon S. Matthews
Jana Minov

Orchestra Librarian

Jacob Harrison

Orchestra Manager

Rossine Parucci

Orchestra Office Specialist

Linda Bennett

The Arizona State University Orchestra Program in the Herberger College of The Arts School of Music is dedicated to providing the finest musical and educational opportunities for those qualified individuals interested in studying and performing a wide variety of orchestral music. As one of the country's foremost university orchestra programs, the faculty and administration are committed to the training and development of professional orchestral performers (instrumentalists and conductors), orchestral music educators, music therapists, musicologists, theorists, composers, arts administrators, and future arts supporters. The students share in this commitment, aspiring to the highest possible standards of musical excellence.

Currently the program includes three ensembles: the University Symphony Orchestra, the Chamber Orchestra, and the Sinfonietta. The ASU Chamber Orchestra, which in 1997 produced its first commercially released CD, *A Brassy Night at the Opera*, on the Summit label, presently performs approximately six concerts annually. This ensemble performs works explicitly composed or originally intended for a small orchestra. Their recording of the Hoover Clarinet Concerto was released in 2005 on the Summit Label.

More information can be found on the ASU orchestras website:

<http://music.asu.edu/orchestras>

Tonight's concert is part of the series: "Discovering Handel." Read about other series events at <http://music.asu.edu/handel>

Coming Events

Sunday, March 30, 7:30 p.m.

Men's Chorus, Brook Larson, *conductor*

Women's Chorus, Ryan Garrison, *conductor*

Katzin Concert Hall. Free admission.

Friday, April 25, 7:30 p.m.

Verdi Requiem

ASU Combined Choirs and Symphony Orchestra

Timothy Russell, *conductor*

Carole FitzPatrick, *soprano*, Jennifer Roderer, *mezzo soprano*,

Robert Chafin, *tenor*, Peter Volpe, *bass*

ASU Gammage Auditorium. Free admission.

ASU Choral Office 480-965-3879

<http://music.asu.edu/choirs>

EVENTS INFORMATION 480.965.TUNE (480.965.8863)
herbergercollege.asu.edu/calendar