

UNIVERSITY OF NOTRE DAME DEPARTMENT OF MUSIC

PRESENTS

George Frideric Handel's

MESSIAH



University of Notre Dame Chorale
&

Festival Orchestra

Alexander Blachly, Director

Carmen Casillas, Mimi Michuda, Samantha Dotterweich,
Maura Monahan, Sarah Noone, Molly Porter - *soprano soloists*

Jamie Caporizo - *alto soloist*

Joshua Boggs - *countertenor soloist*

Samuel Bellafiore, Wesley Dunnagan, Benjamin Liupaogo - *tenor soloists*

John Kurdelak, Edward Vogel - *bass soloists*

8:00 p.m., Friday, December 5, 2014

8:00 p.m., Saturday, December 6, 2014

Leighton Concert Hall

Marie P. DeBartolo Center for the Performing Arts

Sinfony [Overture]

Comfort ye (Isaiah 40: 1-3); Ev'ry valley shall be exalted (Isaiah 40: 4)
(tenor recitative and aria – Wesley Dunnagan)

And the glory of the Lord (Isaiah 51: 5)
(chorus)

Thus saith the Lord (Haggai 2: 6-7; Malachi 3: 1)
(baritone recitative – Edward Vogel)

But who may abide (Malachi 3: 2)
(alto aria – Joshua Boggs)

And he shall purify (Malachi 3: 3)
(chorus)

Behold, a virgin shall conceive (Isaiah 7: 14; Matthew 1: 23); O thou that tellest good tidings (Isaiah 40: 9; 40: 1)
(alto recitative and aria with chorus – Jamie Caporizo)

For behold, darkness (Isaiah 40: 2-3); The people that walked in darkness (Isaiah 40: 2)
(baritone recitative and aria – Edward Vogel)

For unto us a child is born (Isaiah 9: 6)
(chorus)

Pifa [Pastoral Symphony]
(strings and continuo)

There were shepherds (Luke 2: 8); And, lo, the angel (Luke 2: 9);

And the angel said (Luke 2: 10-11); And suddenly (Luke 2: 13)
(soprano recitatives – Carmen Casillas)

Glory to God (Luke 2: 14)
(chorus)

Rejoice greatly (Zechariah 9:9-10)
(soprano aria – Samantha Dotterweich)

He shall feed his flock (Isaiah 40: 11; Matthew 11: 28-29)
(soprano aria – Mimi Michuda)

His yoke is easy (Matthew 11: 30)
(chorus)

INTERMISSION

Behold the Lamb of God (John 1: 29)
(chorus)

He was despised (Isaiah 53: 3; 6)
(soprano aria – Molly Porter)

Surely He hath borne our griefs (Isaiah 53: 4-5)

And With his Stripes (Isaiah 53: 5)

All we like sheep (Isaiah 53: 6)
(chorus)

Thy rebuke hath broken his heart (Psalm 49: 21); Behold and see (Lamentations 1: 12);

He was cut off (Isaiah 53: 8); But thou didst not leave (Psalm 16: 10)
(tenor recitatives and arias – Benjamin Liupaogo)

The Lord gave the word (Psalm 68: 11)
(chorus)

How beautiful are the feet (Romans 10: 15)
(soprano aria – Maura Monahan)

Why do the nations (Psalm 2: 1-2)
(baritone aria – John Kurdelak)

I know that my redeemer liveth (Job 19: 25-26; Cor. 15: 20)
(soprano aria – Sarah Noone)

Behold, I tell you a mystery (I Corinthians 15: 51-52); The trumpet shall sound (I Corinthians 15: 52-54)
(bass recitative and aria – John Kurdelak)

Let us break their bonds asunder (Psalm 2: 8)
(chorus)

He that dwelleth in heaven (Psalm 2: 4); Thou shalt break them (Psalm 2: 9)
(tenor aria – Samuel Bellafiore)

Hallelujah (Revelation 19: 6; 11: 15; 19: 16)
(chorus)

Program Note

Handel's *Messiah* has long enjoyed a unique and undisputed status as the most beloved sacred musical work in the English language. Composed in a white heat of creative activity in the short space of just over three weeks (August 22 to September 14, 1741), it numbers among a group of works Handel wrote for presentation in Dublin, where the composer resided for an extended stay upon the invitation of the Lord Lieutenant of Ireland, William Cavendish, third Duke of Devonshire. In the event, Handel did not give the premiere of *Messiah* upon disembarking in November of 1741; he waited until April 13, 1742, five months later.

First presented as a benefit for three Dublin charitable organizations, *Messiah* continued to be associated with a charity—London's Foundling Hospital—when it finally gained acceptance in England, beginning in 1750. Amazingly, the London public had mounted a spirited opposition to *Messiah* at its first performance in that city on March 23, 1743. The matter of greatest offense was the venue, the Theatre Royal in Covent Garden, a disreputable place "peopled by actors and actresses of loose morals" (H.C. Robbins Landon). The more Puritanical elements in English society also objected to having the words of Holy Scripture set to music in the theatrical, operatic manner. Today, on the other hand, *Messiah* wins only unqualified praise. Paul Henry Lang in 1977 called it "as seemingly immune from criticism as the articles of faith." In London alone Handel conducted 36 performances of *Messiah* before his death in 1759, showing that it quickly became as popular in his day as it continues to be in ours.

The texts for *Messiah* were compiled by Charles Jennens, who sent them to Handel in June 1741. As Robbins Landon has pointed out, much of the libretto comes from the Church of England's *Book of Common Prayer*. The resulting collection of Biblical passages presents not a story as such, but rather a collection of texts devoted to the history of Christianity, the whole arranged in a form that Lang terms "an English anthem-oratorio." Already in 1763, a Dr. John Brown observed that though "called an *Oratorio*, yet [*Messiah*] is not dramatic but properly a Collection of *Hymns* or *Anthems* drawn from the sacred Scriptures." Yet while *Messiah* may not be a drama, strictly speaking, it does narrate the extraordinary story of Christianity from its first prophecies and the birth of Christ (Part I), to Christ's passion and resurrection (Part II), to the predictions of a future day of reckoning (Part III) in powerful choruses and memorable arias.

Like nearly every large-scale 18th-century work, *Messiah* underwent a degree of alteration and rearrangement at each new performance during its composer's lifetime. Tonight's presentation, which includes most of Parts I and II plus three numbers from Part III ("I know that my Redeemer liveth," "Behold, I tell you a mystery," and "The trumpet shall sound"), follows the 1958 edition by English musicologist Watkins Shaw, who drew on the large number of performance parts surviving from Handel's own presentations of the work. The text of the "Hallelujah" chorus celebrates an Apocalyptic victory heralded by a trumpet, as does "The trumpet shall sound," with its text from Corinthians I. These two rousing numbers bring to a fitting close tonight's presentation of Handel's popular oratorio, unsurpassed in its universal appeal.

—Alexander Blachly

The **University of Notre Dame Chorale**, Notre Dame's official concert choir, is open to students from every field of study. In its campus concerts and on tour throughout the USA the Chorale presents music drawn from the finest choral tradition. It has appeared frequently with orchestra in works by Bach, Handel, Haydn, Mozart, Beethoven, Schubert, Mendelssohn, Stravinsky, Britten, and Poulenc. Director **Alexander Blachly** is known outside the University of Notre Dame for his New York-based vocal ensemble Pomerium, with which he has released fourteen recordings of Renaissance *a cappella* music on the Old Hall, Pure Classics/Glissando, Deutsche Grammophon/Archiv, Dorian, Classic Masters, and Nonesuch labels. Pomerium has performed at Notre Dame numerous times, most recently on September 14, 2012.

The **University of Notre Dame Chamber Orchestra** is a select ensemble comprised of professionals augmented by students drawn from the ranks of the University of Notre Dame Symphony Orchestra. It has performed both with the Notre Dame Chorale and independently, in the latter capacity presenting Bach's Brandenburg Concerto No. 3, *concerti grossi* by Handel and Telemann, and an early Classical-period symphony by William Herschel.

UNIVERSITY OF NOTRE DAME CHORALE

Sopranos

Erin Bishop (3)
Meghan Cain
Carmen Casillas (5, 8)
Samantha Dotterweich
Sarah Herzog
Nicolle Ho
Maya Jain
Molly Knapp
Katie Lee (8)
Sarah Martinez
Natalie Mayer
Mary Mecca (4)
Mimi Michuda (1)
Maura Monahan
Sarah Noone
Daniella Reboucas
Jennifer Richardson
Morgan Rice
Katie Surine
Tierney Vrdolyak
Michelle Williams
Abby Wilson
Clarisse Wilson
Mara Wilson

Altos

Brendan Barker
Katie Bascom
Carolyn Bergdolt
Joshua Boggs
Julie Borzage
Sophia Buono
Jamie Caporizo
Melissa Cross
Braeden Fallet
Becca Fritz
Madison Jaros
Maya Lewis
Katie Maxfield
Julia Oksasoglu (6)
Samantha Piekos (7)
Molly Porter
Aniela Tyksinski (6)

Tenors

Samuel Bellafiore
Greg Demet
Wesley Dunnagan
Nick Herzog (2)
Christian Hokaj
Eric Krebs
Benjamin Liupaogo
Corey Pennycuff (8)
Kody Stutzman
Juan Velazquez

Basses

Brian Celeste
Christopher Daniel
Teddy Howe (8)
John Kurdelak
Edward Lim
Paul Stevenson
Ian Tembe
Patrick Tingleff
Lucas Unruh (8)
Edward Vogel
Ray Yang

(1) PRESIDENT; (2) VICE-PRESIDENT; (3) TREASURER; (4) SECRETARY; (5) TOUR COMMISSIONER
(6) SOCIAL COMMISSIONERS; (7) PUBLICITY COMMISSIONER; (8) SECTION LEADER

UNIVERSITY OF NOTRE DAME FESTIVAL ORCHESTRA

Violin I

Daniel Stein
(**Concertmaster**)
Jaesung Lee
Timothy Michuda

Violin II

Tamara Stojanovic Albahari
Emily Campagna

Viola

Luis Vargas
Mary Anne Ballard

Cello

Lara Turner

Bass

Phillip Serna

Oboe

Katelyn Simon
Michelle Letourneau

Trumpet

Zach Thomas
Jim Carter

Timpani

Sam Sanchez

Harpsichord

Päivi Ekroth

1. Sinfony
2. *Comfort ye* – Wesley Dunnagan
3. *Ev'ry valley shall be exalted* – Wesley Dunnagan
4. *And the glory of the Lord* – chorus
5. *Thus saith the Lord* – Edward Vogel
6. *But who may abide* (Version 1) – Josh Boggs
7. *And he shall purify* – chorus
8. *Behold, a virgin shall conceive* – Jamie Caporizo
9. *O thou that tellest good tidings* – Jamie Caporizo
10. 11. *For behold, darkness; The people that walked in darkness* – Ned Vogel
12. *For unto us a child is born* – chorus
13. *Pifa* [Pastoral Symphony]
- 14-16. *There were shepherds; And, lo, the angel; And the angel said; And suddenly* – Carmen Casillas
17. *Glory to God* – chorus
18. *Rejoice greatly* – Samantha Osborn Dotterweich
20. *He shall feed his flock* (Version 1) – Mimi Michuda
21. *His yoke is easy* - chorus

INTERMISSION

22. *Behold the Lamb of God* – chorus
23. *He was despised* – Molly Porter
24. 25. 26. *Surely He hath borne our griefs; And With his Stripes; All we like sheep* - chorus
- 29-32. *Thy rebuke hath broken his heart; Behold and see; He was cut off; But thou didst not leave* – Benjamin Liupaogo
37. *The Lord gave the word* - chorus
38. *How beautiful are the feet* – Maura Monahan
40. *Why do the nations* – John Kurdelak
45. *I know that my redeemer liveth* – Sarah Noone
47. 48. *Behold, I tell you a mystery; The trumpet shall sound* – John Kurdelak
41. *Let us break their bonds asunder* - chorus
42. 43. *He that dwelleth in heaven; Thou shalt break them* – Sam Bellafiore
44. *Hallelujah* - chorus

great - I just sent a reminder / information to everyone - I'll be there earlier to make sure we have all parts.

Could you bring the originals just in case? We are missing a few pages here and there:

PART I:

- 6. (Version 1) - Missing Cello/bass part
- 20. (Version 1) - Missing VI I part

PART II:

- 37. Missing VI I part
- 45. Missing pg 48 on VI II, but can copy from VI I (it is the same material)

I'm pretty sure that's it, but I'll plan to be there right at 2pm.