

UNIVERSITY OF NOTRE DAME DEPARTMENT OF MUSIC

PRESENTS

George Frideric Handel's

# MESSIAH



University of Notre Dame Chorale  
&

Festival Baroque Orchestra

Alexander Blachly, Director

Claire Maxa, Katie Surine, Maya Jain - *soprano soloists*

Gabriela Solis, Gianna Van Heel - *alto soloists*

Carlos Carenas - *tenor soloist*

Nathan Kistler, Edward Vogel - *bass soloists*

8:00 p.m., Friday, December 2, 2016

8:00 p.m., Saturday, December 3, 2016

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 – Carlos Cardenas)

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

Thus Saith the Lord (Haggai 2: 6-7; Malachi 3: 1)  
(baritone recitative – Nathan Kistler)

But Who May Abide (Malachi 3: 2)  
(baritone aria – Edward Vogel)

And he Shall Purify (Malachi 3: 3)  
(chorus)

Behold, a Virgin Shall Conceive (Isaiah 7: 14); O Thou That Tellest Good Tidings (Isaiah 40: 9; 40: 1)  
(alto recitative and aria with chorus – Gabriela Solis)

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 – Claire Maxa)

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

Rejoice Greatly (Zechariah 9:9-10)  
(soprano aria – Katie Surine)

Then Shall the Eyes of the Blind (Isaiah 35: 5-6); He Shall Feed his Flock (Isaiah 40: 11; Matthew 11: 28-29)  
(alto recitative and alto/soprano aria – Gianna van Heel/Claire Maxa)

His Yoke is Easy (Matthew 11: 30)  
(chorus)

## INTERMISSION

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

He was Despised (Isaiah 4: 3; 1: 6)  
(alto aria - Gabriela Solis)

Surely He hath Borne our Grievs (Isaiah 53: 4-5)

And With His Stripes (Isaiah 53: 5)

All We Like Sheep (Isaiah 53: 6)

He Trusted in God (Psalm 22: 8)  
(chorus)

Thou Art Gone Up On High (Psalm 68: 18)  
(alto aria - Gabriela Solis)

The Lord Gave the Word (Psalm 68: 11)  
(chorus)

How Beautiful Are the Feet (Romans 10: 15)  
(soprano aria – Maya Jain)

Why Do the Nations (Psalm 2: 1-2)  
(baritone aria – Nathan Kistler)

Behold, I Tell You a Mystery (I Corinthians 15: 51-52); The Trumpet Shall Sound (I Corinthians 15: 52-54)  
(bass recitative and aria – Edward Vogel)

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 recitative and aria – Carlos Cardenas)

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 April 8, 2016, for a performance of music by J.S. Bach and his predecessors for the annual meeting of the American Bach Society.

The **Notre Dame Festival Baroque Orchestra** is a select ensemble comprised of professionals augmented by advanced students. For the second year in a row, the Notre Dame Festival Baroque Orchestra is performing entirely on Baroque instruments tuned a half-step lower than their modern counterparts.

## UNIVERSITY OF NOTRE DAME CHORALE

### *Sopranos*

Louisa Antonelli  
Kateri Chabot  
Caitlin Crahan (8)  
Abigail Dommert  
Audrey Gyolai  
Maya Jain  
Anna Kalkman (6)  
Grace Larson  
Claire Maxa  
Mary Mecca  
Maura Monahan  
Daniella Rebouças\*  
Jennifer Richardson  
Elizabeth Smith  
Xinyi Wang  
Michelle Williams (2)

### *Tenors*

Carlos Cardenas\*\*  
Zachary Hamar  
Bailey Hennes  
Christian Hokaj (4)  
Justin McDevitt  
Trey Murphy (7)  
Corey Pennycuff\*  
James Pratt  
David Swenson  
Patrick Wulf

### *Altos*

Sarah Brown  
Erin Graney (6)  
Madison Jaros  
Michael LeGrand  
Caroline Lezny  
Brooke McGill (3)  
Julia Oksasoglu (1)  
Jarissa Sabal  
Gabriela Solis\*\*  
Katie Surine  
Gianna Van Heel  
Katie Ward  
Lisa von Werder  
Kristen Wehner

### *Basses*

Jamal Al Hourani  
Brian Celeste  
Mateo Garcia-Novelli  
Ryan Gerstemeier  
Nathan Kistler\*\*  
Cole Maberry  
Jack Meyer  
Christopher Moy  
Paul Stevenson  
Ian Tembe  
Patrick Tingleff (5)  
Lucas Unruh  
Edward Vogel

(1) PRESIDENT; (2) VICE-PRESIDENT; (3) TREASURER; (4) SECRETARY; (5) TOUR COMMISSIONER;  
(6) SOCIAL COMMISSIONERS; (7) PUBLICITY OFFICER; (8) ALUMNI NEWSLETTER EDITOR

\* = GRADUATE STUDENT    \*\* = GRADUATE STUDENT IN THE NOTRE DAME SACRED MUSIC PROGRAM

## NOTRE DAME FESTIVAL BAROQUE ORCHESTRA

### **Violin I**

Daniel Stein  
**(Concertmaster)**  
Timothy Michuda  
Katherine Gallagher

### **Violin II**

Tamara Stojanovic Albahari  
(Principal)  
Emily Campagna  
Jianan Wang

### **Viola**

Rosalyn Troiano  
(Principal)  
Mary Anne Ballard

### **Cello**

Rogério Shieh

### **Violone**

David Ellis

### **Oboe**

Luke Conklin

### **Trumpet**

Ryan Berndt  
(Principal)  
Zach Kingins

### **Timpani**

Laura Gruszka

### **Harpichord**

Päivi Ekroth