



MESSIAH

George Fredric Handel

DECEMBER 10, 2017 AT 11:00 AM

ST. JOHN'S UNITED METHODIST CHURCH
ROCK HILL, SOUTH CAROLINA

“MESSIAH” – PART THE FIRST

The Promised Coming of the Messiah

No. 1. Overture

No. 2. Tenor Recitative: “Comfort ye, My People”

*Comfort ye, comfort ye my people,
saith your God;
speak ye comfortably to Jerusalem;
and cry unto her,
that her warfare is accomplished,
that her iniquity is pardoned.
The voice of him that crieth in the wilderness,
Prepare ye the way of the Lord:
make straight in the desert a highway for our God. (Isaiah 40:1-3)*

No. 3. Tenor Air: “Every Valley Shall Be Exalted”

*Every valley shall be exalted,
and every mountain and hill made low,
the crooked straight and the rough places plain. (Isaiah 40:4)*

No. 4. Chorus: “And the Glory of the Lord”

*And the glory of the Lord shall be revealed,
and all flesh shall see it together;
for the mouth of the Lord hath spoken it. (Isaiah 40:5)*

No. 8. Alto Recitative: “Behold, a Virgin Shall Conceive”

*Behold, a virgin shall conceive,
and bear a Son,
and shall call his name Emmanuel,
God with us. (Isaiah 7:14)*

No. 9. Alto Air and Chorus: “O Thou that Tellest Good Tidings to Zion”

*O thou that tellest good tidings to Zion,
get thee up into the high mountain;
O thou that tellest good tidings to Jerusalem,
lift up thy voice with strength;
lift it up, be not afraid;
say unto the cities of Judah,
Behold your God, behold your God!
Arise, shine, for thy light is come,
and the glory of the Lord is risen upon thee. (Isaiah 40:9; 60:1)*

No. 10. Bass Recitative: "For Behold, Darkness Shall Cover the Earth"

*For behold, darkness shall cover the earth,
and gross darkness the people;
but the Lord shall rise upon thee,
and His glory shall be seen upon thee,
and the Gentiles shall come to thy light,
and kings to the brightness of thy rising. (Isaiah 60:2-3)*

No. 11. Bass Air: "The People that Walked in Darkness"

*The people that walked in darkness have seen a great light;
and they that dwell in the land of the shadow of death,
upon them hath the light shined. (Isaiah 9:2)*

No. 12. Chorus: "For Unto Us a Child Is Born"

*For unto us a Child is born,
unto us a Son is given,
and the government shall be upon His shoulder;
and His name shall be called
Wonderful, Counselor, the Mighty God,
the Everlasting Father,
the Prince of Peace. (Isaiah 9:6)*

The Birth of the Messiah

No. 13. Pifa: "Pastoral Symphony" (*The morning offering will be received at this time.*)

No. 14 - 16. Soprano Recitatives: "There Were Shepherds"

*There were shepherds abiding in the field,
keeping watch over their flock by night. (Luke 2:8)*

*And lo! the angel of the Lord came upon them,
and the glory of the Lord shone round about them,
and they were sore afraid. (Luke 2:9)*

*And the angel said unto them,
Fear not; for behold I bring you good tidings of great joy,
which shall be to all people;
for unto you is born this day in the City of David,
a Savior, which is Christ the Lord. (Luke 2:10-11)*

*And suddenly there was with the angel
a multitude of the heavenly host,
praising God and saying: (Luke 2:13)*

No. 17. Chorus: "Glory to God"

*Glory to God in the highest,
and peace on earth, goodwill towards men. (Luke 2:14)*

No. 18. Soprano Air: "Rejoice Greatly, O Daughter of Zion"

*Rejoice greatly, O daughter of Zion.
Shout, O daughter of Jerusalem!
Behold, thy King cometh unto thee!
He is the righteous Savior,
and He shall speak peace unto the heathen. (Zechariah 9:9-10)*

The Life and Teachings of the Messiah

No. 19. Alto Recitative: "Then Shall the Eyes of the Blind Be Opened"

*Then shall the eyes of the blind be opened,
and the ears of the deaf unstopped;
then shall the lame man leap as an hart,
and the tongue of the dumb shall sing. (Isaiah 35:5-6)*

No. 20. Alto Air: "He Shall Feed His Flock"

*He shall feed His flock like a shepherd:
and He shall gather the lambs with His arm,
and carry them in His bosom,
and gently lead those that are with young. (Isaiah 40:11)*

No. 20b. Soprano Air: "Come unto Him"

*Come unto Him,
all ye that labor and are heavy laden,
and He will give you rest.
Take His yoke upon you, and learn of Him,
for He is meek and lowly of heart,
and ye shall find rest unto your souls. (Matthew 11:28-29)*

The Eternal Reign of the Messiah

No. 44. Chorus: "Hallelujah"

*Hallelujah: for the Lord God Omnipotent reigneth.
The kingdom of this world has 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.
Hallelujah! (Revelation 11:15; 19:6, 11)*

PROGRAM NOTES

George Frederic Handel was born in Halle, Germany, on February 23, 1685. Despite his father's resistance, Handel received musical training as a young boy. At the age of seventeen, he enrolled in the University of Halle to study law, but eventually dropped out to accept the post of organist at the Halle Cathedral. He became an English citizen in 1726, and was eventually recognized as the "nation's composer." He died on April 14, 1759 and was honored with a state funeral and burial in Westminster Abbey.

The Harvard Dictionary of Music defines the *oratorio* as, "a narrative or dramatic work, usually sacred, employing arias, recitatives, ensembles, choruses, and orchestral music, but not intended to be staged." Even though the oratorio is most closely associated with George Frederic Handel (1685-1759), many other composers lay claim to this type of composition.

Messiah is by far the best known of Handel's oratorios. It was composed within a span of 24 days in 1741 and was written to benefit charities in Dublin, Ireland. Even though the composer is said to have written some works in a shorter length of time, much mystery surrounds the events of those days. It is rumored that Handel rarely left his house, and some accounts state that he hardly ate at all. Others tell of what a spiritual experience it was for Handel and how on several occasions he was moved to tears.

Handel traveled to Dublin to conduct the first performance of the work and stayed from October of 1741 until August of 1742. *Messiah* premiered on April 13, 1742 in the Dublin Music Hall. This was during the Lenten Season when secular entertainment, such as opera, was not allowed. It was requested, due to the pre-concert popularity of the *Messiah's* premier, that women refrain from wearing hoops to the concert in order to make room for more people. March 23, 1743, marked the first London performance at Covent Garden.

The libretto for *Messiah* was compiled by Charles Jennens, and is taken entirely from the Bible. Jennens was an amateur musician and collaborated with Handel on other works including *Saul* and *Israel in Egypt*. *Messiah* is a hallmark of Jennens' work in the oratorio genre; weaving together scriptures from all over the Bible into a seamless masterpiece. *Messiah* is the only one of Handel's works to use both Old and New Testament texts. Like *Israel in Egypt*, *Messiah* is non-dramatic, and tends to be more meditative than narrative. *Messiah* does not tell a story. Rather, it has a theme. People during the 1700s had a solid knowledge of the Bible and were familiar enough with the story being portrayed that they were able to "fill in the gaps."

There was great resentment toward *Messiah* even before it premiered in London. Many members of the clergy had a problem with the sacred words of the Bible being performed in a secular theatre. Because of this, Handel often performed/advertised *Messiah* without its title. There are many instances where it was referred to simply as "A New Sacred Oratorio."

Messiah is written in three parts and takes over three hours to perform. Part One includes the prophecies and birth of the Messiah, Part Two deals with the passion and resurrection, and Part Three focuses on our triumph over death. (Today's performance will feature Part One, which is just over an hour in length.) The work can be subdivided further into "scenes" which textually and tonally unify a recitative, aria, and chorus. *Messiah* includes instrumental movements, vocal arias, accompanied and unaccompanied recitatives, and SATB choruses.

BIOGRAPHIES

Justin L. Addington (Conductor) is the new Director of Music and Organist at St. John's United Methodist Church. Prior to coming to Rock Hill, Justin served for seven years with distinction as Director of Music and Worship at Skidaway Island United Methodist Church in Savannah, Georgia. Justin received a bachelor's degree in Music Education from Limestone College, a master of Church Music degree in choral conducting from Concordia University Wisconsin, and is currently pursuing a doctorate of theology in worship and liturgy from the Robert E. Webber Institute. Justin's master's thesis was entitled "Handel's *Messiah*: an Historic Approach for the Church Choir." Other major conducting credits include Vivaldi's *Gloria*, Dubois' *The Seven Last Words of Christ*, Stainer's *The Crucifixion*, and Faure's *Requiem*.

Kristi Cutler (Mezzo-Soprano Soloist) is a music teacher at Orchard Park Elementary School in Fort Mill, South Carolina. Kristi received both a bachelor's degree and master's degree in Music Education from Winthrop University. While at Winthrop University, Kristi was student in the vocal studio of the late Jerry Helton. Kristi is a member of the Chancel Choir at St. John's United Methodist Church as well as the Opera Carolina chorus in Charlotte, North Carolina. She is also one of the assistant directors of the Senior Chorister Children's Choir at St. John's United Methodist Church.

Catherine Siarris (Soprano Soloist) holds a Bachelor of Music degree in Vocal Performance from Converse College, a Master of Music degree in Opera from Hartt School of Music, University of Hartford, and a Doctor of Musical Arts degree in Vocal Performance from the University of South Carolina. She serves on the faculties of Limestone College, Spartanburg Community College, and The Lawson Academy, Converse College. She has performed numerous operatic leading roles, solo recitals, and sings regularly with soprano based trio, The Blonde, the Brunette, and the Redhead. She is from Spartanburg, SC and is honored to be performing today with her son, John, and her former voice student, Justin Addington.

John Siarris (Baritone Soloist) holds a Bachelor of Music degree in voice performance from University of South Carolina, and attends Cincinnati-College-Conservatory of Music as a first year Master of Music candidate. John, a voice student of Kenneth Shaw, has sung with Opera at USC, Columbia, SC, Harrower Opera at Georgia State University, Festival of International Opera of the Americas in Brazil, South America, Opera Breve in Wichita Falls, Texas, GLOW Lyric Theatre, Greenville, SC and Cincinnati College-Conservatory of Music Opera. John is from Spartanburg, SC, and is the son of soprano soloist, Cathy Siarris.

William Thomas, (Tenor Soloist) a native of Rock Hill, is Professor of Music at Furman University. Having served as Chair of Furman's Music Department for nearly two decades, Thomas now teaches studio voice, vocal pedagogy, conducting and directs the department's study away program, Music in Italy, which he established in 2005. A member of the Furman faculty since 1987, his career is marked by constant activity as a solo and ensemble singer, conductor and clinician. Thomas has performed recitals in schools and churches throughout the southeast and has been featured as a soloist with orchestras in North Carolina, Georgia, Pennsylvania, and South Carolina. Thomas worked extensively with the late Robert Shaw studying, performing and recording in the United States and abroad. William is the brother of Chancel Choir member, Jim Thomas, and uncle of Mary Beth Batson and Meredith Epps.

CHANCEL CHOIR

Soprano

Kathy Hyatt
Mary Ann Helton
Lura Holler
Becky Hughes
Cheryl Hughes
Jenny Mitchell
Ann Morgan
Marinn Pierce
Ruth Anne Pitt
Debra Quilling Smith
Catherine Williams

Bass

Jim Atwater
James Curran
Mike Forrest
Mike Griffin
Pete Richardson
Clay Summers
Jim Thomas
Rick Wetli

Alto

Mary Beth Batson
Ann Crouch
Martie Curran
Meredith Epps
Judy Griffin
Jane Hardin
Lynn Harris
Linda Herring
Lucy Kenney
Charlotte Kilpatrick
Ida Newsom
Jill Richardson
Vicki Stevens
Mary Watson

Tenor

Evan Goetz
Walter Hardin
David Harris
Phil Hughes
Don Hyatt
Doug Pitt

ORCHESTRA

Violin I

Jenny Jones
Alice Silva

Viola

Matthew Darsey
Viara Stefanova

Trumpet

Mark Yost
Ken Edmonds

Violin II

Becky Thoms
Vasily Gorkovoy

Cello

Liz Burns
Adam Sullivan

Continuo

Shirley Fishburne

Bass

David Vergato

Timpani

Zach McLean

Rehearsal Pianist

Mary Ann Helton

“JOY TO THE WORLD”

Text: Isaac Watts (Based on Psalm 98)

Tune: George Frederic Handel (Adapted by Lowell Mason)

Orchestral Hymn Setting: Jeff Cranfill

1. Joy to the world, the Lord is come!
Let earth receive her King!
Let ev'ry heart prepare Him room,
and heav'n and nature sing,
and heav'n and nature sing,
and heav'n, and heav'n and nature sing.

2. Joy to the earth, the Savior reigns!
Let men their songs employ, while
fields and floods, rocks, hills, and plains
repeat the sounding joy,
repeat the sounding joy,
repeat, repeat the sounding joy.

3. No more let sins and sorrows grow,
nor thorns infest the ground;
He comes to make His blessings flow
far as the curse is found,
far as the curse is found,
far as, far as the curse is found.

4. He rules the world with truth and grace,
and makes the nations prove
the glories of His righteousness
and wonders of His love,
and wonders of His love,
and wonders, wonders of His love.

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*Special thanks is extended to Dr. Don Rogers and the Music Department
of Winthrop University for the generous use of their harpsichord.*