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Messiah

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MESSIAH

GEORGE FRIDERIC HANDEL

(1685-1759)

ARIANNA ZUKERMAN , SOPRANO

ABIGAIL NIMS, MEZZO SOPRANO

WILLIAM FERGUSON, TENOR

MATTHEW WORTH, BARITONE

UNIVERSITY WOMEN'S CHORALE

SCHOLA CANTORUM

CHAMBER ORCHESTRA

JEFFREY RIEHL, CONDUCTOR

This performance is made possible by
grants from the University of Richmond's

Chapel Guild

Department of Music

George M. Modlin Center for the Arts

Cultural Affairs Committee

SUNDAY, APRIL 11, 2010

5:00 PM

CANNON MEMORIAL CHAPEL

PART THE FIRST

1. SINFONIA Orchestra

2. RECITATIVE *Isaiah 40:1-3* Tenor
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.

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

4. CHORUS *Isaiah 40:5* Chorale
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.

5. RECITATIVE *Haggai 2:6; Malachi 3:1* Baritone
Thus saith the Lord of hosts: Yet once, a little while, and I will shake the heavens and the earth, the sea and the dry land; and I will shake all nations, and the desire of all nations shall come. The Lord, whom you seek, shall suddenly come to his temple, even the messenger of the covenant, whom ye delight in: behold, he shall come, saith the Lord of hosts.

6. AIR *Malachi 3:2* Mezzo soprano
But who may abide the day of his coming and who shall stand when he appeareth? For he is like a refiner's fire.

7. CHORUS *Malachi 3:3* Schola Cantorum
And he shall purify the sons of Levi, that they may offer unto the Lord an offering in righteousness.

8. RECITATIVE *Isaiah 7:14; Matthew 1:23* Mezzo soprano
Behold, a virgin shall conceive, and bear a son, and shall call his name Emmanuel, "God with us."

9. AIR AND CHORUS *Isaiah 40:9, 60:1* Soprano & Chorale
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! Arise, shine, for thy light is come, and the glory of the Lord is risen upon thee.

10. RECITATIVE *Isaiah 60:2, 3* Baritone
For behold, darkness shall cover the earth, and gross darkness the people: but the Lord shall arise 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.

11. AIR *Isaiah 9:2* Baritone
 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.
12. CHORUS *Isaiah 9:6* Schola Cantorum
 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.
14. RECITATIVE *Luke 2:8-9* Soprano
 There were shepherds abiding in the field, keeping watch over their flock by night. 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.

 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.
16. RECITATIVE *Luke 2:13* Soprano
 And suddenly there was with the angel a multitude of the heavenly host, praising God and saying:
17. CHORUS *Luke 2:14* Chorale
 Glory to God in the highest, and peace on earth, goodwill toward men.
18. AIR *Zechariah 9:9-10* Soprano
 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.
19. RECITATIVE *Isaiah 35:5-6* Mezzo soprano
 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.
20. AIR *Isaiah 40:11* Soprano & Mezzo
 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.

 Come unto him all ye that labor; come unto him all ye that 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.
21. CHORUS *Matthew 11:30* Schola Cantorum
 His yoke is easy, and his burthen is light.

INTERMISSION

(Twenty minutes)

PART THE SECOND

22. CHORUS *John 1:29* Chorale
Behold the lamb of God, that taketh away the sin of the world.
23. AIR *Isaiah 53:3, 50:6* Mezzo soprano
He was despised and rejected of men, a man of sorrows, and acquainted 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.
24. CHORUS *Isaiah 53:4-5* Chorale
Surely he has 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.
25. CHORUS *Isaiah 53:5* Schola Cantorum
And with his stripes we are healed.
26. CHORUS *Isaiah 53:6* Schola Cantorum
All we like sheep have gone astray, we have turned every one to his own way, and the Lord hath laid on him the iniquity of us all.
27. RECITATIVE *Psalms 22:7* Tenor
All they that see him laugh him to scorn; they shoot out their lips, and shake their heads, saying:
28. CHORUS *Psalms 22:8* Schola Cantorum
He trusted in God that he would deliver him: let him deliver him if he delight in him.
29. RECITATIVE *Psalms 69:21* 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.
30. AIR *Lamentations 1:12* Tenor
Behold, and see if there be any sorrow like unto his sorrow!
31. RECITATIVE *Isaiah 53:8* Tenor
He was cut off out of the land of the living: for the transgressions of thy people was he stricken.
32. AIR *Psalms 16:10* Tenor
But thou didst not leave his soul in hell, nor didst thou suffer thy holy one to see corruption.
33. CHORUS *Psalms 24:7-10* Schola & Chorale
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. 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 of hosts: he is the King of glory.

40. AIR *Psalm 2:1-2* Baritone
 Why do the nations so furiously rage together, why do the people imagine a vain thing? The kings of the earth rise up, and the rulers take counsel together, against the Lord and his anointed.
41. CHORUS *Psalm 2:3* Schola Cantorum
 Let us break their bonds asunder, and cast away their yokes from us.
42. RECITATIVE *Psalm 2:4* Tenor
 He that dwelleth in heaven shall laugh them to scorn, the Lord shall have them in derision.
43. AIR *Psalm 2:9* Tenor
 Thou shalt break them with a rod of iron, Thou shalt dash them in pieces like a potter's vessel.
44. CHORUS *Revelation 19:6, 11:15, 19:16* Choirs
 Hallelujah! For the Lord God omnipotent 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. Hallelujah!

PART THE THIRD

45. AIR *Job 19:25-26; I Corinthians 15:20* 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 I shall see God. For now is Christ risen from the dead, the first fruits of them that sleep.
46. CHORUS *I Corinthians 15:21-22* Schola Cantorum
 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.
47. RECITATIVE *I Corinthians 15:51-52* Baritone
 Behold, I tell you a mystery: we shall not all sleep, but we shall all be changed, in a moment, in the twinkling of an eye, at the last trumpet.
48. AIR *I Corinthians 15:52-53* Baritone
 The trumpet shall sound, and the dead shall be raised incorruptible, and we shall be changed. For this corruptible must put on incorruption, and this mortal must put on immortality.
49. RECITATIVE *I Corinthians 15:54* Mezzo soprano
 Then shall be brought to pass the saying that is written, Death is swallowed up in victory.
50. DUET & CHORUS *I Corinthians 15:55-57* Mezzo & Tenor
 O death, where is thy sting? O grave, where is thy victory? The sting of death is sin; and the strength of sin is the law. But thanks be to God; who giveth us the victory through our Lord Jesus Christ.

52. AIR

Romans 8:31, 33-34

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.

53. CHORUS

Revelation 5:12, 9, 13

Schola & Chorale

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 honor, and glory, and blessing. Blessing and honor, glory and power be unto him that sitteth upon the throne, and unto the lamb for ever and ever. Amen.

ABOUT MESSIAH

Messiah was premiered on April 13, 1742 in Dublin's Great Musick Hall on Fishamble Street to an audience of seven hundred. The proceeds of the concert were disbursed to a variety of worthy causes, among them the Charitable Musical Society for the Relief of Imprisoned Debtors. The fact that the performance took place in a theater and not a church is characteristic rather than exceptional: of the fifty-six known performances of *Messiah* before Handel's death, only twelve were in a church, and all of these were after 1750. The association of the oratorio form with opera therefore remained, and for many people the "entertainment" provided by an oratorio seems to have been the most important consideration. In 1743 following a performance of *Messiah*, a nobleman complimented Handel on the "Entertainment," to which Handel is said to have replied: "I should be sorry if I only entertained them; I wished to make them better."

When Handel composed the work in the summer of 1741, he had been associated with the musical life of England for some thirty years and had known both grand success and bitter failure. His initial success was as a composer of Italian opera, but as the British middle class grew tired of the use of Italian in their opera and began to demand more indigenously "English" artistic creations, Handel's popularity disappeared. The opposition to Italian opera was also directed against the nobility, the principal patrons of the Italian opera. It is no surprise that Handel, a German in England composing operas to Italian libretti, fell out of favor.

Public opinion about Handel changed after 1732, however, when he began to compose oratorios in English. A letter of 1732 survives in which Handel is emphatically asked to write music to English texts and thus release England from the fetters of the Italian language. For a time Handel continued to write operas in Italian, but after 1738 his production of oratorios in English really began to progress, no doubt influenced by the failure of his operas. The oratorio genre had a good chance of success, not only because it was in English, but also because the public was familiar with the stories on which they were based. Success came for Handel, if not immediately, most surely with *Messiah*.

Charles Jennens, the librettist of *Messiah*, was a good friend of Handel. His text is taken in its entirety from the Bible, making use of the 1611 *Authorized Version* and the 1539 *Great Bible*. Handel's music was new, for the most part, but at least four of the choruses are parodies of Italian duets by Handel himself. *For Unto Us a Child Is Born* is nearly all based on the duet *No di voi non vo' fidarmi* written in July of 1741, just before Handel wrote *Messiah*. Even allowing for such borrowing, it is a remarkable achievement for him to have written the whole work in a mere twenty-four days!

The actual contents of *Messiah* changed from one performance to another in Handel's own performances depending on the forces at hand and the individuality of the performers involved. Such is the case with our performance today, which we offer as yet another way of presenting this timeless masterpiece.

THE ARTISTS



Possessing a luminous voice with "the breadth of dramatic inflection to make for a powerfully effective performance" (*Opera*), soprano **Arianna Zukerman** is equally in demand for opera and concert performances. The *Washington Post* observes "Arianna Zukerman possesses a remarkable voice that combines the range, warmth and facility of a Rossini mezzo with shimmering, round high notes and exquisite pianissimos that would make any soprano jealous."

Arianna Zukerman's 2009-10 season features several reengagements including the Gulbenkian Foundation Orchestra (Lisbon) to sing Salieri's Requiem, Music of the Baroque in Mozart's Requiem, and National Arts Centre singing Mozart's "Ch'io mi scordi di te". She also sings First Lady in *Die Zauberflöte* and as soloist in "Black & White Opera Soirée," with Opera Lyra Ottawa; Donna Anna in *Don Giovanni* with Boston Youth Symphony Orchestra; in a recital titled "Virgins, Vixens, Muses and Dames" at the National Museum of Women in the Arts (DC); *Messiah* with both the New Choral Society and University of Richmond; Mozart's Requiem with Washington Chorus; Mahler's Symphony No. 4 with National Philharmonic; Verdi's Requiem with Rochester Philharmonic; Rossini's Stabat Mater and Bruckner's Te Deum at UC/Davis; Mozart's *Exultate, jubilate* and "*L'amerò sarò costante*" at *Ravinia Festival*; and in recital with pianist Navah Perlman for El Paso Pro Musica.

In 2008-09, Ms. Zukerman sang as soloist in Mozart's Requiem in a return to the National Arts Centre Orchestra, Pinchas Zukerman conducting; Beethoven's Symphony No. 9 and Barber's *Prayers of Kierkegaard* with the Nashville Symphony, Leonard Slatkin conducting; Verdi's Requiem with the Springfield Symphony; *Messiah* with both the Rochester Philharmonic and Alabama Symphony; Mozart's *Exultate, jubilate* and "*L'amerò sarò costante*" with the Elgin Symphony Orchestra; and Fauré's Requiem, Mendelssohn's Magnificat, and *Hör mein Bitten* with Berkshire Choral Festival. She also appeared in recital at Joplin Pro Musica, the University of Montevallo, and the Austrian Embassy in Washington, DC. In summer of 2009 she returned to Chateaufville Foundation to reprise the role of Female Chorus in *The Rape of Lucretia* under Lorin Maazel, with performances at the conductor's estate in Virginia; appeared at Festival Classique den Haag in the Netherlands with violinist Daniel Hope in James Whitbourn's *Annelies*; and at the Berkshire Choral Festival in Montreal singing Mendelssohn's *Paulus*, with Julian Wachner conducting.

Ms. Zukerman's extensive concert career includes performances with an impressive group of conductors including Jane Glover with Berkshire Choral Festival, Pinchas Zukerman with National Arts Centre Orchestra and the Baltimore and Pittsburgh Symphony Orchestras, and Marin Alsop with the Colorado Symphony. She recently made her Boston Symphony Orchestra debut under James Levine in *Moses und Aron* and her Philadelphia Orchestra debut singing Beethoven's Symphony No. 9 under Rosten Milanov in Philadelphia and Charles Dutoit at the Saratoga Performing Arts Center. Internationally, she has performed Mozart's Mass in C Minor and Handel's *Solomon* under Ivor Bolton with the Israel Philharmonic, *Messiah* with the English Symphony Orchestra; and Mozart's Requiem and concert arias as well as Vivaldi's Gloria with Moscow Chamber Orchestra under Constantine Orbelian. She has performed with Rochester Philharmonic in Libby Larsen's *Notes Slipped Under the Door* and Mahler's Symphony No. 4, and has also appeared with the Seattle, and Jackson Symphony Orchestras, at the Kennedy Center with the Choral Arts Society of Washington, Cathedral Choral Society in Washington, DC, and in multiple appearances at the Savannah Music Festival.

Other opera highlights include her first collaboration with Lorin Maazel as Female Chorus in *The Rape of Lucretia*; her debut with the New York City Opera in Mark Adamo's *Lysistrata*; performing the Governess

in *The Turn of the Screw* with Chicago Opera Theater; her return to the Chattanooga Symphony and Opera to sing Euridice in Gluck's *Orfeo ed Euridice*, after singing Pamina in *Die Zauberflöte*; her debut with Arizona Opera as Despina in *Così fan tutte*; Micaëla in *Carmen* with the Dallas Symphony Orchestra at the Vail Valley Music Festival; Marzelline in *Fidelio* with the Minnesota Orchestra (Andrew Litton conducting); Nizza in the world premiere of Donizetti's *Elisabeth*, conducted by Will Crutchfield at the Caramoor Music Festival; and the role of Wilma in the world premiere of Jean-Michel Damase's *Ochelata's Wedding* at the OK Mozart Festival.

Ms. Zukerman appears frequently in solo recitals in the United States and Europe. An accomplished chamber musician, she continues an ongoing collaboration with the Miami String Quartet which has taken them to many prominent chamber music venues including Kent State University, the Hartt School, the Chamber Music Series at the University of Oregon, and the Pro Arte Musical in San Juan, Puerto Rico. Certain that the arts are a link to higher achievement in all areas of life, Arianna Zukerman maintains an active schedule as an Adjunct Professor at Catholic University of America and in master classes around the United States. A past recipient of the Sullivan Foundation Award, Ms. Zukerman was a member of the Bavarian State Opera Junges Ensemble. She studied theatre at Brown University and received her Bachelor of Music from the Juilliard School. She resides with her husband in Washington, D. C.



A rapidly rising young mezzo-soprano, **Abigail Nims** has garnered critical acclaim in opera, concert, and recital performances singing repertoire which spans from Bach, Handel and Mozart, to Britten, Crumb, and contemporary premieres. Her incisive characterizations combine with a brilliant and agile instrument to deliver performances that delight both audiences and critics alike.

Abigail Nims' 2009-10 season currently includes singing Lazuli in *L'Étoile* with New York City Opera; in Stravinsky's *Pulcinella* with St. Paul Chamber Orchestra, Roberto Abbado conducting; *Messiah* with University of Richmond and New Choral Society; Zerlina in *Don Giovanni* with Opera New Jersey; Despina in *Così fan tutte* with Opera Grand Rapids; and as soloist in a gala Victor Herbert 150th Birthday Celebration with Little Orchestra Society of New York. She also performs in recital at Ohio Wesleyan University and at Trinity Church, Wall Street, in New York City.

Her 2008-09 season included her return to Opera Delaware to sing Cherubino in *Le nozze di Figaro*, also with Boston Youth Orchestra; the creation of the role of Veruca Salt in the workshop premiere of Peter Ash's *The Golden Ticket*; soloist with the Pro Musica Chamber Orchestra in *Messiah*; and with the Saint Paul Chamber Orchestra in Crumb's *Night of the Four Moons*. In summer of 2009 she joined the Carmel Bach Festival as an Adams Fellow and sang Hermia in Britten's *A Midsummer Night's Dream* for the Princeton Festival.

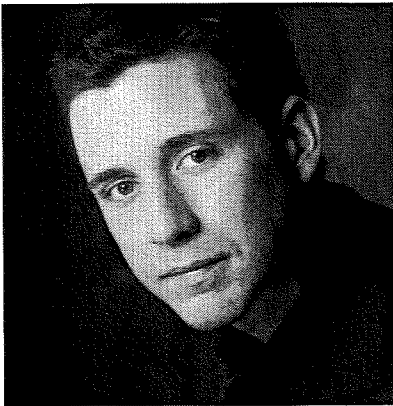
Recent highlights included her debut with New York City's Gotham Chamber Opera in *Maria de Buenos Aires* and as Zezka in a staged version of Janáček's *The Diary of One Who Disappeared*. She appeared as soloist in Mahler's Symphony No. 2 at Teatro Municipal de Santiago (Chile), as Meg in *Little Women* with Opera Delaware, and in recital to sing a song cycle by Martin Bresnick at Yale University. Other concert engagements included Mozart's *Vespere solennes de confesseur* and Michael Haydn's Requiem with the Masterwork Chorus, *Messiah* with the New Choral Society, and Mendelssohn's *Elijah* with Cappella Cantorum of Connecticut. Ms. Nims also joined the roster of New York City Opera for the 2007-08 season, and in summer of 2008 she returned to Santa Fe Opera.

Other recent operatic appearances include Tessa in *The Gondoliers* with Opera North, Dido in *Dido and Aeneas* with the Connecticut Chamber Orchestra, and Beatrice in *Béatrice et Bénédict*, Hansel in *Hänsel und Gretel*, and Jo in *Little Women* with Westminster Opera Theatre. She completed her studies with the Yale Opera Program, where she performed as Dorabella in *Così fan tutte* and Dinah in *Trouble in Tahiti*, roles

which she reprised professionally with Santa Fe Opera and Orchestra Sinfonica di Milano Giuseppe Verdi, respectively. Also for the Yale Opera Program, she performed the role of Popova in William Walton's *The Bear*.

Equally at home on the concert stage, Ms. Nims has performed with notable orchestras and at festivals including the Norfolk Chamber Music Festival, the New Jersey Bach Festival, and the Rochester Chamber Orchestra. Among her concert engagements are performances of Mahler's Symphony No. 3; *Sippal, dobbal, nádihegedűvel* by György Ligeti; Handel's *Messiah*; Magnificat settings by J. S. Bach and Czech composer Jan Dismas Zelenka; the Duruflé Requiem; and J. C. F. Bach's solo cantata, *Ach, dass ich Wassers g'nug hätte*.

Ms. Nims was awarded second prize in the 2007 Fritz and Lavinia Jensen Foundation Competition. She also received an honorable mention in the 2006 Bach Choir of Bethlehem Competition and was a finalist in both the Licia Albanese-Puccini Foundation and the Philadelphia Orchestra Greenfield competitions. She holds degrees from Yale School of Music, Westminster Choir College, and Ohio Wesleyan University. She was an Apprentice Artist at Santa Fe Opera in 2007 and a Young Artist with Opera North in 2005. Additionally, she has participated in the Spoleto Festival USA, AIMS in Graz (Austria), the Austrian-American Mozart Academy, and the Austria-Illinois Exchange Program in Vienna.



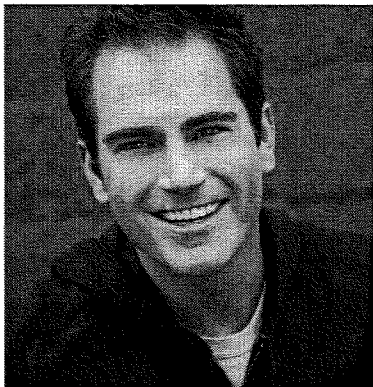
Acclaimed for his versatility in both opera and concert, **William Ferguson** is acknowledged as one of today's most promising young artists. In 2006, the Richmond, Virginia native made his debut with the Santa Fe Opera as Caliban in the North American premiere of Thomas Adès' *The Tempest*, and in 2005, he bowed in Sydney with Opera Australia singing Truffaldino in a new production of *The Love for Three Oranges* directed by Francesca Zambello and conducted by Richard Hickox (subsequently released on compact disc under the Chandos label). The same year, Ferguson joined the roster of The Metropolitan Opera where he has performed Beppe in *I Pagliacci* as well as roles in *Le Nozze di Figaro* and *The Magic Flute* (under the baton of James Levine). A regular artist at The New York City Opera, his performances have included the

title role in *Candide*, Nanki-Poo in *The Mikado*, and Hérissou de Porc-Épic in *L'Étoile* among others. Additional credits include Andres in *Wozzeck* with Opera Festival of New Jersey, Ferrando in *Così fan tutte* at The Aspen Music Festival, Frederic in *Pirates of Penzance* with Virginia Opera and Opera Omaha, the title role in *Albert Herring* directed by Lotfi Mansouri at The Music Academy of the West, Gonzalve in *L'Heure Espagnole* and Fenton in *Falstaff* at the Tanglewood Music Center (both with Seiji Ozawa), and Peter Quint in *The Turn of the Screw* at the Chautauqua Institution. A compelling interpreter of new music, Mr. Ferguson sang Bentley Drummie in Dominick Argento's *Miss Havisham's Fire* at Opera Theatre of St. Louis and performed in the world premiere productions of Anthony Davis' *Wakonda's Dream* with Opera Omaha, and Robert Aldridge's *Elmer Gantry* with Peak Performances at Montclair. While in St. Louis, Ferguson sang the role of Hippolyte in Rameau's *Hippolyte et Aricie* as a last minute replacement earning a review in *Opera News* stating that he sang "with grace, and striking self-possession." He holds both a Bachelor's and Master's of Music degree from The Juilliard School.

A passionate concert and recital performer, Mr. Ferguson has appeared with The American Symphony Orchestra, Boston Symphony Orchestra, City of Birmingham Symphony Orchestra (England), Houston Symphony, Los Angeles Philharmonic, Mostly Mozart Festival Orchestra, Musica Sacra New York, National Symphony Orchestra, New Jersey Symphony Orchestra, Opera Orchestra of New York, Oratorio Society of New York, Orchestra of St. Luke's, and Radio Filharmonisch Orkest (Netherlands); as well as the local symphony orchestras of Bellingham, Richmond, Wheeling, and Winston-Salem. His

repertoire ranges from that of the baroque masters to the difficult cycles of Schubert, Schumann, Janáček, and Rorem—showcasing him across the United States in chamber programs and recitals for the 92nd Street Y, Bard Music Festival, Marlboro Music Festival, Young Concert Artists, Delaware Master Chamber Series, and Clarksville Community Concerts among others. Ferguson has performed extensively with The Marilyn Horne Foundation as well as The New York Festival of Song.

Mr. Ferguson has been the recipient of several awards and honors including First Place in the Oratorio Society of New York Solo Competition, The Elihu Hyndman Career Grant from Opera Theatre of St. Louis, The Judges' Award in the Opera Index Competition, a Bagby Foundation Career Grant, and The Alan Weiler Award for Excellence presented by Opera Orchestra of New York. In 2003 he was awarded the Alice Tully Vocal Arts Debut Recital Award granting him a New York recital debut in Alice Tully Hall.



Hailed by the *Dallas Morning News* for his "dashing, fine bright baritone" and the *New York Times* for a voice that is "fully powered and persuasively expressive," **Matthew Worth** was recently the featured "Sound Bites" artist in *Opera News*, and is enjoying successes on both the operatic and concert stages, in all styles from the Renaissance to new repertoire.

Matthew Worth's engagements in 2009-10 include a return to Chicago Opera Theater as Charlie in Jake Heggie's *Three Decembers*, Mercutio in *Roméo et Juliette* with New Orleans Opera, the title role in *Don Giovanni* with Virginia Opera, Jupiter in *Orpheus in the Underworld* with Central City Opera, *Messiah* at University of Richmond, in concert performances of *The Grapes of Wrath* with Collegiate Chorale at Carnegie Hall, as soloist in a holiday concert with the

Philadelphia Orchestra, and in Brahms' *Ein deutsches Requiem* with Atlanta Symphony Orchestra, conducted by Donald Runnicles. He will make his debut at Lyric Opera of Chicago in a future season.

In 2008-09 he sang the title role in Britten's *Owen Wingrave* in a return to Chicago Opera Theater, Silvio in *I Paglacci* with Opera Company of North Carolina, Belcore in *L'elisir d'amore* with Opera Grand Rapids, Danilo in *The Merry Widow* with Dayton Opera, and Mercutio in *Roméo et Juliette* with Syracuse Opera. He also joined the roster of the Metropolitan Opera. In summer of 2009 he returned to Chateauville Foundation to reprise Tarquinius in *The Rape of Lucretia* under conductor Lorin Maazel; sang excerpts from *Il barbiere di Siviglia* and as soloist in *Carmina Burana* with Atlanta Symphony Orchestra under Robert Spano; and performed Olegin in *Eugene Onegin* at the Chautauqua Institution.

Mr. Worth recently appeared as Count Carl-Magnus Malcolm in *A Little Night Music* with the Boston Pops at Symphony Hall and at the Tanglewood Music Center, toured with Boston Pops (Keith Lockhart conducting) performing music of Leonard Bernstein, and sang at Tanglewood in a program with the Mark Morris Dance Group. As a fellow of the Tanglewood Music Center he sang Guglielmo in *Così fan tutte* under conductor James Levine. Among other recent successes are performances of Papageno in *Die Zauberflöte* with Lyric Opera of Kansas City, Guglielmo with Opera Naples, his debut with Chicago Opera Theater debut as Claudio in *Beatrice et Bénédicte*, performances of Schulhoff's *Die Wolkenpumpe* with the ACJW Ensemble at Carnegie's Zankel Hall, *Carmina Burana* with both the Lansing Symphony Orchestra and Baton Rouge Symphony Orchestra, and several reengagements with New York Festival of Song.

Mr. Worth's career highlights include originating roles in two different world premieres: the lead role of William Shrike in Lowell Liebermann's *Miss Lonelyhearts* with the Juilliard Opera Center and the role of the Coachman in Stephen Hartke's *The Greater Good* at Glimmerglass Opera (recorded for the Naxos label). He made his Carnegie Hall debut as a soloist in Brahms' *Ein deutsches Requiem* under James DePriest, his Alice Tully Hall debut in *Carmina Burana* with the Richmond Choral Society, and he performed selections from Wolf's *Italienisches Liederbuch* with pianist Brian Zeiger at Zankel Hall. As a member of the Juilliard Opera Center, Mr. Worth appeared as Demetrius in Benjamin Britten's *A Midsummer Night's Dream*,

L'Horloge Comtoise in *L'enfant et les sortilèges*, and Simeon in *L'enfant prodigue*. He also performed title roles with the Chautauqua Voice Program. An active concert soloist, Mr. Worth's symphonic credits include Fauré's Requiem, Mozart's *Missa Brevis* and Mass in C Minor, and Schubert's G Major Mass. Recently he joined the Young New Yorkers' Chorus in a concert of Renaissance polyphony entitled "The Glory of Venice," where he performed Gabrielli's *In ecclesis*.

Mr. Worth is the winner of the 2008 Connecticut Opera Competition, the recipient of a 2007 Sullivan Grant, a 2006 Richard F. Gold Grant from the Shoshana Foundation, the 2006 DeRosa Career Grant, a 2006 grant from the Julian Autrey Song Foundation, the 2005 Roy Jesson Prize for Outstanding Alumni from the University of Richmond, an Encouragement Grant in 2005 from the Licia Albanese-Puccini Foundation, and was a finalist in the 2005 Liederkrantz Foundation Vocal Competition.

Jeffrey Riehl, conductor, is widely acclaimed for his versatility as singer, conductor, and teacher. As Associate Professor of Music and Director of Choral Activities at the University of Richmond, he conducts the Schola Cantorum and teaches singing and courses for both music majors and general students. His choirs have performed to critical acclaim in distinguished venues throughout the United States and Europe. An accomplished solo and ensemble singer, he has performed with Robert Shaw, Helmuth Rilling, Peter Schreier, the early music consort Affetti Musicali, the Eastman Collegium Musicum and lutenist Paul O'Dette, the Williamsburg Choral Guild, the Westminster Choir and Carolina Chamber Chorale at the Spoleto Festival USA, and numerous collegiate and civic choirs throughout the East. He is an active guest conductor, clinician, and adjudicator and has recorded for Chesky Records with the Westminster Choir and the Milken Foundation Archive of American Jewish Music.

Dr. Riehl is Director of Music at historic Second Presbyterian Church in downtown Richmond and Artistic Director and Conductor of the James River Singers, one of Richmond's finest chamber choirs. The James River Singers is highly regarded for its innovative programming, high artistic standards, and commitment to new music.

Before joining the UR faculty in 1995, he held appointments at Nazareth College of Rochester, Westminster Choir College, and Lebanon Valley College of Pennsylvania. Riehl has a particular interest in the choral music and traditions of Slovenia, where in 2001 he studied at the Academy of Music and lectured at the University of Ljubljana. He earned the Doctor of Musical Arts degree in Conducting at the Eastman School of Music where he was a conducting Fellow and the recipient of the Walter Hagan Conducting Prize, and the Master of Music degree in Choral Conducting at Westminster Choir College. His conducting studies have been with Joseph Flummerfelt, Frauke Haasemann, Don Neuen, and William Weinert, and in master class with Helmuth Rilling, Leonard Slatkin, Kenneth Jennings, Michael Morgan, and David Effron; voice studies with Thomas Houser, Oren Brown, and Carol Webber; trumpet studies at the Curtis Institute of Music with Frank Kaderabek and Roger Blackburn.

David Pedersen is the director of the University of Richmond Women's Chorale. He also serves as the director of music at St. Joseph Catholic Church in Richmond, Virginia, where he conducts the adult mixed choir, children's choir and Youth Schola. Mr. Pedersen has previously directed the liturgical music programs at Our Lady of Mount Carmel Catholic Church in Newport News, Virginia, and Risen Christ Catholic Community in Boise, Idaho. He founded and directed the Honor Choir, Women's Chorale and Classical Guitar Ensemble at Bishop Kelly High School in Boise, Idaho. His choirs achieved regional recognition at festivals and in 2006 they were invited to perform in Austria and Czech Republic for the celebration of the 250th anniversary of Mozart's birth. Mr. Pedersen has sung numerous lead and supporting roles in opera and musical theater productions as well as bass/baritone solos in oratorios, cantatas and choral works. Recently he has performed with Opera Idaho, Boise Baroque Orchestra, Richmond Choral Society and James River Singers. Mr. Pedersen holds Bachelor of Music and Master of Music degrees in vocal performance and classical guitar performance from Northern Arizona University in Flagstaff, Arizona. He is a member of the American Choral Director's Association and the Church Music Association of America.



Risa Browder, lead violinist, grew up in Princeton, New Jersey. Ms. Browder received her professional training at Oberlin, in London, and in Basel, where her teachers were Marilyn McDonald, Catherine Mackintosh, and Jaap Schröder. An Associate of the Royal College of Music, London, Ms. Browder maintained a demanding concert schedule in that city for nine years before deciding to return to America. As a chamber musician Ms. Browder has worked with Emma Kirkby, the Consort of Musick, the Purcell Quartet, and London Baroque and can be heard on recordings with them on Virgin Classics, EMI, Chandos, Hyperion, and Musica Oscura. She has played and recorded with numerous London orchestras including London Classical Players (Roger Norrington), English Baroque Soloists (John Eliot Gardiner), Academy of Ancient Music (Christopher Hogwood), and English Concert (Trevor Pinnock). Since returning to this country, she has kept busy with ensembles such as

Smithsonian Chamber Players, Violins of Lafayette, and Washington Bach Consort. Browder is on the faculty of the Peabody Conservatory of Music where, with her husband Baroque cellist John Moran, she runs the Baltimore Baroque Band (Peabody's baroque orchestra) and is co-director of Modern Musick based out of Washington, D.C.

THE CHAMBER ORCHESTRA

Violin

Risa Browder, leader
Susan Bedell
Leslie Nero
June Huang
Susan Via
Susannah Livingston

Viola

Jennifer Myer
Carol Holmes

Baroque Cello

Brent Wissick
Ulysses Kirksey
Teresa Bjornes

Bass

Millie Martin

Oboe

Meg Owens
Sarah Weiner

Bassoon

Anna Marsh
Bill Sherfey

Trumpet

Stan Curtis
Dennis Ferry

Timpani

Lance Pedigo

Harpsichord

Suzanne Riehl

Organ

Mary Beth Bennett

SCHOLA CANTORUM

Dr. Jeffrey Riehl, conductor
Dr. Mary Beth Bennett, accompanist

Soprano

Nancy Angelica
Claire Costa
Jenna Garber
Colleen Labutta
Claire Ligon
Kerrissa Richards
Maeghan Sevigny
Frances Sisson
Caitie Venable
Torrrie Williams

Alto

Farren Billue
Ellen Broen
Austin Carter
Martha Crockett
Miranda Dinsmore
Elizabeth Homan
Amy Nicholas
Michelle Nye
Mierka Ross

Tenor

Walter Beers
Nicholas Dacey
Robert Emmerich
Ryan Papera
Nathan Riehl
Eric Rudofker
Sean Smiley

Bass

Omari Bailey
Joe Gribb
Eric Piasecki
Stephen O'Hara
David Pedersen*
Evan Raborn
Tim Wiles

WOMEN'S CHORALE

Mr. David Pedersen, conductor
Dr. Mary Beth Bennett, accompanist

Mary Lynn Barner
Jane Berry
Whitney Cavin
Anna Creech
Emily Dowd
Shannon Hedrick
Taylyn Hulse
Danielle Hyder
Scheherazade Khan
Katie Kronlund
Sarah Loepp
Kathryn Maher

Elizabeth Moore
Ha Yan Park
Maria Perbellini
Sharon Scinicariello

Mike Kotrady*
Robert Peterman*
Nathan Riehl
Eric Rudofker
John Ford*
Stephen O'Hara
David Pedersen*

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Dr. Gene Anderson, chair

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