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Messiah

Department of Music, University of Richmond

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MESSIAH

GEORGE FRIDERIC HANDEL
(1685-1759)

GEORGIA JARMAN, SOPRANO
ORY BROWN, MEZZO SOPRANO
WILLIAM FERGUSON, TENOR
KEITH PHARES, BARITONE

UNIVERSITY CHOIR
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, MARCH 20, 2005

3:00 PM

CANNON MEMORIAL CHAPEL

PART THE FIRST

SINFONIA

Orchestra

RECITATIVE 5:23 *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.

AIR 8:58 *Isaiah 40:4* Tenor

Every valley shall be exalted, and every mountain and hill made low, the crooked straight, and the rough places plain.

CHORUS 12:33 *Isaiah 40:5* University Choir

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.

RECITATIVE 15:40 *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.

AIR 16:58 *Malachi 3:2* 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.

CHORUS 21:15 *Malachi 3:3* Schola Cantorum

And he shall purify the sons of Levi, that they may offer unto the Lord an offering in righteousness.

RECITATIVE 23:50 *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."

AIR AND CHORUS 24:14 *Isaiah 40:9, 60:1* Mezzo & Choir

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.

RECITATIVE 29:40 *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.

AIR 31:41 *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.

CHORUS 35:15 *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.

RECITATIVE 39:30 *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.

RECITATIVE 40:00 *Luke 2:10-11* Soprano
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.

RECITATIVE 40:30 *Luke 2:13* Soprano
And suddenly there was with the angel a multitude of the heavenly host, praising God and saying:

CHORUS 41:00 *Luke 2:14* University Choir
Glory to God in the highest, and peace on earth, goodwill toward men.

AIR 42:48 *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.

RECITATIVE 47:26 *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.

AIR 47:50 *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.

CHORUS 54:00 *Matthew 11:30* Schola Cantorum
His yoke is easy, and his burthen is light.

INTERMISSION

(Twenty minutes)

PART THE SECOND

CHORUS 3:06 *John 1:29* University Choir
Behold the lamb of God, that taketh away the sin of the world.

AIR 6:35 *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.

CHORUS 16:15 *Isaiah 53:4-5* University Choir
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.

CHORUS 18:08 *Isaiah 53:5* Schola Cantorum
And with his stripes we are healed.

CHORUS 19:47 *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.

RECITATIVE 23:45 *Psalms 22:7* Tenor
All they that see him laugh him to scorn; they shoot out their lips, and shake their heads, saying:

CHORUS 24:20 *Psalms 22:8* Combined Choirs
He trusted in God that he would deliver him: let him deliver him if he delight in him.

RECITATIVE 26:50 *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.

AIR 28:48 *Lamentations 1:12* Tenor
Behold, and see if there be any sorrow like unto his sorrow!

RECITATIVE 30:00 *Isaiah 53:8* Tenor
He was cut off out of the land of the living: for the transgressions of thy people was he stricken.

AIR 30:20 *Psalms 16:10* Tenor
But thou didst not leave his soul in hell, nor didst thou suffer thy holy one to see corruption.

CHORUS 32:51 *Psalms 24:7-10* Combined Choirs
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.

AIR 36:06 *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.

CHORUS 37:25 *Psalm 2:3* Schola Cantorum
Let us break their bonds asunder, and cast away their yokes from us.

RECITATIVE 39:25 *Psalm 2:4* Tenor
He that dwelleth in heaven shall laugh them to scorn, the Lord shall have them in
derision.

AIR 39:38 *Psalm 2:9* Tenor
Thou shalt break them with a rod of iron, Thou shalt dash them in pieces like a potter's
vessel.

CHORUS 41:48 *Revelation 19:6, 11:15, 19:16* Combined 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

AIR 45:53 *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.

CHORUS 51:55 *I Corinthians 15:21-22* Combined Choirs
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.

RECITATIVE 54:05 *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.

AIR 54:40 *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.

AIR 1:03:55 *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.

CHORUS

1708159

Revelation 5:12, 9, 13

Combined Choirs

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.

Georgia Jarman, soprano
Ory Brown, mezzo soprano
William Ferguson, tenor
Keith Phares, baritone
University Choir
Schola Cantorum
Chamber Orchestra
Jeffrey Riehl, conductor

MESSIAH

Messiah was premiered on April 13, 1742 in Dublin's Great Musick Hall on Fishamble Street to an audience of seven hundred, minus their swords and hoop-petticoats so as to conserve space. The proceeds 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*, Handel was complimented by a nobleman on the "Entertainment;" 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!

While the forces used in today's performance may seem large to those familiar with period-instrument renderings, consider those used for a performance given in Westminster Abbey during the Handel Commemoration Festival in 1784: 60 sopranos, 48 countertenors, 83 tenors, 84 basses, 6 flutes, 26 oboes, 26 bassoons, 1 double-bassoon, 12 horns, 12 trumpets, 6 trombones, 3 pairs of timpani and one "double kettle drum", 48 first and 47 second violins, 26 violas, 21 celli, 15 double basses, and organ! Imagine this, even before Mozart's famous 1789 arrangement that adds flutes, clarinets, horns, and trombones. 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



Soprano **Georgia Jarman**, a native of New York City, was winner of the 1999 New York Division of the Metropolitan Opera National Council Auditions and has since embarked on a successful international career. She appeared as Amelia in *Gustave III Ou Le Bal Masque* at L'Opera de Metz/France, a role for which she widely was praised. She recently made her New York City Opera debut as Rosina in *Il Barbiere di Siviglia*, a role she also performed at the Teatro Colon in Bogota. Other highlights include the title role of Handel's *Deidamia* with the Carmoor Music Festival.

Ms. Jarman returns to New York City Opera to sing Cunegonde in Bernstein's *Candide* and Susanna in *Le Nozze di Figaro*. Other upcoming roles include Rosina in *Il Barbiere di Siviglia* with Portland Opera, Ms. Jesel in *Turn of the Screw* with the Monte Carlo Opera, the three heroines in *Les Contes D'Hoffman* with Teatro Colon in Bogota, and Yum Yum in *The Mikado* with the Lake George Opera. She also has performed with the Glimmerglass Opera and in the young artists programs of the Santa Fe Opera and Cincinnati Opera. Other recent engagements for Ms. Jarman include Rezia in Gluck's *Les Pelerins de La Mecque* with L'Opera Francais; Fortuna in the American premier of Mozart's *Il Sogno di Scipione* for the Henry Street Chamber Orchestra in New York directed by Christopher Alden; and the Female Chorus in Britten's *Rape of Lucretia* with the International Institute of Vocal Arts in Tel Aviv conducted by Martin Isepp.

Ms. Jarman's engagements as soloist in oratorio include *Carmina burana* and Mozart's Requiem as well as her recent performance in Brahms' *A German Requiem* with the Boston University Symphonic Chorus and Orchestra at Boston's Symphony Hall. She received her Master of Music degree from the Manhattan School of Music and her Bachelor of Music degree from Boston University. She is managed by Guy Barzilay International Artist's Management.



On the operatic stage, mezzo-soprano **Ory Brown** has sung a variety of roles with Sarasota Opera, Nashville Opera, Oswego Opera, and the Carmoor Opera Festival, including the title role in Menotti's *The Medium*, Dame Quickly in *Falstaff*, Little Buttercup in *H.M.S. Pinafore*, the grandmother in Janáček's *Jenufa*, and Marcellina in *Le Nozze di Figaro*. She sang the North American premiere of Rimsky-Korsakov's *May Night* and in 1998 the role of Ma Dowling in American Opera Project's *Patience and Sarah*. Miss Brown has appeared as soloist with the Little Orchestra Society of New York, the St. Luke's Chamber Ensemble, the Hartford Symphony, and New York Chamber Ensemble, Voices of Ascension, the Kalamazoo Bach Festival, and the Berkshire Choral Festival.

She sang the world premiere of Libby Larsen's *Eleanor Roosevelt* with the New York Concert Singers and appeared with Peter Schickele at Carnegie Hall in P.D.Q. Bach's *The Seasonings*. Her most interesting recent ventures were a New Year's Eve performance of Beethoven's Symphony No. 9 with the Brooklyn Philharmonic on the Late Show with David Letterman, and an appearance at the Cultural Olympiad in Salt Lake City. In 2000 she sang her first Verdi *Requiem* on the Sacred Music in a Sacred Space series in New York City, and returned to the Spoleto Festival in Charleston to sing the Brahms *Alto Rhapsody*. Recently she made her debut with the American Symphony Orchestra at the Bard Festival, with the Center for Contemporary Opera, and with the Princeton Pro Musica. Upcoming performances include Beethoven's *Missa Solemnis* in New York.



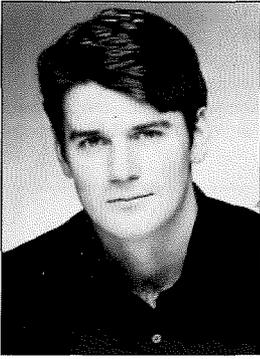
Tenor **William Ferguson** is consistently praised for both his “very appealing and pleasant voiced tenor” (*The New York Times*) and his “suave assurance while delivering an inspired characterization” (*Boston Globe*) on stage and in his performances. Recent appearances for the Richmond, Virginia native include Nanki-Poo in *The Mikado* and Hérison de Porc-Épic in *L’Étoile* with New York City Opera, Andres in *Wozzek* with Opera Festival of New Jersey, the title role in *Albert Herring* directed by Lofti Mansouri at the Academy of the West, Bentley Drummle in *Miss Haversham’s Fire* at Opera Theatre of St. Louis, Gonzalve in *L’Heure Espagnole* and Fenton in *Falstaff* at the Tanglewood Music Center (both with Maestro Seiji Ozawa), and Peter Quint in *The Turn of the Screw* at the Chautauqua

Institutue. Mr. Ferguson holds two degrees from The Julliard School, where he sang Jo the Loiterer in *The Mother of Us All*, and the Father Confessor in *Les Dialogues des Carmelites* with Maestro Julius Rudel. While in St. Louis, he 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.”

In 2000, Mr. Ferguson was awarded the Elihu Hyndman Career Grant from Opera Theatre of St. Louis, and in 2003 he received the Alice Tully Vocal Arts Debut Recital Award granting him a New York recital debut in Alice Tully Hall. Also in 2003, he was distinguished with the Judges’ Award in the Opera Index Competition.

A passionate concert and recital performer, Will Ferguson has appeared with the Orchestra of St. Luke’s, New Jersey Symphony Orchestra, Wheeling Symphony Orchestra, The American Symphony Orchestra, the Richmond Symphony, and the Opera Orchestra of New York. In 2003, Mr. Ferguson performed with the New York Festival of Song at both Weill Recital Hall in New York and The Kennedy Center in Washington, D.C., and last summer performed with his regular collaborator, pianist Stephen Philcox, at the Los Angeles County Museum of Art in a program of Schubert’s *Die schöne Müllerin* broadcast live over KMZT—Classical Radio.

Upcoming engagements include additional recitals and appearances with the Marilyn Horne Foundation, Orchestra of St. Luke’s, and Opera Orchestra of New York, as well as several roles with New York City Opera including the title character in *Candide*.



Acclaimed for his versatility both on the opera and concert stage, baritone **Keith Phares** is emerging as one of today's most promising artists. A graduate of the Juilliard Opera Center, he was a national winner of the 1998 Metropolitan Opera National Council Auditions and a finalist in the 1999 Eleanor McCollum Competition of the Houston Grand Opera. He also has been recognized with a Richard Gaddes Grant from the Opera Theatre of Saint Louis and the 2000 Richard F. Gold Career Grant from the Juilliard School of Music.

During the 2004-05 season Keith Phares sings the role of Donald and covers the title role of *Billy Budd* at Washington National Opera, performs Dandini in *La Cenerentola* with Arizona Opera, makes his debuts at Madison Opera singing Bendix in Jake Heggie's *The End of the Affair* and at Santa Fe Opera as Claudio in *Beatrice and Benedict*, and returns to Boston Lyric Opera to sing The Pilot in the Francesca Zambello production of *The Little Prince*. He sings *Carmina Burana* with the Rhode Island Philharmonic and offers solo recitals at the University of Richmond and at the Munson-Williams-Proctor Arts Institute in Utica, New York under the auspices of the Marilyn Horne Foundation.

In 2003-04, Mr. Phares performed the roles of Anthony Hope in *Sweeney Todd* at New York City Opera, Malatesta in *Don Pasquale* and Pish-Tush in *The Mikado* for Arizona Opera, Valentin in *Faust* with Utah Symphony & Opera, Mercutio in *Roméo et Juliette* at the Lyric Opera of Kansas City, and Guglielmo in *Così fan tutte* at Boston Lyric Opera.

Keith Phares bowed in the title role of *Il Barbiere di Siviglia* in a return engagement with Boston Lyric Opera during the 2002-03 season and other performances included *L'elisir d'amore* with Arizona Opera, *Cold Sassy Tree* for his debut at Utah Symphony & Opera, and concert performances of *Béatrice et Bénédict* with the New York Philharmonic under the baton of Sir Colin Davis.

Highlights of past seasons include his Metropolitan Opera debut, under the baton of James Levine, in the French triple-bill *Parade*, performances of Schaunard in *La Bohème* and Fritz in *Die Tote Stadt* at New York City, a San Francisco Symphony debut in staged performances of *Candide* with Patrick Summers, Charles Lindbergh in *Loss of Eden* by Cary John Franklin and Pip in *Miss Havisham's Fire* by Dominick Argento with Opera Theatre of Saint Louis, Demetrius in *A Midsummer Night's Dream* and The Count in *Le Nozze di Figaro* at the Wolf Trap Opera Company, and the roles of Guglielmo in *Così fan tutte* and Harlekin in *Ariadne auf Naxos*, the latter conducted by Julius Rudel, at the Aspen Opera Theater Center. He also gave solo recital appearances in New York City and in Florida under the auspices of the Marilyn Horne Foundation.



Jeffrey Riehl is widely acclaimed for his artistic versatility as singer, conductor, and pedagogue. As Associate Professor of Music and Director of Choral Activities at the University of Richmond, he conducts the Schola Cantorum and University Choir, and teaches voice 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. 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 was Artist in Residence at the Academy of Music and a lecturer 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 was awarded 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 masterclass with Helmuth Rilling, Leonard Slatkin, Kenneth Jennings, Michael Morgan, and David Effron; voice studies with Thomas Houser, Oren Brown, and Carol Webber.

Violin

Susanna Klein, concertmaster
Jocelyn Adleman
Linda Anderson
Alana Carithers
Catherine Cary
Steven Hakel
Margie Heath
Yoko Kato
Stacey Markowitz
Anna Rogers

Viola

Molly Sharp
Zsuzsanna Emodi
Steven Schmidt

Cello

Neal Cary

Bass

Fred Dole

Oboe

Gustav Highstein
Kyle Mustain

Bassoon

Martin Gordon

Trumpet

Michael Davison
Lyle Steelman

Timpani

James Jacobsen

Harpsichord

Tom Marshall

Organ

Mary Beth Bennett

SCHOLA CANTORUM

Jeffrey Riehl, conductor
Mary Beth Bennett, accompanist

Soprano

Joy Dupuis
Fiona Ellis
Rachael Garcia
Jessica Graham
Meg Hurtado
Rebecca Ponder
Sarah Rogevich
McLean Turner

Alto

Diane Kenaston
Rhiannon Nolt
Emily Schmalz
Heather Shields
Megan Smith
Chelsée Woodey

Tenor

Blake Cody
Ben Dietrich
Christopher Lynn
Joel Thompson
Steve Travers
Matthew Schaffer

Bass

Stephen Della Noce
Tom Gregorio
Matt Kiel
Stephen Longenecker
Bart Natoli
David Raiser
Drew Setterberg

UNIVERSITY CHOIR

Jeffrey Riehl, conductor

Mary Beth Bennett, accompanist

Soprano

Molly Bechert
Maia Bhirud
Rebecca Bruening
Polly Catanese
Kristen DiGirolamo
Andrea Dupee
Kira Eng-Wilmot
Sarah Remmert
Leah Render
Ariel Rothstein
Maggie Sims
Sara Vogelsang

Alto

Elizabeth Carttar
Rebecca Chandler
Nicole Fortier
Kuri Gill
Amanda Good
Kerry Grace
Kristen Greenholt
Cody Rae Gruber
Meghan Homer
Anne Johnson
Jocelyn Mabie
Kristen Maichle
Lauren Merkel
Erin Murdoch

Jennifer Parkes
Danielle Pierre
Emily Schmalz
Michelle Swartz
Renee Wilson
Camille Wingo
Savannah Young

Tenor

Katherine Burton
David Clatterbuck*
Michael Davis
Mike Kotrady*
Jacob Neal
Thomas Nicholas
Carolyn Whitebread

Bass

Ryan Gabriel
Yu Iwashita
Adam Johnson
Christopher Lindbloom*
Clint Miller*
Bart Natoli
Austin Scharf
Ryan Webb
Murray Withrow
*guest artists

ACKNOWLEDGEMENTS

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The University of Richmond Cultural Affairs Committee;

The Department of Music, Dr. Gene Anderson, chair, and Mary Jennings, administrative assistant;

The George M. Modlin Center for the Performing Arts, Kathleen Panoff, Executive Director.