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Messiah

Department of Music, University of Richmond

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MESSIAH

G. F. Handel.

UNIVERSITY OF RICHMOND
THE CHAPEL GUILD AND DEPARTMENT OF MUSIC

present

MESSIAH

George Frideric Handel
1685-1759

Jennifer Cable, Soprano
Anne Guthmiller, Soprano
Suzanne Stevens, Mezzo-soprano
Jeffrey Prillaman, Tenor
Keith Phares, Baritone

The University Choir
Schola Cantorum

Jeffrey Riehl, Conductor

December 10, 2000

3:00 pm

Cannon Memorial Chapel

PART THE FIRST

RECITATIVE

Isaiah 40:1-3

Mr. Prillaman

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

Isaiah 40:4

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

CHORUS

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

Haggai 2:6; Malachi 3:1

Mr. Phares

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

Malachi 3:2

Ms. Stevens

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

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

Isaiah 7:14; Matthew 1:23

Ms. Stevens

Behold, a virgin shall conceive, and bear a son, and shall call His name Emmanuel, "God with us".

AIR and CHORUS

Isaiah 40:9, 60:1

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

Isaiah 60:2, 3

Mr. Phares

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

Isaiah 9:2

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 had the light shined.

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.

RECITATIVE

Luke 2:8-9

Dr. Cable

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

Luke 2:10-11

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.

AIR

Zechariah 9:9-10

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

Isaiah 35:5-6

Ms. Stevens

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

Isaiah 40:11

Ms. Stevens and Guthmiller

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

Matthew 11:30

Schola Cantorum

His yoke is easy, and His burthen is light.

INTERMISSION

(Ten minutes)

PART THE SECOND

John 1:29

University Choir

of God, that taketh away the sin of the world.

Isaiah 53:3, 50:6

Ms. Stevens

and rejected of men, a man of sorrows, and acquainted with grief. He gave His back to the smiters, and His cheeks
cked off the hair. He hid not His face from shame and spitting.

Isaiah 53:4-5

University Choir

orne our griefs and carried our sorrows. He was wounded for our transgressions, He was bruised for our iniquities;
t of our peace was upon Him.

Isaiah 53:5

Schola Cantorum

ripes we are healed.

Isaiah 53:6

Schola Cantorum

p have gone astray, we have turned every one to His own way, and the Lord hath laid on Him the iniquity of us all.

Psalms 69:21

Mr. Prillaman

broken His heart, He is full of heaviness; He looked for some to have pity on Him, but there was no man, neither
o comfort Him.

Lamentations 1:12

if there be any sorrow like unto His sorrow!

Isaiah 53:8

Dr. Cable

out of the land of the living: for the transgressions of thy people was He stricken.

Psalms 16:10

ot leave His soul in hell, nor didst thou suffer Thy Holy One to see corruption.

Psalms 2:1-2

Mr. Phares

ns so furiously rage together, why do the people imagine a vain thing? The kings of the earth rise up, and the rulers
ether, against the Lord and His anointed.

Psalm 2:3

Combined Choirs

breaks asunder, and cast away their yokes from us.

Psalm 2:4

Mr. Prillaman

Heaven shall laugh them to scorn, the Lord shall have them in derision.

Psalm 2:9

Smite them with a rod of iron, Thou shalt dash them in pieces like a potter's vessel.

Revelation 19:6, 11:15, 19:16

Combined Choirs

The Lord God omnipotent reigneth. The kingdom of this world is become the kingdom of our Lord and of His reign for ever and ever. King of Kings, and Lord of Lords. Hallelujah!

PART THE THIRD

Job 19:25-26; I Corinthians 15:20

Ms. Guthmiller

I shall never live, and that He shall stand at the latter day upon the earth. And though worms destroy this body, yet in God. For now is Christ risen from the dead, the first fruits of them that sleep.

I Corinthians 15:21-22

Combined Choirs

As death, by man came also the resurrection of the dead. For as in Adam all die, even so in Christ shall all be made

I Corinthians 15:51-52

Mr. Phares

we shall not all sleep, but we shall all be changed, in a moment, in the twinkling of an eye, at the last

I Corinthians 15:52-53

I sound, and the dead shall be raised incorruptible, and we shall be changed. For this corruptible must put on
if this mortal must put on immortality.

I Corinthians 15:54

Ms. Stevens

ought to pass, the saying that is written: death is swallowed up in victory.

I Corinthians 15:55-57

Ms. Stevens & Mr. Prillaman

US
is thy sting? O grave, where is thy victory? The sting of death is sin; and the strength of sin is the law.

o God; who giveth us the victory through our Lord Jesus Christ.

Romans 8:31, 33-34

Ms. Guthmiller

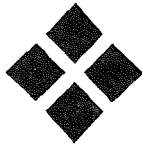
, who can be against us? Who shall lay anything to the charge of God's elect? It is God that justifieth. Who is he
th? It is Christ that died, yea rather, that is risen again, who is at the right hand of God, who makes intercession for

Revelation 5:12, 9, 13

Combined Choirs

Lamb that was slain, and hath redeemed us to God by His blood, to receive power, and riches, and wisdom, and
onor, and glory, and blessing.

onor, glory and power be unto Him that sitteth upon the throne, and unto the Lamb for ever and ever. Amen.



ABOUT MESSIAH

red on April 13, 1742 in Dublin's Great Musick Hall on Fishamble Street to an audience minus their swords and hoop-petticoats so as to conserve space. The proceeds were for a variety of worthy causes, among them the Charitable Musical Society for the Relief of the Poor. The fact that the performance took place in a theater and not a church is characteristic of the original: of the fifty-six known performances of *Messiah* before Handel's death, only twelve were in churches and all of these were after 1750. The association of the oratorio form with opera therefore surprised many people the "entertainment" provided by an oratorio seems to have been the most important. In 1743 following a performance of *Messiah*, Handel was complimented by a reviewer: "Entertainment;" Handel is said to have replied: "I should be sorry if I only entertained them better."

Completed the work in the summer of 1741, he had been associated with the musical life of London for thirty years and had known both grand success and bitter failure. His initial success was in Italian opera, but as the British middle class grew tired of the use of Italian in their opera and more indigenously "English" artistic creations, Handel's popularity disappeared. The success of an opera was also directed against the nobility, the principal patrons of the Italian opera. Handel, a German in England composing operas to Italian libretti, fell out of favor.

But Handel changed after 1732, however, when he began to compose oratorios in English. The evidence survives in which Handel is emphatically asked to write music to English texts and thus free himself from the fetters of the Italian language. For a time Handel continued to write operas in Italian but his production of oratorios in English really began to get underway, no doubt influenced by the success of his operas. The oratorio genre had a good chance of success, not only because it was in English but because the public was familiar with the stories on which they were based. Success came immediately, most surely with *Messiah*.

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

When you attend in this performance may seem large to those concerned with "authenticity", consider the performance given in Westminster Abbey during the Handel Commemoration Festival in 1981: 18 countertenors, 83 tenors, 84 basses, 6 flutes, 26 oboes, 26 bassoons, 1 double-bassoon, 6 trombones, 3 pairs of timpani and one "double kettle drum", 48 first and 47 second violins, 15 double basses, and organ! Imagine this, even before Mozart's famous 1789 concert in London: 15 flutes, clarinets, horns, and trombones. The actual contents of *Messiah* changed from performance to another in Handel's own performances depending on the forces at hand and the performers involved. Such is the case with our performance today, which we offer as yet another version of this timeless masterpiece.

MEET THE ARTISTS



JENNIFER CABLE, SOPRANO, has performed throughout the United States and Europe in solo repertoire ranging from the Renaissance through the twentieth century. In addition to opera and oratorio, Cable has performed with many chamber music ensembles, including Tragicomedia, Musica Nova, the Kennedy Center Chamber Players, the Richmond Chamber Players, and the University of Richmond's ensemble for new music CURRENTS. Cable is a founding member of and regular artist with Affetti Musicali, an early music ensemble well known to Richmond audiences, and has made solo appearances with the Richmond Symphony Orchestra. Following undergraduate studies at Oberlin College, Cable earned the Master's and Doctoral degrees in Vocal Literature and Performance at the Eastman School of Music. She has

performed at the International Music Festival, the Akademie für Alte Musik in Bremen, the International Institute for Music in Munich, the Aldeburgh Festival and Britten-Pears School, and the Franz Schubert Institute in Vienna. Cable is currently a singing student of Marlena Malas in New York City. Dr. Cable is Associate Professor of Music at the University of Richmond and has recorded for Word Records and the Contemporary Record



ANNE GUTHMILLER, SOPRANO, is Adjunct Instructor of Voice at the University of Richmond and Virginia Commonwealth University. A North Carolina native, Guthmiller received the Bachelor of Music degree in Voice Performance from the University of North Carolina at Greensboro and the Master of Music degree in Voice Performance from the Florida State University. She has taught voice on the faculties of Auburn University, the University of Central Arkansas, and the University of Virginia. An active recitalist, she has performed in master classes with Phyllis Curtin, John Wustman, Dalton Baldwin, Gerard Souzay, and Elly Ameling. Also an active professional choral singer, Guthmiller has twice toured as a member of and soloist with the Norman Luboff Choir, and has recorded with the Robert Shaw Festival Singers,

performing Poulenc's sacred music and the Grammy-winning Rachmaninoff *Vespers*. Most recently, she performed Henry Purcell's *Come Ye Sons of Art* with the Williamsburg Choral Guild. She is soprano soloist and choir leader at historic Second Presbyterian Church in downtown Richmond.



SUZANNE STEVENS, MEZZO-SOPRANO, has sung to critical acclaim around the country. A graduate of Michigan State University, she earned the Master of Music degree in Vocal Performance and Literature and the Performer's Certificate at the Eastman School of Music. She made her professional operatic debut with Portland Opera in Offenbach's *Les Contes d'Hoffman*. Other roles include Cherubino in *Le Nozze di Figaro* and Dinah in Bernstein's *Trouble in Tahiti*. She also sang the leading role in Humperdinck's *Hansel and Gretel*, Dorabella in *Così fan tutte*, Mother Marie in Poulenc's *Dialogues of the Carmelites* and Maddalena in Verdi's *Rigoletto*. She has performed the role of Ma Moss in the Ash-Lawn Highland Summer Festival's acclaimed production of Copland's *The Tenderland*, and with Virginia Opera as

an Artist program. Concert work includes appearances with the Rochester Oratorio Society Orchestra, the Williamsburg Choral Guild, the Greater Lansing Symphony Orchestra, the University of Richmond Orchestra and Choirs. She has performed in Michigan and Virginia, including recent performances at the Virginia Museum of Fine Arts. Ms. Stevens performs with vocal ensembles, including The Carolina Chamber Chorale and performs regularly at the University of Richmond with the voice faculty quartet. Ms. Stevens has performed in voice studios at the University of Richmond and VCU's Community School of Performing Arts. Her teachers include Marcia Baldwin, Ethel Armeling, Meredith Zara, and Ellen Faull.



JEFF PRILLAMAN, TENOR, has enjoyed a variety of solo engagements in both national and international venues. While completing the Master of Music degree at the Juilliard School in New York City, he enjoyed a Carnegie Hall debut in Donizetti's *Caterina Cornaro* with the Opera Orchestra of New York. His wide-ranging repertoire has taken him to performance from Dvořák Hall in Prague, The Czech Republic, to recitals in Alice Tully Hall of the Lincoln Center for the Performing Arts in New York City. Prillaman has performed Bach's Mass in B Minor and Magnificat as well as opera roles including Tamino in *Die Zauberflöte*, Tebaldo in *I Capuletti ed Montecchi*, Ferrando in *Così fan tutte*, and Tonio in *The Daughter of the Regiment*. Equally at home on the opera and concert stages, Prillaman has an affinity for art song and the intimate

medium its performance provides. In addition to his solo career, Mr. Prillaman is an accomplished conductor with over ten years of experience as a Minister of Music, adjunct professor, and has earned the Bachelor of Music degree at Westminster Choir College in Princeton, New Jersey. He works with young singers and amateurs in churches, public schools, and at the collegiate level, providing performance opportunities from Virginia to Connecticut. He maintains a private voice studio, and has a teaching staff at Rutgers University in New Jersey. Recently relocated to the Richmond area with his children, Mr. Prillaman is excited to return to his native state both to live and perform.



KEITH PHARES, BARITONE from Hilton Head, South Carolina, is 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. His most recent engagements include Taddeo in *L'italiana in Algeri* and Ottone in *L'incoronazione di Poppea* with the Wolf Trap Opera Company, followed by the Western Opera Theater tour in which he sang Falke in *Die Fledermaus*. On fellowship with the Aspen Opera Theater Center, he sang Guglielmo in *Così fan tutte* and Harlekin in *Ariadne auf Naxos* conducted by Julius Rudel. Phares has also performed with the New York City Opera, Opera Theater of St. Louis, the Music Academy of the West, and Boston Lyric Opera, where he performed the role of

critically-acclaimed production of Philip Glass's *Akhmaten* earlier this year. As a Master of didate at the New England Conservatory Opera Theater, he was the Genarme in Poulenc's *e Tirésias*, the Father in Kurt Weill's *Die sieben Todsünden* and the winner of NEC's Vocal titution. Recently invited to the roster of the Marilyn Horne Foundation, his recital credits Judith Raskin Memorial Recital and the 2000 Juilliard Vocal Arts Honors Recital. He d Gaddes grant from the Opera Theater of St. Louis and a Richard F. Gold Career Grant ia Foundation. In spring 2001, Mr. Phares will sing Marullo in *Rigoletto*, Schaunard in *La z in Die tote Stadt* with the New York city Opera. Later this spring, he makes his principal he Opera Theater of St. Louis as Pip in Argento's *Miss Havisham's Fire*, and will present e Foundation debut recital as part of their 2001-2002 season. Keith is a 1996 University of ate with a degree in Psychology and a minor in Music.



JEFFREY RIEHL is widely regarded for his artistry as singer, conductor, and teacher. In his sixth year as Assistant Professor of Music at the University of Richmond, Dr. Riehl directs the choral program and teaches voice and a variety of music courses for both music majors and the general student. An accomplished singer, Riehl has performed with Robert Shaw, the early music consort Affetti Musicali, the Eastman Collegium Musicum and lutenist Paul O'Dette, the Westminster Choir, Richmond's Bellissima, and numerous civic and collegiate choirs. He is active as a guest conductor, clinician, and adjudicator, and has recorded for Chesky Records as a member of the Westminster Choir. Riehl has interests in eighteenth-century Viennese sacred music and the nineteenth-century German *lied*, and is currently preparing a compre-

the sacred works of W. A. Mozart. Before joining the UR faculty, he held appointments at , Westminster Choir College, and Lebanon Valley College. Dr. Riehl has conducted nd semi-professional choirs, and remains active in church music as Director of Music at esbyterian Church in downtown Richmond. Riehl earned the Doctor of Musical Arts degree the Eastman School of Music, where he served as a doctoral fellow and received the Hagan Award for excellence in conducting. He also holds degrees from Westminster Choir mon Valley College of Pennsylvania. His principal conducting study has been with Joseph ke Haasemann, Robert Shaw, Helmuth Rilling, Donald Neuen, and William Weinert; voice s Houser, Carol Webber, Ruth Drucker, Oren Brown, and Marvin Keenze.

INSTRUMENTALISTS

Harpichord

Keith Tan

Oboe

Meghan Pesch

Organ

Suzanne Riehl

Timpani

Matt McCutchen

SCHOLA CANTORUM

Doris Wylee, Accompanist

Alto

Lauren Bailey
Laura Ann Boyd
Frances Lin
Denise Olivieri
Caitlin Thompson

Tenor

Brett Ambler
Edward Mafre
Ilan McNamara
Joel Thompson

Bass

James Cook
Scott Olmstead
Thomas Rawls
Tom Trayer
Christopher Ward

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ry Jennings, Department of Music Administrative Assistant, for her work in publicizing
performance.

UNIVERSITY CHOIR

Keith Tan, Accompanist

Alto

Sarah Asbell
Lauren Davis
Abby Doolittle
Abigail Fudor
Karen Greiner
Eva Husek
Faith Keck
Katherine Mullins
Patricia North
Denise Olivieri
Christina Petry
Christina Rasch
Donelle Robinson
Erin Sharp
Kerry Slade
Alison Stuart
Tara Traynor
Sarah Trimble

Tenor

Chris Botterbusch
Daniel Gibson
Jonathan Piques
Randy Resnik
Joel Thompson

Bass

Waitman Aumann
Scott Erwin
Samuel Keyes
Patrick Okas
Michael Paul
Marc Salmon
Daniel Sheibley
Christopher Snyder
Freeman Thompson

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