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### Messiah

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UNIVERSITY OF RICHMOND  
Department of Music

presents

# Messiah

GEORGE FRIDERIC HANDEL  
(1685-1759)

ANNE O'BYRNE *soprano*  
MEGAN DURHAM *mezzo soprano*  
STEVEN WILLIAMSON *tenor*  
JEREMY GALYON *baritone*

UNIVERSITY WOMEN'S CHORALE  
SCHOLA CANTORUM  
THE CHOIR OF SECOND PRESBYTERIAN CHURCH  
ENSEMBLE 415  
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 6, 2014

3:00 PM

CANNON 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* All Choirs  
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* 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 & Choirs  
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* All Choirs

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

(Fifteen minutes)



## PART THE SECOND

22. CHORUS *John 1:29* All Choirs  
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* All Choirs  
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 *Psalm 24:7-10* All 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.

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* All 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.

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.



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, eventually 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*.

Handel was chary of presenting *Messiah* in London since several years earlier his oratorio *Israel in Egypt* had failed, in part because the London public and ecclesiastical authorities found it unseemly to perform a biblical text in a theater. When he finally offered *Messiah* to the London audience in 1743, it was not well received, partly due to the biblical text issue, but also partly because there were too many choruses and no characters delivering a clear story. The work did not become widely accepted until Handel began presenting it in 1750 for his annual charity performances for the Foundling Hospital. Between that time and Handel's death in 1759, *Messiah* attained the exalted stature it holds to the present day.

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—and Handel was known to borrow liberally from himself and others—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



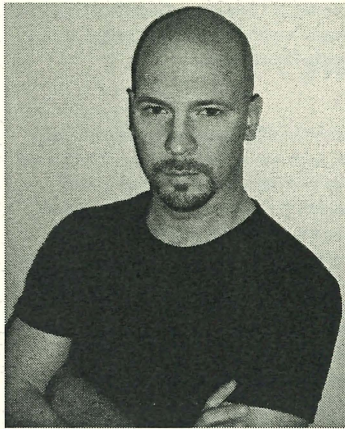
Soprano **ANNE O'BYRNE** was born and studied in Dublin, Ireland and gained scholarships to study at the Royal Northern College of Music in Manchester, England before embarking on a career in opera and concert that has taken her around the world. She has worked with many leading opera companies, conductors, and producers: Sir Simon Rattle, Sir Andrew Davis, Franz Welser-Möst, Sir Jonathan Miller, Sir Trevor Nunn, and Sir Nicholas Hytner, singing over twenty major roles – Handel in Melbourne (Oriana in *Amadigi*), Mozart in Milan and the US (Pamina in *The Magic Flute*), Verdi in France (Gilda in *Rigoletto*), Puccini in England (Mimi in *La bohème*), and Bizet in Ireland (Leila in *The Pearlfishers*) – to name a few. With the Irish Radio Chamber Choir she broadcast weekly, and has appeared on Irish television, BBC Radio, NPR, and Fox Business Channel as a guest soloist at a National Veteran's Day concert from the Basilica of the National Shrine. Anne enjoys singing contemporary music, and has created roles in new operas for the Wexford and Covent Garden International Festivals.

Since her move to Richmond in 2002, Anne has performed for Virginia Opera, the Richmond Symphony, and many East Coast choral societies, and has sung for distinguished international speakers at the Richmond Forum, including Robert Redford. She teaches voice at the University of Richmond and at the Academy of Music while continuing to travel for concerts and recitals, in recent years performing at Carnegie Hall with the American Youth Harp Ensemble and various concerts in Ireland, including Mozart's C Minor Mass with the London Symphony Chorus. Anne will sing with the Richmond Symphony in May at the Cathedral of the Sacred Heart.

Praised for her rich and agile instrument, lyric mezzo-soprano **MEGAN DURHAM** is a frequent recitalist and soloist in Pennsylvania and New Jersey. Demonstrating a keen sense for Baroque repertoire, Ms. Durham was a finalist in the 2010 and 2012 American Bach Society competitions. She has studied and coached with Marvin Keenze, Mark Moliterno, Jennifer Cable, Daniel Beckwith, J.J. Penna, and Dalton Baldwin and has performed under noted conductors including Pierre Boulez, Kurt Masur, Franz Welser-Möst, and Joe Miller. Ms. Durham serves on the voice faculties of DeSales University in Center Valley, Pennsylvania and Lehigh University in Bethlehem, Pennsylvania where she teaches applied voice and group voice class. Ms. Durham is a certified YogaVoice instructor and incorporates yoga philosophy, meditative breathing and total body awareness into her pedagogy. Additionally, she is training to be a Singing Voice Specialist (SVS) at the Chicago Center for the Professional Voice under the mentorship of Karen Wicklund. As an SVS, Ms. Durham works in partnership with medical professionals as part of a voice care team to habilitate singers diagnosed with voice disorders. Ms. Durham holds a Master of Music degree in Voice Pedagogy and Performance, with distinction, from Westminster Choir College of Rider University where she studied voice pedagogy with Scott McCoy and Marvin Keenze. She received a Bachelor of Arts degree in Music, *summa cum laude*, from the University of Richmond (WC'06). Ms. Durham serves as the Vice President and Student Auditions Coordinator for the Lehigh Valley chapter of the National Association of Teachers of Singing and is a member of the New York Singing Teachers Association and The Voice Foundation.

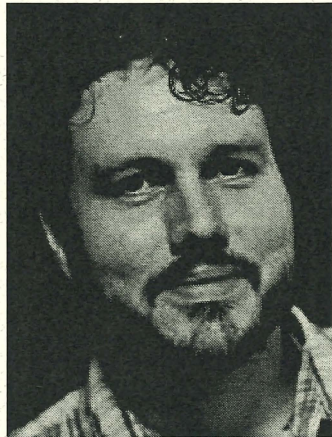






Tenor **STEVEN WILLIAMSON** holds a Masters Degree in Voice Performance and Pedagogy from Westminster Choir College of Rider University in Princeton, New Jersey, and a Bachelors Degree in Music from the University of Richmond in Virginia. He has appeared in concert as Gherman in *Pique Dame*, Lenski in *Eugene Onegin*, Vaudémont in *Iolanta*, and on stage as Rodolfo in *La bohème*, Raimondado in *Carmen*, Romeo in *Roméo et Juliette*, Ferrando in *Così fan tutte*, and Lysander in *A Midsummer Night's Dream*. He has performed in opera choruses for Spoleto Festival USA, and the Festival dei Due Mondi in Spoleto, Italy, and is currently singing in the Extra Chorus of The Metropolitan Opera, the chorus of Opera Philadelphia, The Crossing Choir, and The Philadelphia Singers. He teaches at Georgian Court University in Lakewood, New Jersey, and is very proud to return as to UR as an alumnus for this performance.

Applauded for his "robust and charismatic performances" (*San Francisco Chronicle*), bass-baritone **JEREMY GALYON** continues to impress audiences and critics alike. Galyon sang with the Metropolitan Opera in 2011/12 in the roles of the High Priest in *Nabucco*, Jago in *Ernani*, Commissioner in *Madama Butterfly*, and Second Mate in *Billy Budd*. With New Jersey State Opera, he made his role debut as Don Basilio in *Il barbiere di Siviglia*. Mr. Galyon also appeared with the Johnstown Symphony (PA) for their Opera Gala. Last season's highlights include a Mozart Requiem with the Colorado Symphony and Bernard Labadie, while at the Met he sang Naroumov in *Pique Dame* and Count Ceprano in *Rigoletto*; 2009/10 brought him to the San Francisco Symphony in Schubert's Mass No. 6, the Princeton Festival as Theseus in Britten's *A Midsummer Night's Dream*, and again to the Met as Police Commissar in *Der Rosenkavalier* and Guccio in *Gianni Schicchi*.



Season 2008/09 marked the beginning of Galyon's collaboration with the Metropolitan Opera with his debut as Alessio in Bellini's *La sonnambula*. Other notable engagements during the season include Schubert's Mass in E-flat Major with the San Francisco Symphony under Michael Tilson Thomas, Osmin in *Die Entführung aus dem Serail* at the Midsummer Mozart Festival, and Theseus in Britten's *Midsummer Night's Dream* at the Princeton Festival. Galyon's San Francisco Opera debut was Count Horn in *Un ballo in maschera*. Other recent company appearances include the Notary and Polizeikommissar (*Der Rosenkavalier*), Lincoln (world premiere of Philip Glass's *Appomattox*), Count Ceprano (*Rigoletto*), the Sergeant (*Il barbiere di Siviglia*), Doctor (*Macbeth*) and the Sergeant of Archers (*Manon Lescaut*).

Highlights of 2007/08 include his debut with the Orquesta Sinfónica Nacional de Mexico in Bach's *Christmas Oratorio*, a Handel *Messiah* with the American Bach Soloists, two productions at the Houston Grand Opera (*Die Zauberflöte* as Second Armored Man and Priest and *Billy Budd* as Lt. Radcliffe) and his debut at the Opera Theater of St. Louis as Crespel in *Les Contes d'Hoffman* rounded out the season. Other recent engagements include performances with the San Francisco Symphony, Los Angeles Philharmonic, UC Davis Symphony Orchestra and the new music chamber ensemble Earplay. The Merola Opera Program alumnus has also sung Fauré's Requiem and Handel's *Messiah* at Carnegie Hall.

Galyon spent four years as a resident artist with Binghamton's Tri-Cities Opera, where he performed an array of roles including Raimondo (*Lucia di Lammermoor*), Figaro (*Le nozze di Figaro*), Sparafucile (*Rigoletto*),



Colline (*La bohème*), Guglielmo (*Così fan tutte*) and Dulcamara (*L'elisir d'amore*). The bass is also a former young artist with Glimmerglass Opera, where he performed the roles of Larkens (*La fanciulla del West*) and Masetto (*Don Giovanni*). Other credits include Theseus (*A Midsummer Night's Dream*) with Chicago Opera Theatre and the Second Armored Man (*Die Zauberflöte*) with Florida Grand Opera.

**JEFFREY RIEHL, conductor**, is widely admired for his artistic 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 also is Director of Music at historic Second Presbyterian Church in downtown Richmond.

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 William Christie, 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 and The James River Singers. 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 the Czech Republic for the celebration of the 250<sup>th</sup> 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 Directors Association and the Church Music Association of America.



## ENSEMBLE 415

### **Violin**

June Huang, leader  
Susan Bedell  
Leslie Nero  
Annie Loud  
Susan Via  
Leslie Silverfine

### **Viola**

Henry Valoris  
Jennifer Myer

### **Baroque Cello**

Ulysses Kirksey  
Teresa Bjornes

### **Bass**

Jessica Powell Eig

### **Oboe**

Meg Owens  
Sarah Weiner

### **Bassoon**

Anna Marsh  
Bill Sherfey

### **Trumpet**

Stanley Curtis  
Dennis Ferry

### **Timpani**

Lance Pedigo

### **Harpichord**

Daniel Stipe

### **Organ**

Mary Beth Bennett

### **Rehearsal Accompanist**

Michael Simpson

## SCHOLA CANTORUM

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

### Soprano

Kathryn Clikeman  
Christine Godinez  
Hannah Jacobsen  
Aubrey James  
KyungSun Lee  
Lina Malavé  
Victoria Provost  
Mariela Renquist  
Arielle Siner  
Jennimarie Swegan

### Alto

Hayley Gray-Hoehn  
Sharon Lee  
Destiny Levere  
Britta Loftus  
Kerry McGowan  
Amelia Mitrotz  
Gwen Setterberg  
Erica Trujillo  
Erin Vidlak

### Tenor

Bryan Daunt  
Ryan Foster  
Joe Kelly  
Patrick Murphy  
Matthew Peifer

### Bass

Will Buckley  
Edward Chandler  
Andy Choi  
Nunzio Cicone  
Jared Feinman  
Harry Hoke  
Joseph Kilgallen  
Ben Liu  
Zachary Perry  
Sam Raab  
Isaac Rohrer  
Jackson Taylor  
Adam Uslan  
Greg Zahora



## WOMEN'S CHORALE

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

### Soprano

Taylor Baciocco  
Kristin Beaverson  
Christy Buranaamorn  
Han Gao  
Lauren Hatch  
Natalie Hinshelwood  
Emma Johansson  
Li Li  
Hannah Mills  
Brennan Rankin  
Ashley Ryan  
Sharon Scinicariello

### Alto

Courtney Cooper  
Kaitlyn DeLong  
Jenny Faust  
Rachel Goodgold  
Wenqian Leng  
Emma Leonard  
Ke Ma  
Alexandra Marian  
Kelsey Janik  
Alyssa Ross  
Thais Scott  
Laura Szakmary  
Rosanna Thai  
Sihan Wang  
Ningxi Wei  
Stephanie Zemanek  
Boyi Zhang



# THE SECOND PRESBYTERIAN CHURCH CHOIR

Dr. Jeffrey Riehl, Director of Music  
Mr. Michael Simpson, Organist

## **Soprano**

Cindy Bland  
Laura Anne Brooks  
Molly Carpenter  
Lois Creamer  
Anne Guthmiller\*  
Ann Hart  
Caroline Hillmar  
Willa Jacob\*  
Laura Knouse  
Tracy Leipold  
Elva Mapp  
Kathy Morgan  
Leigh Crank Perry  
Joan Spyhalski  
Erna Gale White

## **Alto**

Barbara Alexander  
Barbara Batson  
Laura Carr\*  
Lisa Emblidge  
Shannon Hooker  
Cherry Peters

Dodie Rossell

## **Tenor**

Milt Bigger  
Jack Brandt  
Karl Corley  
Charley Cooke  
Kevin Divins  
Rob Emblidge  
Anson Matthews\*  
Jeff Wells

## **Bass**

Bob Alexander  
Steve Barkley  
Rich Crom  
Richard Fay  
John Ford\*  
Philip Hart  
Clint Miller\*  
Eric Schellenberger  
Bill Schutt  
Richard Vines

\*denotes section leader

## **ACKNOWLEDGEMENTS**

**Susan Bedell**

orchestra contractor

**The University of Richmond Chapel Guild**

Princess Daniel, president,

for its generous financial support of the quadrennial *Messiah* performances

**The Office of the Chaplaincy**

The Rev. Dr. Craig Kocher, University Chaplain

for support of the choral program and use of the Chapel

**The University of Richmond Cultural Affairs Committee**

Dr. J. David Stevens, chair

**The Department of Music**

Dr. Gene Anderson, acting chair

**Linda Smalley**

Music Department administrative coordinator

for programs and administrative oversight

**The George M. Modlin Center for the Performing Arts**

Deborah Sommers, Esq., Executive Director

**University Facilities and University Services**

**Ray Breakall**

keyboard technician

**Christ Episcopal Church, Charlottesville, Virginia**

for use of its Taylor & Boody portative organ