

ORCHESTRA SEATTLE ■ SEATTLE CHAMBER SINGERS
GEORGE SHANGROW, MUSIC DIRECTOR
2001-2002 SEASON

Messiah

Saturday, December 22, 2001 ■ 7:00 PM

Meany Hall

University of Washington

Catherine Haight, *soprano*
Emily Lunde, *mezzo-soprano*
Stephen Wall, *tenor*
Brian Box, *baritone*

Orchestra Seattle
Seattle Chamber Singers
George Shangrow, *conductor*

GEORGE FRIDERIC HANDEL
1685-1759

Messiah, A Sacred Oratorio

ARR. WOLFGANG AMADÈ MOZART
1756-1791

Part I

INTERMISSION

Part II

INTERMISSION

Part III

Please disconnect signal watches, pagers and cellular telephones. Thank you.
Use of cameras and recording equipment is not permitted in the concert hall.

PROGRAM NOTES

George Frideric Handel was born in Halle, Germany, on February 23, 1685, and died in London on April 14, 1759. He composed Messiah between August 22 and September 14 of 1741. The oratorio was first performed in Dublin on April 13, 1742, under the direction of the composer.

Dr. Charles Burney, an 18th-century English music critic and historian, wrote that Handel's oratorio, *Messiah*, "has been heard in all parts of the kingdom with increasing reverence and delight; it has fed the hungry, clothed the naked, fostered the orphan and enriched succeeding managers of Oratorios more than any single musical production in this or any other country." We believe that your musical experience will be enriched, and that you will hear with special delight tonight's performance of one of the most famous of all musical compositions in its most famous arrangement: that by Wolfgang Amadè Mozart.

George Frideric Handel, renowned in his day as an organist and as a highly prolific writer of Italian operas and English oratorios, was born in Germany in 1685 about a month before J. S. Bach. He received his musical training in Italy, and later became 18th-century England's "national composer." Between February and November 1741, Handel, suffering at the age of 56 from various ailments, both financial and physical, withdrew increasingly from public life. At some point that year, the composer received from the Lord Lieutenant of Ireland and the governors of Dublin's three major charitable institutions an invitation to travel to that city to aid the charities through the performance of his music. Handel was well known in Dublin as a church-music composer, and his works were often played there to benefit charities. It may thus have been this invitation that provided the incentive for Handel to compose "a new sacred Oratorio." In July of 1741, Charles Jennens, who was responsible for the texts of two of Handel's oratorios, *Israel in Egypt* and *Saul*, gave the struggling Handel the libretto of *Messiah*, a compilation of biblical texts from both the Old and New testaments.

On the August 22, Handel began to set Jennens' text to music. He finished the first part of his new oratorio (which deals with the prophecy of Christ's coming and his nativity) in six days, the second part (which tells the story of the world's redemption through Jesus' death and resurrection) in nine days, and the third part (which celebrates the gift of eternal life offered to all through Christ's victory over death) in six more days, with two or three additional days for completing the orchestration. Regarding Handel's state of mind during *Messiah's* composition, biographer Jonathan Keates observes in his 1992 book, *Handel: The Man and Music*, that "etherealized visions of the elderly master refusing food, weeping into the semiquavers and having angelic hallucinations are mostly moonshine." Musician and writer Christopher Hogwood admits that "The turbulent state of Handel's manuscript, the blots, erasures and emendations that litter the page right to the final bars give enough evidence of tempestuous creation to tempt any romantic biographer." Yet there is little doubt, in any event, that this enduring masterpiece, completed in 24 days on September 14, 1741, will remain among the greatest compositional feats in the history of music.

In the autumn of 1741, Handel accepted the invitation to visit Dublin, arriving there on November 18 with the completed score of *Messiah* in his traveling bags, but it was not until April 13, 1742, that the oratorio was premiered. Seven hundred people were able to squeeze into Dublin's Musick Hall in Fishamble-street to hear the work performed by the choirs of Dublin's two

cathedrals (totaling fewer than forty men and boys) and the string band (reinforced occasionally by trumpets and timpani—oboe and bassoon parts were written later), all directed from the keyboard by Handel himself. The work created a sensation: "Words are wanting to express the exquisite Delight it afforded to the admiring crowded Audience," exulted *Faulkner's Journal*. "The Sublime, the Grand, and the Tender, adapted to the most elevated, majestic and moving Words, conspired to transport and charm the ravished Heart and Ear." Handel divided his share of the proceeds (about £400), as did the other performers, among Dublin's three most important charities.

Messiah is unique among Handel's works, being his only biblical oratorio using texts from the New Testament, and his only "Christian-contemplative" oratorio. Although the text is not a dramatic narrative but an epic-lyric poem celebrating Christian redemption, Handel's musical approach in setting Jennens' libretto was decidedly dramatic. The work's three parts recall the three acts of Italian operas, and the oratorio is indeed a piece designed by a seasoned operatic professional to "entertain," in the best sense of the word, listeners in a concert room, not chiefly to instruct or edify a congregation or to be used in any sort of worship setting. Handel synthesizes the best elements of the three musical traditions in which he was steeped: the Italian, the German, and the English. He makes use of Italian forms of musical expression, borrowing, rearranging, and transforming into "duet-choruses" (such as "And he shall purify") some passages from his own Italian love duets. In the "Pastoral Symphony" (entitled *Pifa*) that introduces the shepherds, Handel alludes to the music of the *pifferari*, the country bagpipers who descend the Italian mountains during the Christmas season to play in village streets. Handel employs German musical ideas, particularly in the music describing Jesus' suffering and death, where the jagged dotted rhythms and forceful harmonies have a particularly German expressive quality. In that great "coronation march," the "Hallelujah Chorus," melodic fragments echoing the German chorale "Wachet auf" may be heard in "The kingdom of this world" and in "And he shall reign for ever and ever." Handel's melodic shapes, vocal treatment, grand anthem-like choruses, and text setting display the "English character" that has ensured *Messiah's* unchallenged supremacy in the English choral repertoire. In such arias as "He was despised" and "I know that my Redeemer liveth," for example, the rhythms of the music grow out of the natural speech rhythms of the words, so that the music expresses the text directly and powerfully, and then illustrates it almost visually (e.g., "Every valley shall be exalted," "The people that walked in darkness," and "All we like sheep").

The easy accessibility and glorious variety of the music that results from the confluence of these elements (and which often conceals the exalted art underlying it) has helped to guarantee *Messiah's* survival, through a seeming infinitude of "arrangements" (one of the most popular of which you will hear tonight) and types of presentation, as one of the most widely played and deeply beloved pieces ever composed. As music historian R. A. Streatfield observes, "*Messiah*, if not Handel's greatest work, is undoubtedly the most universal in its appeal" because it continues to sing to "high and low, rich and poor, wise and foolish alike" a magnificent song of salvation, fresh, vital, and full of aesthetic and spiritual grace.

Joannes Chrisostomus Wolfgang Gottlieb Mozart was born in Salzburg on January 27, 1756, and died on December 5, 1791, in Vienna. He began calling himself Wolfgang Amadeo around 1770 and Wolfgang Amadè in 1777. In addition to vocal soloists and chorus, Mozart's version of Handel's Messiah is scored for pairs of flutes (one doubling piccolo), oboes, clarinets, bassoons, horns and trumpets, three trombones, timpani, harpsichord and strings.

Baron Gottfried Van Swieten had, as a diplomat in London during the late 1760s, become an avid fan of Handel's music. Together with other Handel scores, he took a copy of the first edition of the full score of *Messiah*, published in 1767, back to Austria with him. Beginning with Handel's oratorio *Judas Maccabaeus* in 1779, Baron Van Swieten introduced works by Handel into the annual oratorio series given to benefit a Viennese musical charity. For a series of private performances in 1789 to be given in the homes of members of the Viennese court, Baron Van Swieten commissioned Wolfgang Amadè Mozart (who was, three years before his death in 1791, in rather poor physical and financial health) to fill out Handel's accompaniments in *Messiah*, generally omitting the keyboard continuo and replacing the parts that trumpeters of the late 18th century found all but impossible to play.

Van Swieten gave some of the solos to voices other than those that Handel specified. He divided the six solos originally assigned to the tenor, starting with "All they that see Him," between two soprano soloists (there was no alto soloist as such, and Van Swieten reassigned those solos to the second soprano). He allotted the version of "Rejoice greatly" in 4/4 meter to the tenor, and gave "But who may abide" to the bass (this last change, the only one with no precedent in Handel's own practice, became "standard" in ensuing years).

Using the 1767 score and a German translation of the text, Van Swieten had a copyist prepare a score containing Handel's vocal lines, string parts, and dynamic and tempo markings. Mozart added to these his own woodwind, brass, and string parts, and he copied from Handel's first edition score the woodwind or brass parts that he decided to retain. Van Swieten and Mozart removed the chorus "Let all the Angels of God" and the aria "Thou art

gone up on high," and Mozart replaced the aria "If God be for us" with an accompanied recitative that he composed himself. He shortened "The trumpet shall sound" and gave most of the virtuosic trumpet part to a horn. Perhaps most surprisingly, Mozart composed no additional accompaniments at all for quite a few numbers. "He trusted in God," for example, has no added instrumentation.

Mozart probably made his changes for two chief reasons. First, though *Messiah* had been composed less than fifty years earlier, Handel's orchestral style was already considered "old-fashioned" by current Viennese standards of musical taste, and unlike the original version that Handel wrote for the general public, Mozart's arrangement was intended for rather elite listeners. Second, Mozart added his new wind parts to support or replace the continuo organ that would not be available in every house in which Mozart expected his arrangement to be performed.

Mozart's arrangement of *Messiah* was played throughout Vienna during the spring of 1789, since at that time *Messiah* was more closely associated with Easter than with Christmas. It was published by Breitkopf und Härtel in 1803 and became so popular that some upper-class citizens of Handel's adopted hometown of London argued that the oratorio should not be played without Mozart's changes! His work also formed the foundation for most, if not all, further accompaniments added to the oratorio throughout the 19th century. Mozart's autograph score and the original performing materials were found in the mid-1950s, but his arrangement was not put into its original form until 1961.

You will hear tonight a musical work that is in a sense the "joint effort" to two of the world's finest and most famous composers. Thus at this holiday season you are doubly blessed!

The preceding notes are based on those that Teri Noel Towe wrote in 1996 for Alan Blyth's anthology, Choral Music on Records, published by Cambridge University Press, and on those written by Patrick N. Findlay and published in Early Music News, Vol. 11, No.2, December 1999, Southern California Early Music Society.



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LIBRETTO

PART I

Symphony

Accompagnato

Comfort ye, comfort ye my people, saith your God.

Speak ye comfortably to Jerusalem, and cry unto her, that her warfare is accomplished, that her iniquity is pardoned.

The voice of him that crieth in the wilderness: Prepare ye the way of the Lord, make straight in the desert a highway for our God.

Isaiah 40:1-3

Air

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

Isaiah 40:4

Chorus

And the glory of the Lord shall be revealed, and all flesh shall see it together: for the mouth of the Lord hath spoken it.

Isaiah 40:5

Accompagnato

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.

Haggai 2:6-7

The Lord, whom ye 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.

Malachi 3:1

Air

But who may abide the day of His coming, and who shall stand when He appeareth?

For He is like a refiner's fire.

Malachi 3:2

Chorus

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

Malachi 3:3

Recitative

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

Isaiah 7:14

Air and Chorus

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!

Isaiah 40:9

Arise, shine; for thy light is come, and the glory of the Lord is risen upon thee.

Isaiah 60:1

Accompagnato

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.

Isaiah 60:2-3

Air

The people that walked in darkness have seen a great light: they that dwell in the land of the shadow of death, upon them hath the light shined.

Isaiah 9:2

Chorus

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, Counsellor, The mighty God, The everlasting Father, The Prince of Peace.

Isaiah 9:6

Pifa (Pastoral Symphony)

Recitative – Accompagnato

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.

Luke 2:8-9

Recitative

And the angel said unto them, Fear not: for, behold, I bring you good tidings of great joy, which shall be to all people.

For unto you is born this day in the city of David a Savior, which is Christ the Lord.

Luke 2:10-11

Accompagnato

And suddenly there was with the angel a multitude of the heavenly host, praising God, and saying:

Luke 2:13

Chorus

Glory to God in the highest, and peace on earth, good will toward men!

Luke 2:14

Air

Rejoice greatly, O daughter of Zion; shout, O daughter of Jerusalem: behold, thy King cometh unto thee.

He is the righteous Savior and He shall speak peace unto the heathen.

Zechariah 9:9-10

Recitative

Then shall the eyes of the blind be opened, and the ears of the deaf be unstopped.

Then shall the lame man leap as an hart, and the tongue of the dumb shall sing.

Isaiah 35:5-6

Air

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

Isaiah 40:11

Come unto Him, all ye that labor and are heavy laden, and He will give you rest.

Take His yoke upon you, and learn of Him; for He is meek and lowly of heart: and ye shall find rest unto your souls.

Matthew 11:28-29

Chorus

His yoke is easy, His burthen is light.

Matthew 11:30

PART II

Chorus

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

John 1:29

Air

He was despised and rejected of men; a man of sorrows,
and acquainted with grief.

Isaiah 53:3

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.

Isaiah 50:6

Chorus

Surely He hath 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.

Isaiah 53:4-5

Chorus

And with His stripes we are healed.

Isaiah 53:5

Chorus

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.

Isaiah 53:6

Accompagnato

All they that see Him, laugh Him to scorn: they shoot out
their lips, and shake their heads, saying,

Psalms 22:7

Chorus

He trusted in God that He would deliver Him:
let Him deliver Him, if He delight in Him.

Psalms 22:8

Accompagnato

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.

Psalms 69:20

Arioso

Behold, and see if there be any sorrow like unto His sorrow.

Lamentations 1:12

Accompagnato

He was cut off out of the land of the living:
for the transgressions of Thy people was He stricken.

Isaiah 53:8

Air

But Thou didst not leave His soul in hell;
nor didst Thou suffer Thy Holy One to see corruption.

Psalms 16:10

Recitative

Unto which of the angels said He at any time, Thou art My Son,
this day have I begotten Thee?

Hebrews 1:5

Chorus

The Lord gave the word: great was the company
of the preachers.

Psalms 68:11

Air

How beautiful are the feet of them that preach the gospel of
peace, and bring glad tidings of good things!

Romans 10:15

Chorus

Their sound is gone out into all lands, and their words
unto the ends of the world.

Romans 10:18

Air

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 against His anointed.

Psalms 2:1-2

Chorus

Let us break their bonds asunder, and cast away
their yokes from us.

Psalms 2:3

Recitative

He that dwelleth in heaven shall laugh them to scorn:
the Lord shall have them in derision.

Psalms 2:4

Air

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

Psalms 2:9

Chorus

Hallelujah, for the Lord God Omnipotent reigneth, Hallelujah!

Revelation 19:6

The Kingdom of this world is become the Kingdom of our Lord,
and of His Christ; and He shall reign for ever and ever, Hallelujah!

Revelation 11:15

King of Kings, and Lord of Lords, and He shall reign
for ever and ever, Hallelujah!

Revelation 19:16

PART III

Air

I know that my Redeemer liveth,
and that He shall stand at the latter day upon the earth:

And though worms destroy this body,
yet in my flesh shall I see God.

Job 19:25-26

For now is Christ risen from the dead,
the first fruits of them that sleep.

1 Corinthians 15:20

Chorus

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.

1 Corinthians 15:21-22

Accompagnato

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.

1 Corinthians 15:51-52

Air

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.

1 Corinthians 15:52-53

Recitative

Then shall be brought to pass the saying that is written,
Death is swallowed up in victory.

1 Corinthians 15:54

Duet

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.

1 Corinthians 15:55-56

Chorus

But thanks be to God, who giveth us
the victory through our Lord Jesus Christ.

1 Corinthians 15:57

Accompagnato

If God be for us, who can be against us?

Romans 8:31

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.

Romans 8:33-34

Chorus

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.

Revelation 5:12-14

ORCHESTRA SEATTLE

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* *principal*

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Greg Canova
Steve Carl
Andrew Danilcik
Douglas Durasoff
Marc Fitchette
Patrick McDonald
Dennis Moore
John Stenseth
Richard Wyckoff

SOLO ARTISTS

A native of Washington, baritone **Brian Box** received his Master's degree in vocal performance from Western Washington University in 1985. Mr. Box performs frequently with many Northwest ensembles, including OSSCS, Seattle Choral Company, Seattle Pro Musica, Bellevue Chamber Chorus, and Choir of the Sound. He has also performed with Rudolf Nureyev, singing Mahler's *Songs of a Wayfarer* to Mr. Nureyev's dance. Mr. Box has collaborated with OSSCS in such works as Bach's *St. Matthew Passion*, *St. John Passion*, and Christmas Oratorio, the world premieres of Huntley Beyer's *St. Mark Passion* and *The Mass of Life and Death*, and is featured on their recording of Handel's *Messiah*. The regional winner of San Francisco Opera's 1988 Merola Opera Program, he made his Seattle Opera debut as the Corporal in Donizetti's *Daughter of the Regiment*. For Tacoma Opera, Mr. Box created the role of Franz in the world premiere of Carol Sams' *The Pied Piper of Hamelin*. He has also performed extensively with Seattle Opera's Education Program and Northwest Operas in the Schools. Later this season Mr. Box will join OSSCS for performances of Handel's *Israel in Egypt* and Beethoven's *Missa solemnis*.

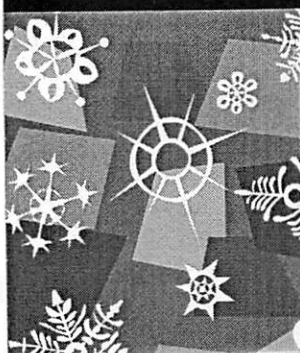
Soprano **Catherine Haight** is well known to Seattle audiences for her performances of Baroque music. She is an accomplished performer of the oratorio repertoire, including all of the major works of Handel and Bach, as well as works by Vivaldi, Purcell, Mozart, Haydn, Beethoven, Brahms and others. For the past five years, Ms. Haight has been a guest soloist with the Pacific Northwest Ballet in their acclaimed production of *Carmina Burana*. She traveled with them to Australia to perform as part of the Melbourne Festival in 1995, and to the Kennedy Center for three performances in 1996. Her recent recordings include: Mendelssohn's *Lobgesang* with Philharmonia Northwest; Orff's *Carmina Burana* with the Seattle Choral Company; and Handel's *Messiah* with Orchestra Seattle and the Seattle Chamber Singers.

One of the Pacific Northwest's premier mezzo-sopranos, **Emily Lunde** is a Seattle native who has sung extensively with many of the area's finest ensembles, including the Seattle Symphony, OSSCS, Northwest Sinfonietta, Seattle Choral Company, Choir of the Sound, Everett Symphony and Walla Walla Symphony. Ms. Lunde also performs regularly with the Pacific Northwest Ballet in their productions of *The Nutcracker* and *A Midsummer Night's Dream*. Her repertoire runs the gamut from early music to classical and contemporary works. She has a special affinity for music of the Baroque period, having performed both of the great Bach passions as well as many of Handel's oratorios, including *Messiah*, which she has recorded with OSSCS. Ms. Lunde has been featured at Benaroya Hall in performances of Maurice Ravel's *Shéhérazade*, Bach's *St. Matthew Passion*, and Mendelssohn's *Elijah* with OSSCS, and in a concert performance of Deems Taylor's opera *Peter Ibbetson* with the Seattle Symphony. Later this season Ms. Lunde will join OSSCS for performances of Handel's *Israel in Egypt* and Beethoven's *Missa solemnis*.

Tenor **Stephen Wall** has appeared frequently with Orchestra Seattle and the Seattle Chamber Singers since 1985. He has been featured in leading and supporting roles with Seattle Opera, Portland Opera, Utah Festival Opera, and Tacoma Opera, and has soloed with the symphonies of Seattle, Vancouver, Spokane, Everett, Bellevue, Yakima, Pendleton, Great Falls and Sapporo (Japan). Mr. Wall appears on the OSSCS recording of Handel's *Messiah*. In January of 2000, he appeared in a supporting role in Seattle Opera's performances of *Boris Godunov*. Later this season Mr. Wall will join OSSCS for a performance of Beethoven's *Missa solemnis* at Benaroya Hall on May 19.

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