

# MESSIAH

*George Frideric Handel*



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Saint Thomas Choir School

TUESDAY, DECEMBER 7, 2021 AT 7:30 PM

THURSDAY, DECEMBER 9, 2021 AT 7:30 PM

# MESSIAH

A SACRED ORATORIO

BY

GEORGE FRIDERIC HANDEL

(1685–1759)

THE SAINT THOMAS CHOIR

OF MEN AND BOYS

with

NEW YORK BAROQUE INCORPORATED

SOLOISTS

Sarah Brailey, *soprano*

Kirsten Sollek, *contralto*

Rufus Müller, *tenor*

David John Pike, *bass*

Jeremy Filsell, *conductor*

*The Nancy B. and John B. Hoffmann Organist  
and Director of Music*



## A MUSICAL JOURNEY

**H**andel's *Messiah* is arguably the most widely shared musical experience in our culture. Each year the oratorio is sung by tens and perhaps hundreds of thousands of people in choirs and choral societies across the globe. The "Hallelujah" chorus elicits a level of recognition and emotional response achieved otherwise perhaps only by the opening bars of Beethoven's *Symphony No. 5*. No other composition is so generally familiar or so well loved.

Although Handel conceived and executed *Messiah* in a remarkably short time, the circumstances that brought him to do so require an overview of the composer's activities in England. From early in his career Handel was drawn to the theater. His first trip to London in 1710–11 was occasioned by the fact that opera, which at the time meant Italian opera, was becoming a fashionable entertainment among the English nobility. Handel, although German by birth, had mastered the conventions of this genre during a four-year stay in Italy, and during his first English visit he scored a sensational success with his opera *Rinaldo*. Its enthusiastic reception— and profit at the box office, for Handel was as much an entrepreneur as an artist in the opera house—enticed him to return in 1712, this time, as it turned out, to stay more or less permanently.

Further operatic triumphs followed for Handel, as did some failures also, and for the next quarter of a century opera remained the composer's principal concern. But by the late 1720s the English aristocracy, which had provided the audience for opera, started to tire of the contrived plots and outlandish theatricality that characterized the genre at the time. As patronage dwindled through the middle of the next decade, Handel began to offer a new type of work, the oratorio. This was less costly than opera to present, yet it held at least potential appeal for a broader audience drawn from the rising English middle class. Scored for solo voices, chorus, and orchestra, Handel's oratorios recounted classical legends and Old Testament stories, the latter told either through extracts from the Scriptures or in verses by contemporary poets. (*Samson*, the oratorio Handel composed immediately after *Messiah*, for example, is based loosely on a poem by John Milton.)

Handel's oratorio presentations—which generally occurred during Lent, when the opera houses were closed, grew increasingly frequent during the 1730s, though the composer could not bring himself to abandon the theater altogether. But as attendance at his operas continued to shrink, so did his bank balance. In 1737, both companies that had been presenting operas in

London collapsed in financial ruin. Handel spent the next four years trying with mixed success to establish a dependable audience for his oratorios, and with virtually no success to revive the aristocracy's operatic appetite. By 1741, the composer, by then practically an English institution, was rumored to be preparing to return to the continent.

But his departure, if it was indeed planned, was forestalled by a fortuitous development. Through the office of the King's governor in Ireland, Handel received an invitation to present a series of concerts in Dublin during the coming season. This offer was extended by several musical societies in the Irish capital, which in those days existed for the dual purpose of organizing the city's concert life and raising funds for charitable purposes. Handel was already known for his generous support of several relief organizations, most famously the Foundling Hospital in London. It was understood that in Dublin he would donate his services for certain benefit concerts, whereas the proceeds of other performances would accrue to him.

This unexpected opportunity spurred Handel to composition, the subject of his efforts being a new oratorio text recently compiled for him by Charles Jennens. Jennens, who had already fashioned the librettos for two of Handel's earlier oratorios, based the new text entirely on selections from Scripture. But *Messiah*, as Jennens called the work, was unlike any of Handel's other biblical oratorios. Among other novelties, its subject was nothing less than the story of Christ, a tale previously thought too sacred for a genre so close to the theater as oratorio. (The words theatrical and profane were then essentially synonymous in many quarters, a notion that later would cause Handel a good deal of difficulty when he tried to introduce *Messiah* to London.)

After Handel's death, the story arose that he had been seized by a kind of divine rapture while setting the text ("I did see all of heaven open before mine eyes"). Certainly, he must have worked at a high level of inspiration, for he began the score on August 22, 1741 and finished it 24 days later, on September 12. Even knowing that he habitually composed rapidly, and allowing that certain passages were taken from other works, this seems an astonishing achievement.

In November, Handel arrived in Dublin, the score of *Messiah* in his trunk. After presiding at a well-attended charity event, he quickly scheduled a set of six concerts of his own. These presentations proved so successful that he booked another series in the early months of 1742. All the while he held his new oratorio in reserve. Finally, in the spring, a Dublin newspaper announced:

*For the relief of the prisoners in the several Gaols, and for the support of Mercer's Hospital in Stephen's Street, and of the Charitable Infirmary . . . [there] will be performed at the Musick Hall in Fishamble Street, Mr. Handel's new Grand Oratorio, call'd the MESSIAH. . . .*

The first performance took place on the morning of April 13. The Dublin Journal reported that "the best Judges allowed it to be the most finished piece of Musick. Words are wanting to express the exquisite Delight it afforded to the admiring crouded Audience" [sic]. (As an aside, for the following performances, gentlemen in the audience were asked not to wear swords, nor ladies hooped skirts, in order to conserve space for the crowds!)

Despite the warm reception his oratorio enjoyed in Dublin, Handel was wary of presenting it in London. When he first did so, in March of 1743, he even omitted the work's title from the program, calling it only "A New Sacred Oratorio," evidently from fear of incurring the wrath of more pious elements of the community. This concern was not groundless, for strong protests were indeed lodged against the presentation in the concert hall of so sacred a subject as the birth, death, and resurrection of Christ. A long letter published in one of London's newspapers complained that if an oratorio

*is not performed as an Act of Religion, but for Diversion and Amusement only (and indeed I believe that few or none go to an Oratorio out of Devotion) what a Prophanation of God's Name and Word is this to make so light Use of them?*

At first these objections restrained both Handel's willingness to offer the work again and the public's acceptance of it. But the composer finally trumped his zealous critics. Beginning in 1750, he led annual performances of the oratorio for the benefit of the Foundling Hospital, of which he had recently been made a trustee. The self-evident generosity of this gesture won Handel general admiration and secured for Messiah a position of esteem and affection that continued to grow steadily during the coming century and more.

The musical riches of Handel's score are too numerous and familiar to discuss in detail here. Its overture is one of the composer's finest. The arias, as has been frequently observed, are close in style to those of his operas. They evince a fine feel for the dramatic nuances of the text, Handel's sympathetic treatment of the verses extending even to pictorial figuration depicting the flight of angels, the shaking of all nations, and more. But above all, it is the great choral movements that make Messiah so stirring. The famous story of how King George II rose to his feet in admiration during the "Hallelujah" cho-

rus, prompting those present and generations since to do likewise, is one testament to their power. But majestic expression of praise is by no means their only function. Handel's choruses prove equally adept at conveying sorrow "Surely He has borne our grief" and intimate joy "For unto us a child is born."

In *Messiah*, Handel's intent was neither to preach nor to provide a vehicle for ritualized worship, but rather to draw his listeners into a story whose rich spiritual, emotional, and poetic content lends it universal significance. An innately dramatic composer, he intuitively felt that by fusing music with drama, as *Messiah* does in a special context, he could reach the widest possible audience. That the oratorio continues to move and inspire so many listeners affirms his judgment. In the composer's own words

*"I should be sorry if I only entertained them; I wished to make them better."*

John Scott



### SARAH BRAILEY – *Soprano*

Hailed by *The New York Times* for her “radiant, liquid tone,” and “exquisitely phrased” singing and by *Opera UK* for “a sound of remarkable purity,” soprano Sarah Brailey enjoys a career that resists specialization. She has sung Handel’s *Messiah* with The Saint Paul Chamber Orchestra; recorded cello and vocal soundscapes for the *Fog x FLO* public art installation in Boston’s Emerald Necklace; and performed with Kanye West and alternative-classical vocal band Roomful of Teeth at the Hollywood Bowl. Recent highlights include serenading the Mona Lisa at the Louvre Museum with John Zorn’s *Madrigals*, singing Barber’s *Knoxville: Summer of 1915* with the Colorado Symphony, and recording *The Soul* in the world premiere recording of Dame Ethel Smyth’s *The Prison*, for which she received a 2021 GRAMMY for Best Classical Solo Vocal Album.

Sarah is a member of Beyond Artists, a coalition of artists that donates a percentage of their concert fee to organizations they care about. Her designated organizations include NRDC, Friends of the Boundary Waters Wilderness, and the Animal Welfare Institute. Sarah is a co-founder of Just Bach, a monthly concert series in Madison, Wisconsin, the Artistic Director of the Handel Aria Competition, and the Director of Vocal Studies at the University of Chicago.

### KIRSTEN SOLLEK – *Contralto*

Kirsten Sollek has been called “. . . an appealingly rich alto” and “. . . true contralto” by *The New York Times*, and a singer with “elemental tone quality” by *The Philadelphia Inquirer*. Concert highlights include Pierre Boulez’s *Le Marteau Sans Maître* with Novus New York at Trinity Wall Street, Bach’s *Magnificat* with Musica Angelica Baroque in Los Angeles, Handel’s *Dixit Dominus* with Saint Thomas 5th Avenue, Handel’s *Resurrezione* with the Helicon Foundation, Mahler’s *Third Symphony* with Kevin Noe and the MSU Symphony Orchestra, and Vivaldi’s *Stabat Mater* and Duruflé’s *Requiem* with Great Music in a Great Space, and Brahms’s *Alto Rhapsody* with the String Orchestra of Brooklyn. She has been a featured soloist with Bach Collegium Japan, the Chamber Orchestra of Philadelphia, Seattle Baroque Orchestra, Tafelmusik, Kansas City Symphony, Minnesota Orchestra, Rochester Philharmonic, Virginia Symphony, and the Pacific Symphony.

In the fall of 2019 Ms. Sollek appeared in the role of *Woman* (written for her) in the premiere of Hannah Lash’s opera *Desire* at the Miller Theatre in NYC. Other opera credits include the role of Rinaldo (cover) in Handel’s *Rinaldo* for the Glyndebourne Festival, Rosmira in Handel’s *Partenope* with Boston

Baroque, Bradamante in Handel's *Alcina* with Teatro Municipal de Santiago in Chile, Mamma Lucia in Mascagni's *Cavalleria Rusticana* with the String Orchestra of Brooklyn, and Lucretia in Britten's *The Rape of Lucretia* with the Eastman Opera Theatre.

In the field of contemporary music, she has worked extensively with composer John Zorn, premiering his music in the US, Europe, Australia, and Israel. She appeared as the Death Knight in Amy Beth Kirsten's *Quixote*, premiered at Montclair State University's Peak Performances in 2017. Ms. Sollek is featured in the role of The Dying Cow in Lisa Bielawa's serial video opera *Vireo: The Spiritual Biography of a Witch's Accuser*. Ms. Sollek was a guest artist at the 2017 Bang on a Can residency at Mass MoCA, coaching and singing with the vocal fellows. She has collaborated frequently with groups such as Alarm Will Sound, Ensemble Signal, ICE, Meridionalis, and Juilliard's AXIOM. She has recorded Reich's *The Desert Music* and *Tehillim* with Alarm Will Sound for Cantaloupe, and *Music for 18 Musicians* with Ensemble Signal for Harmonia Mundi.

Upcoming in 2021-2022, Ms. Sollek is featured with Trio Triumphatrix in a digital presentation of *ASTRONAUTICA: Voices of Women in Space*, Boulez' *Le Marteau Sans Maître* with Ensemble Sans Maître at the New School, and John Zorn's *Shir Hashirim* and *Holy Visions* as a part of the Elbphilharmonie's REFLEKTOR festival in Hamburg, Germany.

#### RUFUS MÜLLER – tenor

English-German tenor Rufus Müller was acclaimed by The New York Times following a performance in Carnegie Hall as “. . . easily the best tenor I have heard in a live Messiah.” He is a leading Evangelist in Bach's Passions and his unique, dramatic interpretation of this role has confirmed his status as one of the world's most sought-after performers (“. . . a sensational Evangelist” – NY Times). He gave the world premiere of Jonathan Miller's acclaimed production of the St Matthew Passion, which he also recorded for United and broadcast on BBC TV; he repeated his performance in three revivals of the production at the Brooklyn Academy of Music in New York.

In demand for oratorio and opera, Rufus Müller has worked with many leading conductors including Franz Welser-Möst, Sir John Eliot Gardiner, Sir Roger Norrington, John Nelson, Ivor Bolton, Richard Hickox, Nicholas McGegan, Gustav Leonhardt, Frans Brüggen, Trevor Pinnock, Philippe Herreweghe, Joshua Rifkin, Andrew Parrott, Nicholas Kraemer and Ivan Fischer. He has given solo recitals in the Wigmore Hall in London as well as for BBC Radio, and in Munich,

Frankfurt, Tokyo, Barcelona, Madrid, Utrecht, Paris, Salzburg and New York. Rufus has had a regular partnership with pianist Maria João Pires with whom he has performed in Spain, Portugal, Germany, Ireland, Japan and the UK, notably in a three-concert Schubertiade in Spain and London's Wigmore Hall.

Rufus Müller's numerous performances as the Evangelist include London, New York, Lucerne, Munich, Toronto, Calgary, Birmingham, Göteborg, Stockholm, Copenhagen, Dortmund, Bordeaux, Washington DC. His many performances of Messiah include regular appearances at Carnegie Hall in New York, a televised tour in Spain with Trevor Pinnock and the English Concert, as well as performances in Canada, Denmark, Japan, Norway, Sweden and the UK. Numerous other concert engagements have included Bach Cantatas with John Eliot Gardiner in London, works by Bach and Handel with the Philharmonia Baroque Orchestra and Nicholas McGegan in San Francisco, a European tour of Casals' *El Pessebre* with the Berlin Symphony Orchestra, Bach's *Magnificat* at the BBC Proms, Finzi's *Dies Natalis* with the Orchestra della Svizzera Italiana, Britten's *Serenade* in Toronto and Düsseldorf, and Beethoven's Ninth Symphony in Stockholm and Toronto.

Rufus was born in Kent, England and was a choral scholar at New College, Oxford. He studied in New York with the late Thomas LoMonaco. In 1985 he won first prize in the English Song Award in Brighton, and in 1999 was a prize winner in the Oratorio Society of New York Singing Competition. He is Associate Professor of Music at Bard College, New York.

#### DAVID JOHN PIKE – *bass*

Canadian baritone David John Pike has a widely varied repertoire ranging from early music, oratorio, song recital, opera and contemporary works. Operatic roles have included Marcello and Schaunard in *La Bohème* (Bamberg), Curio in Handel's *Giulio Cesare* (Glyndebourne, cover) *Don Giovanni* (Luxembourg), Emirenus in *Otto* by Telemann/Handel (Magdeburg), Scarpia in *Tosca* (Pacific Opera Victoria) and Luna in *il Trovatore* (Scottish Opera, cover). In concert, recent projects include recitals with the celebrated Gryphon Trio, Fauré *Requiem* with the Vancouver Symphony, *Matthäus-Passion* with Potsdammer Cammermusik, *Messiah* under the late John Scott at St. Thomas' Fifth Avenue, New York and at Gloucester Cathedral, Bach *St. John Passion* at York Cathedral, Martinu's *Epic of Gilgamesh* and Vaughan Williams' *A Sea Symphony* at the Grant Park Festival, Chicago, a BBC Shakespeare live broadcast from Stratford-upon-Avon with actor David Suchet, opera galas with l'Orchestre phil-

harmonique du Luxembourg, world premiers of Canadian composer Andrew Ager's *The Unknown Soldier*, recital tours in Canada and Europe with pianists Matthew Larkin and Iain Burnside, a premier of American composer Kerry Turner's *The Ballad of Annabel Lee*, English song projects with the Orchestra of the Swan at the English Music Festival, a gala concert marking the 500<sup>th</sup> anniversary of the Reformation in the *Konstantin-Basilika* in Trier, Germany, Bach *B-Minor mass* and Brahms *Requiem* at Magdeburg Cathedral and Duruflé *Requiem* with the Oratorio Society of New York, and Bruckner *Te Deum* and commissioned works with the Hong Kong Bach Choir. Current projects include Beethoven 9 and *Carmina Burana* at la Philharmonie Luxembourg, *Messiah* in Toronto and Magdeburg, Bach B minor mass in Ottawa, Bach cantatas in Leipzig, recitals for the American Beethoven Society at San José University and at St. John-the-Divine, New York, and Beethoven *Missa solemnis* at the Marvão International Music Festival.

His latest recording, the much-awaited *Mahler Orchestral Songs: the Organ Transcriptions* with organist David Briggs, was released recently on Analekta. Writing about his previous Analekta album, *Immortal and Beloved*, a collaboration with the Gryphon Trio, featuring Beethoven's *An die ferne Geliebte* and songs by James Wright, Frédéric Cardin of Radio-Canada compared Pike's performance with those of Christian Gerhaher and Matthias Goerne. *Whither must I wander?*, his début disc on Signum Records, a recital of English songs by Vaughan Williams, Quilter and Finzi, earned a five-star review in BBC Music Magazine, was nominated for the International Classical Music Awards and for Recording of the Year by MusicWeb International.

David studied with William Perry at the Royal Conservatory of Music, Toronto, under Theresa Goble at the Guildhall School of Music and Drama, London and privately with American bass Daniel Lewis Williams in Germany. He has worked with Sherill Milnes, Ian Bostridge, Gerald Finley and Metropolitan Opera assistant conductor Joan Dornemann. David lives with his family on the Luxembourg Moselle.

#### JEREMY FILSELL – *Conductor*

As a U.S. Citizen and a British Citizen, Jeremy is uniquely placed to lead the Saint Thomas Choir of Men and Boys, which owes much of its existence to the great English choral tradition since T. Tertius Noble was invited to found the Saint Thomas Choir School in 1919.

Jeremy Filsell has been hailed as one of only a few virtuoso performers as

both pianist and organist. He has appeared as a solo pianist in Russia, Scandinavia, New Zealand and throughout the USA and UK. His concerto repertoire encompasses Bach, Mozart and Beethoven through to Shostakovich, John Ireland and Rachmaninov. He has recorded the solo piano music of Herbert Howells, Bernard Stevens, Eugene Goossens and Johann Eschmann and recently released were discs of Litaize's organ music, Rachmaninov's first and second piano concertos and two of French *Mélodies* accompanying Michael Bundy (baritone). Jeremy is on the international roster of Steinway Piano Artists and has recorded for BBC Radio 3, USA, and Scandinavian radio networks in solo and concerto roles.

His discography comprises more than 35 solo recordings. Gramophone magazine commented on the series of 12 CDs comprising the première recordings of Marcel Dupré's complete organ works for Guild that it was 'one of the greatest achievements in organ recording'. In 2005, Signum released a 3-disc set of the six organ symphonies of Louis Vierne, recorded on the 1890 Cavaillé-Coll organ in St. Ouen, Rouen, BBC Radio 3's Discs of the Week.

He has taught at universities, summer schools, and conventions in both the UK and USA and has served on international competition juries in England and Switzerland. Recent solo engagements have taken him across the USA and UK and to Germany, France, Finland, Sweden, Norway, Australia and New Zealand. In North America, he concertizes under the auspices of Philip Truckenbrod Concert Artists.

Brought up as a chorister in Coventry, England, Jeremy Filsell was charged with the direction of a men & boys choir there while still a High School student. Studying with Nicolas Kynaston and Daniel Roth, he read for a first degree as Organ Scholar of Keble College, Oxford University before completing graduate studies in piano at the Royal College of Music in London and gaining a PhD in Musicology at Birmingham Conservatoire/BCU for research on aesthetic and interpretative issues in the music of Marcel Dupré.

Jeremy was formerly Assistant Organist of Ely Cathedral, Director of Music at St. Luke's Chelsea and, before moving to the USA in 2008, held Academic and Performance lectureships at the Royal Academy of Music in London and the Royal Northern College of Music in Manchester, and was a lay clerk in the Queen's choir at St. George's Chapel, Windsor Castle. Immediately before coming to Saint Thomas, he was Artist in Residence at Washington National Cathedral, Director of Music at the Church of the Epiphany in Washington DC, and Professor of Organ at Peabody Conservatory in Baltimore, MD.

## THE SAINT THOMAS CHOIR OF MEN AND BOYS

**T**HE SAINT THOMAS CHOIR OF MEN AND BOYS is considered to be the leading ensemble of its kind in the Anglican choral tradition in the United States. While its primary *raison d'être* is to sing five choral services each week, the Choir also performs regularly with Orchestra of St. Luke's and New York Baroque Incorporated as part of Saint Thomas Choir concert series. Live webcasts of choral services and further information concerning recordings, tours, and concerts given by the Choir can be found at [www.SaintThomasChurch.org](http://www.SaintThomasChurch.org).

Over recent years, the Choir has toured throughout the U.S., Europe and Scandinavia with performances at Westminster Abbey and St. Paul's Cathedral in London, King's College, Cambridge, Windsor, Edinburgh, St. Albans, the Aldeburgh Festival and the Vatican. In 2012, the Boys of the Choir traveled to Dresden to give the premiere of Lera Auerbach's *Dresden Requiem* with the Dresden Staatskapelle in the Frauenkirche and Semper Oper and the full choir performed later that year in the Thomaskirche at the Leipzig *BachFest*. Domestically, the Choir has appeared often at National AGO Conventions.

The boy choristers make frequent appearances on local and national television programs, such as the TODAY program, and the classical music radio station WQXR. They have sung with Sting at the tree lighting ceremony in Rockefeller Center, performed at the new Steinway Piano Hall on 6<sup>th</sup> Avenue, and in 2019 they appeared as the opening act at the Radio City Music Hall Christmas Spectacular.

Besides the annual performances of Handel's *Messiah*, the choir's concerts at Saint Thomas Church have included presentations of the Fauré, Duruflé, and Mozart Requiems, the J.S. Bach *Passions*, the *Mass in B Minor*; Handel's *Israel in Egypt*, and James MacMillan's *Seven Last Words from the Cross*. The choir has given the U.S. premieres of works by John Tavener and Nico Muhly, and in recent times has commissioned new choral music by Julian Wachner and Francis Pott. In 2016, a concert in memory of former Director of Music John Scott was performed with Orchestra of St. Luke's under the direction of Sir Simon Rattle.

The choir has made many commercial recordings under successive Directors of Music, Gerre Hancock and John Scott, and most recently did so under the direction of Jeremy Filsell: *The Music of Gerre Hancock*, an album of music indelibly associated with Saint Thomas Church. In 2022, the choir will mark the 400<sup>th</sup> anniversary of the death of William Byrd by recording the Byrd Propers for the feast of Corpus Christi, within the recreation of the pre-Reformation Sarum Rite Mass.

The Gentlemen of the Saint Thomas Choir are all professional singers, and the Boy Choristers all attend the Saint Thomas Choir School, instituted in 1919; nowadays the only remaining educational establishment of its type in the US. The Saint Thomas Choir of Men and Boys is represented by Karen McFarlane Artists, Inc.

## THE SAINT THOMAS CHOIR SCHOOL

Founded in 1919, the Saint Thomas Choir School is the only boarding school solely for choristers in the United States, and one of only three schools of its type remaining in the world today. The Choir School offers a challenging pre-preparatory curriculum, interscholastic sports and musical training for boys in grades three through eight. Following graduation, boys move on to highly competitive independent boarding and day schools across the country.

The Saint Thomas Choir School is committed to training and educating talented musicians without regard to religious, economic, or social background. Generous financial aid is available to all successful applicants. Inquiries from interested families are sought throughout the year.

Do you know a boy who loves music? We want to hear from you at [admissions@choirschool.org](mailto:admissions@choirschool.org). To learn more about the exceptional opportunity provided by a Choir School education, consult our website: [www.choirschool.org](http://www.choirschool.org).

### THE SAINT THOMAS CHOIR OF MEN AND BOYS

TREBLE	Francis Segger <sup>1</sup>	Christopher Trueblood
Luke Allman		Charles Perry Sprawls
Harrison Bieschke	ALTO	
David Conrado	Eric Brenner	ACOLYTES
Avery Donaldson	Padraic Costello	<i>(singing with the Gentlemen of the Choir)</i>
Rocco Halvey	Tomás Cruz	Wells Alling Graney <sup>4</sup>
William Hanoian	Jonathan May	Max Sauberg <sup>3</sup>
Grayson Hochenberg		Mich Shemezwa
Elias Jeon <sup>7</sup>	TENOR	
Nathan Kim	Lawrence Jones	PROBATIONERS
Constantin Lafourcade	Chad Kranak	Bakore Camara
William Lee <sup>6</sup>	Alex Longnecker	Daniel Conrado
Fernando Morel <sup>2</sup>	John Ramseyer	Dany Intsinzi
Nathan Moreno <sup>5</sup>		Arthur Li
Henry Park	BASS	Jeffrey Liu
Jovon Patrick-Bernard	Benjamin Howard	Fletcher Mazaheri
William Petretta	Brian Mummert	

<sup>1</sup>The John. G. Scott Memorial Choristership

<sup>2</sup>The Richard Heschke Choristership

<sup>3</sup>The Francis S. Falconer Choristership

<sup>4</sup>The T. Tertius Noble Centennial Choristership

<sup>5</sup>The Ogden Northrup Lewis, Jr. Choristership

<sup>6</sup>The James Tuohy MD Choristership

<sup>7</sup>The William C. Stubing and Ronald L. Thomas Choristership

## NEW YORK BAROQUE INCORPORATED

**H**AILED as “truly excellent” and “studded with stars in the making” (New York Times), New York Baroque Incorporated (NYBI) is a conductorless orchestra of period instruments in New York City, bringing vital, informed, and fresh performances of a wide range of 17th and 18th-century repertoire, as well as creating a vibrant landscape for collaborations between historical performance and living composers. NYBI has collaborated with renowned soloists including Richard Egarr, Vivica Genaux, Monica Huggett, and has performed at Carnegie Hall, the Metropolitan Museum of Art, and Spoleto Festival USA. Striving to make period instruments a living art form, NYBI has premiered works by Nico Muhly, Hollis Taylor, and Huang Ruo. The orchestra also dedicates itself to bring to life unknown works of the Baroque, and has revived and presented modern-day premieres of Cavalli’s *Veremonda* (1652), Aliotti’s *Santa Rosalia* (1687) and Seckendorff’s *Proserpina* (1777).

WEN YANG – *Artistic Director*

Wen Yang plays double bass and viola da gamba, and has earned praise both for her “angelically played” solos (Charleston Today) and for “knocking people off their seats” (Sarasota Herald-Tribune). She enjoys being a freelance musician, and has performed with musicians including William Christie, Jordi Savall, Masaaki Suzuki, Monica Huggett, Ton Koopman, and Richard Egarr.

An alum of The Juilliard School and Yale School of Music, Wen studied viola da gamba with Sarah Cunningham, and double bass with Don Palma, Timothy Cobb and Robert Nairn. She can also be found cooking, and living in New York City with her husband, cellist Ezra Seltzer, daughter, Mara Pepper Yang and two tuxedo cats, Ollie and Mimi.



## NEW YORK BAROQUE INCORPORATED

### VIOLIN I

Beth Wenstrom  
*Concertmaster*  
Isabelle Seula Lee  
Shelby Yamin

### VIOLIN II

Karen Dekker  
Francis Liu  
Edson Scheid

### VIOLA

Kyle Miller  
Alissa Smith

### CELLO

Keiran Campbell  
Ezra Seltzer  
Matt Zucker

### BASS

Wen Yang

### OBOE

Pablo O'Connell  
Gaia Saetermoe-Howard

### BASSOON

Benjamin Matus  
Joseph Jones

### CONTRABASSOON

Damian Primis

### NATURAL TRUMPET

Maximilian Morel  
Erik Larsen

### TYMPANI

Daniel Mallon

### HARPSICHORD

Jeremy Filsell  
*Organist and Director of  
Music, Saint Thomas Church*

### ORGAN

Martha J. Dodge Continuo Organ  
Nicolas Haigh  
*Associate Organist, Saint  
Thomas Church*

# MESSIAH

## PART THE FIRST:

GOD'S PLAN TO REDEEM MANKIND

ISAIAH'S PROPHECY OF SALVATION

### SINFONY

#### *Arioso*

**C**OMFORT 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*

### THE COMING JUDGMENT

#### *Recitative*

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 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. *Haggai 2:6-7 and 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*

## THE PROPHECIES OF CHRIST'S BIRTH

### *Recitative*

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

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

*Isaiah 40:9 and 60:1*

### *Arioso*

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: and 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*

## THE ANNUNCIATION OF THE SHEPHERDS

### PIFA (PASTORAL SYMPHONY)

### *Recitative*

There were shepherds abiding in the field, keeping watch over their flock by night. *Saint Luke 2:8*

### *Arioso*

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. *Saint Luke 2:9*

*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 Saviour, which is Christ the Lord. *Saint Luke 2:10-11*

*Arioso*

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

*Chorus*

Glory to God in the highest, and peace on earth, good will towards men. *Saint Luke 2:14*

CHRIST'S HEALING AND REDEMPTION

*Air*

Rejoice greatly, O daughter of Zion; shout, O daughter of Jerusalem: behold, thy King cometh unto thee. He is the righteous Saviour, 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 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: 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 labour 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. *Isaiah 40:11 and Saint Matthew 11:28-29*

*Chorus*

His yoke is easy, and his burden is light. *Saint Matthew 11:30*

INTERVAL

*15 minutes*

## PART THE SECOND:

### THE REDEMPTION

#### CHRIST'S PASSION

##### *Chorus*

Behold, the Lamb of God, that taketh away the sin of the world! *Saint John 1:29*

##### *Air*

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. *Isaiah 53:3 and 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; and with his stripes we are healed. 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 53:4-6*

##### *Arioso*

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*

##### *Recitative*

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*

##### *Air*

Behold, and see if there be any sorrow like unto his sorrow. *Lamentations 1:12*

#### CHRIST'S DEATH AND REDEMPTION

##### *Recitative*

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. *Psalm 16:11*

#### THE BEGINNINGS OF GOSPEL PREACHING

*Air*

How beautiful are the feet of them that preach the gospel of peace, and bring glad tidings of good things! *Romans 10:15*

#### THE WORLD'S REJECTION OF THE GOSPEL

*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. *Psalm 2:1-2*

*Chorus*

Let us break their bonds asunder, and cast away their yokes from us. *Psalm 2:3*

*Recitative*

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

#### GOD'S ULTIMATE VICTORY

*Air*

Thou shalt break them with a rod of iron; thou shalt dash them in pieces like a potter's vessel. *Psalm 2:9*

*Chorus*

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

## PART THE THIRD:

### AN ANTHEM FOR THANKSGIVING FOR THE DEFEAT OF DEATH THE PROMISE OF ETERNAL LIFE

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

*Job 19:25-26 and 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*

### THE DAY OF JUDGMENT

#### *Recitative*

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.

*1 Corinthians 15:52*

### THE ACCLAMATION OF THE MESSIAH

#### *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 5:12-13*



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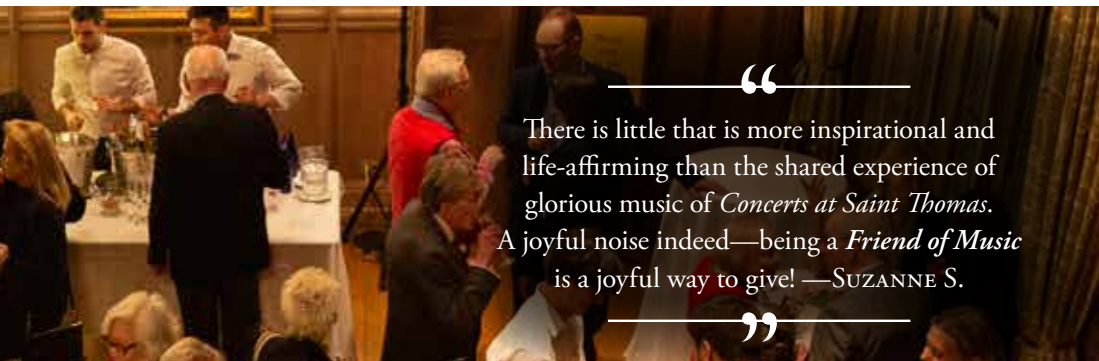
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