

# HANDEL'S MESSIAH

Parts Two & Three

**York County Choral Society**

David Lowry, *conductor*

Danielle Goldin-Munday, *soprano*

Lorraine Gorrell, *alto*

James Glenn, *tenor*

Hal McIntosh, *bass*

Members of the Charlotte Symphony Orchestra



Oakland Baptist Church, Rock Hill, SC • Sunday, March 7, 1999, 3:00 p.m.



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To Our Audience:

On behalf of the York County Choral Society Board and Singers, I welcome each of you to our 1998-1999 concert season. We hope our 18th season will bring you music that will touch your heart and soul.

Our season begins with two concerts, one in Columbia at The Church of the Good Shepherd, the other here at Oakland Baptist. Both concerts will feature a variety of choral works. Composers included are: Lou Harrison, Franck, Faure', Stanford, Dawson, Hailstork, Bruckner, MacMillan, and Gibbons.

In the spring, we will perform parts 2 and 3 of Handel's Messiah with members of the Charlotte Symphony. This work has always been a favorite with our audiences.

We can never say "thank you" enough to all those who have helped to support us for 18 seasons: our audience and patrons; Susan Read, our accompanist and language coach; our advertisers; Oakland Baptist Church; and especially the Combined Arts Fund.

A very special heartfelt thank you to our co-founder and director, David Lowry, for being willing to continue to direct the YCCS even though he now lives and works in Columbia. We are eternally grateful for his talent, his leadership, and for providing the opportunity for us to sing great music!

Thank you again for coming. We hope our music will provide you with a rich and rewarding experience.

Sincerely,

A handwritten signature in cursive script that reads "Betty H Salmond".

Betty H Salmond

*Eighteenth Anniversary Season*  
**YORK COUNTY CHORAL SOCIETY**  
**DAVID LOWRY, CONDUCTOR**

**DANIELLE GOLDIN-MUNDAY, SOPRANO**    **LORRAINE GORRELL, ALTO**  
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**OAKLAND BAPTIST CHURCH, ROCK HILL**  
**SUNDAY, MARCH 7, 1999 - THREE O'CLOCK IN THE AFTERNOON**

*Messiah* (Parts II and III)

George Frideric Handel (1686-1750)

*The text spellings and punctuation are printed here as found in the programme of the 1742 Dublin premier.*

- CHORUS.  
Behold, the Lamb of God that taketh away the Sin of the World. John I, 29
- SONG.  
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. [Da Capo. Isaiah LIII, 3  
L, 1,6
- CHORUS  
Surely he hath borne our griefs, and carry'd 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 LIII, 4, 5, 6
- RECITATIVE, accompany'd.  
All they that see him laugh him to scorn:  
they shoot out their lips, and shake their heads, saying, Psalm XXII, 7
- CHORUS  
He trusted in God that he would deliver him:  
let him deliver him, if he delight in him. Psalm XXII, 8
- RECITATIVE, accompany'd.  
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. Psalm LXIX, 21
- SONG.  
Behold and see if there be any Sorrow like unto his Sorrow. Lamentations I, 12
- RECITATIVE, accompany'd.  
He was cut off out of the Land of the Living, for the Trans-  
gression of thy People was he striken. Isaiah LIII, 8
- SONG.  
But thou didst not leave his Soul in Hell, nor didst thou suffer  
thy Holy One to see Corruption. Psalm XVI, 10
- CHORUS.  
Lift up your Heads, O ye Gates, and be ye lift up ye everlast-  
ing 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, the Lord of Hosts: He is the  
King of Glory. Psalm XXIV, 7-10

	RECITATIVE	
Unto which of the angels said he at any time, Thou art my Son, this day have I begotten thee?		Hebrews I, 5
	CHORUS	
Let all the angels of God worship him.		Hebrews I, 6
	SOLO	
Thou art gone up on high, thou hast led captivity captive and received gifts for men: yea, even for thine enemies, that the Lord God might dwell among them.		Psalm LXVIII, 18
	CHORUS	
The Lord gave the word: great was the company of the preachers.		Psalm LXVIII, 11
	SOLO.	
How beautiful are the Feet of them that preach the Gospel of Peace, and bring glad Tidings of good things!		ROMANS X, 15
	CHORUS.	
Their Sound is gone out into all Lands, and their Words unto the Ends of the World.		Romans X, 18
	SONG AND RECITATIVE.	
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 Councils together against the Lord, and against his Anointed.		Psalm II, 1, 2
	CHORUS.	
Let us break their Bonds asunder, and cast away their Yokes from us.		Psalm II, 3
	RECITATIVE AND SONG.	
He that dwelleth in Heaven shall laugh them to Scorn: The Lord shall have them in Derision. Thou shalt break them with a Rod of Iron, thou shalt dash them in Pieces like a Potters Vessel. Psalm II, 4, 9		
	CHORUS.	
Hallelujah, for the Lord Omnipotent reigneth, Hallelujah. The Kingdom of this World, is become the Kingdom of our Lord and of our Christ, and he shall Reign for ever and ever. King of Kings, and Lord of Lords, Hallelujah.		Revelation XIX, 6; XI, 15; XIX, 16
	SONG.	
I know that my Redeemer liveth, and that he shall stand at the latter Day upon the Earth, and tho' Worms de- stroy this Body, yet in my Flesh shall I see God, for now is Christ risen from the Death, the first Fruits of them that Sleep.		Job XIX, 25, 26 I Corinthians XV, 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.		I Corinthians XV, 21, 22
	RECITATIVE, accompany'd.	
Behold, I tell you a Mystery: We shall not all Sleep, but we shall be all changed in a Moment, in the twink- ling of any Eye, at the last Trumpet. I Corinthians XV, 51, 52		
	SONG.	
The Trumpet shall Sound, and the Death shall be raised In- corruptible, and we shall be changed, for this Corrupti- ble must put on Incorruption, and this Mortal must put on Immortality.	[Da Capo.	I Corinthians XV, 52, 53

RECITATIVE, SONG AND CHORUS.

Then shall be brought to pass the saying that is written,  
Death is swallowed up in victory. 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,  
But thanks be to God, who giveth us the victory  
through our Lord Jesus Christ.

I Corinthians XV, 54, 57

SONG.

If God is 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.

Romans VIII, 31, 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 Honour and Glory, and  
Blessings.  
Blessing and Honour, Glory and Power be unto him, that  
sitteth upon the Throne, and unto the Lamb, for ever and  
ever. Amen.

Revelation V, 12, 13

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**PATRON**

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**Acknowledgments**

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## Program notes

by David Lowry

In Dublin, Ireland, for the first performance of *Messiah* in April 1742, the following words were selected by Jennens, the librettist, as a preface.

MAJORA CANAMUS

(Virgil, *Eclogue IV*)

*And without Controversy, great is the mystery of Godliness:*

*God was manifested in the Flesh, justified by the Spirit, seen of Angels, preached among the Gentiles, believed on in the world, received up in glory.*

*In whom are hid all the Treasures of Wisdom and Knowledge.*

(I Timothy iii, 16; Colossians ii, 3)

For 257 years it has been an immense source of interest that *Messiah* has a libretto that urged Handel to such great heights of inspiration. The work is not an opera. It is not a passion in the way that Bach and others wrote. It is not a dramatic narrative in the way many oratorios are written. It is, in fact, a combination of each of these elements. Handel was after all a genius at composing Italian opera, a principal reason for the King to bring him to England. But Italian opera fell out of vogue with London society and Handel turned to the oratorio concept keeping up his prestige in the intense musical circles of London.

Handel mixed styles, borrowed from his own works, remolded ideas and, yes, became extraordinarily inspired while writing. Inspiration sometimes comes from need. To consider the fact that the work was written in 22 days speaks volumes on the strength of concentration—why? Perhaps to escape other pressures or disappointments? Personal relationship problems? Financial problems? Mid-life crisis, as we might suggest today? Any number of combinations of these human facets can cause such bursts of creative energy.

But one must also look to what Jennens gave Handel for a libretto and what that means to the creative process. Taking Virgil's quotation (above) we see the subjects of manifestation, justification by the "spirit," angelic participation, evangelism, recognition by the world, and the ultimate assumption into heaven. This quote obviously led Jennens to the surprising selection of verses from scripture. By today's standard in theological seminaries, one would have difficulty convincing a homiletics professor that such "cut and paste" methods work.

What is perhaps more intriguing than anything else is that Jennens' selection of texts focuses on the *concept* of what the Christ is. It avoids any narrative of the Biblical account of Jesus of Nazareth, but instead draws from the prophets and carefully selected New Testament verses to support the idea of Christ. The only time the name Jesus appears is in the next-to-last chorus with the text from Paul's first letter to the church in Corinth. Thus the work offers an unusually universal premise. It is a libretto that evangelizes without being confined to a specific narrative. The mystery of Godliness. The Treasures of Wisdom and Knowledge.

For Handel, the composer of German birth, Italian training, and English citizenry, universality was a given. Jennens seems to have offered Handel a key to unlock a vast treasure of universal thought which surely had been fermenting in Handel's mind for years. As one looks more and more closely to the text selection, one can begin to see how Handel may well have embraced intensely the value of this non-dramatic and non-chronological concept.

Today's performance of Parts II and III omits the manifestation concept exhibited in Part I, which draws almost exclusively from the prophets (except for the two short selections from Luke and Matthew which do not cite Jesus by name). What Parts II and III portray from Virgil's quote is the meaning of God being flesh (suffering), justification (trust), support of Angels, evangelism, confidence of Godliness (faith) and dwelling in heaven (immortality).

The bottom line is that every time one experiences Handel's wondrous reaction to this libretto, there is still a new experience to be gained, a new insight revealed, a glimpse of God in a new way, an admiration for the genius of the human mind expressing musical values that transcend words. Hallelujah, Handel!

## About our artists...

**Danielle Goldin-Munday** is a native of Copenhagen, Denmark. She received the degree Master of Voice Performance from Boston University and the Bachelor of Music in Voice Performance from Winthrop University.

She has performed extensively in the eastern United States, including Opera New England, Opera Carolina, Newberry Opera. As a guest artist with Cunard Cruise Lines touring more than 28 countries she performed chamber music and concert opera programs. Her operatic roles include Musetta, Adele, Pamina, Susanna, Baby Doe, Olympia, Yum-Yum, Gretel and Gilda. With the YCCS she has sung Handel's *Messiah*, Vaughan Williams' *Dona nobis pacem*, Fauré's *Requiem*, Bernstein's *Chichester Psalms*, and shorter works with the Chamber Choir. With the Charlotte Symphony Orchestra she sang her debut performance last season in Bach's solo cantata 51, *Jauchzet Gott*. We welcome Danielle back with us.

**Lorraine Gorrell** is professor of music at Winthrop University, where she teaches voice and music literature courses. Her extensive experience in performance has included a broad range of historic art song, baroque and avant-garde music. Her book on nineteenth-century German art song has become a staple in university art song courses throughout the nation. Ms. Gorrell holds two masters degrees from Yale, and is currently on sabbatical leave from Winthrop, researching the music of Alexander Zemlinsky and his circle of musicians in Vienna a hundred years ago. Professor Gorrell has appeared several times with the YCCS, and we welcome her back.

**James Glenn** is professor of music and director of the choral program at Queens College, Charlotte. A versatile musician, he is equally comfortable performing in musical theater productions, opera, oratorio, and in recitals. He has sung performances of Handel's *Messiah*, *Israel in Egypt*, Bach's *Christmas Oratorio*, Magnificat and Mass in B minor, Mendelssohn's *Elijah*, *Lobgesang*, and with the Charlotte Symphony Mozart's *Requiem*, Beethoven's Ninth Symphony, and soon will be the Evangelist in Bach's *Passion according to St. Matthew*. In the summer of 1998 he was soloist in Vaughan Williams' *On Wenlock Edge* at the Fontana Summer Festival of Music and Art in Kalamazoo. He recently sang the lead role of Ferrando in the North Carolina Symphony's performances of Mozart's *Cosi Fan Tutte*. Mr. Glenn has appeared with the YCCS in works by Bach. We welcome him back with us.

**Harold Glenn McIntosh** is the artistic director for the Newberry Opera Company, and founder/director of the Lexington County Choral Society. He has been a national finalist in the Metropolitan Opera auditions and a recipient of their education grants. He has made his debut in both Carnegie Hall and Avery Fisher Hall. His stage roles are numerous, crossing among opera, Broadway musicals and Gilbert and Sullivan. He has appeared with large number of opera companies and orchestras in the United States and abroad. He is a member of the S.C. Artist's Roster and is available as a Community Tour Artist for 2000-2001 through the S. C. Arts Commission. This is Mr. McIntosh's first performance with YCCS, to which we welcome him.

**Jerry Curry** is professor of music at the University of South Carolina, Columbia, where he teaches music theory and harpsichord. A harpsichord student of Kenneth Gilbert and Robert Donington, Dr. Curry has appeared throughout South Carolina in solo recitals and as a continuo player in many chamber groups and orchestras.

**The Orchestra** is drawn principally from the Charlotte Symphony Orchestra. **Martha Geissler** has been the manager for hiring an orchestra for the YCCS for many years. In a work such as *Messiah*, each member becomes an important component of the ensemble. We especially thank Ms. Geissler for her solo work as Concertmaster, **John Cloer** as continuo cellist, and **Michael Miller** as trumpet soloist. We are grateful for their continued and enthusiastic participation.

### YCCS Singing Members

**Sopranos** Glenna Boaman, Sara Castillo, Martha Cowan, Linda Hutchison, Pat Johnson, Beth Joyce, Mary Lynn Norton, Alleean McGowan, Betty Rawls, Ember Wells, Janice Westerman, Wendy Wingard-Gay

**Altos** Ann Adams, Karen Buseman, Robin Chapman, Ann Cody, Faye Daniel, Louisa Dills, Susan Doll, Veta Evans, Beth Johns, Susan Kelly, Nina Lynch, Anne McCulloch, Betty Salmond, Linda Shealy, Marie Todd, Valerie Wilson

**Tenors** Bill Blough, Alan Buseman, Sharon Collins, Jeff Culp, Chris Fischesser, Chip Grant, Evelyn Harper, Priscilla Jennings, Jim Johns, Dan Lawson, John McCulloch, David Stover

**Basses** Jacob Adams, Fred Allen, Andy Castillo, Page Connelly, Joe Faris, Tom Helmeke, Harry Holder, Rock McGee, Larry Nipe, Larry Richards

### Orchestra

**Violin I** Martha Geissler, Concertmaster; Kathy Jarrell, Evelyn Blalock **Violin II** Jane Hart, Leigh Marsh **Viola** Piotr Swic **Violoncello**, John Cloer **Double Bass** Jeff Ferdon **Oboe** Hollis Ulaky, Phil Thompson **Bassoon** Joshua Hood **Trumpet** Michael Miller, Stacy Mills **Timpani** Michael Williams **Harpichord** Jerry Curry **Organ** Susan Read

# Musical Quiz

How many can you answer before the concert begins?

WHO?

1. Who is the vocal soloist today new to the YCCS roster of distinguished singers?
2. Who was the artist of the famous bust of Handel high up on the West wall of Poets' Corner in Westminster Abbey?

WHAT?

3. What is misspelled on that bust in Poets' Corner?
4. What music is carved into the large sheet of music on that bust?

WHEN?

5. When did Handel study in Italy?
6. When was Messiah first published?

WHERE?

7. Where did Handel's first English work receive its premier?
8. Where was the premier of Water Music?

WHY?

9. Why would a realtor want to sing Handel?
10. Why does Handel continue to fascinate audiences 40 years after his death?

of its joys.  
home; 10. Great art never dies for those who partake from singing as he does helping you locate your new brass); 9. Because Chip Grant gains as much pleasure barge containing 50 musicians (strings, woodwind and River Thames between Whitehall and Chelsea, on a the Haymarket - it was the opera Rinaldo; 8. On the Walsh in 1767; 7. In London at The Queen's Theatre, 1709, making several trips from Germany; 6. By John "Messiah"; 4. "I know my Redeemer liveth"; 5. 1706-1. Hal McIntosh; 2. Louis François Roubiliac, 1762; 3.



**VERNON O. GRANT**  
(CHIP)

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# York County Choral Society