

York County Choral Society

Twenty-second season 2002-2003

DAVID LOWRY, MUSIC DIRECTOR AND CONDUCTOR

SHIRLEY H. FISHBURNE, CO-FOUNDER

SUSAN READ, ACCOMPANIST AND VOCAL COACH

MESSIAH

BY

GEORGE FRIDERIC HANDEL (1685-1759)

JILLIAN JONES AND MARY FISHBURNE, SOPRANOS

ANNA PERRY GOSNELL, ALTO

JAMES GLENN, TENOR

HAROLD McINTOSH, BARITONE

MARTHA GEISSLER AND JANE HART BRINDLE, VIOLIN

SUZANNE LEFEVRE, VIOLA

JOHN CLOER, VIOLONCELLO, JEFF FERDON, DOUBLE BASS

SUSAN SAVAGE AND PHIL THOMPSON, OBOE

CAROL LOWE, BASSOON

MICHAEL MILLER AND MARK DULIN, TRUMPET

MICHAEL WILLIAMS, TIMPANI

SUSAN READ, ORGAN



This is the first complete performance of *Messiah* by the York County Choral Society.

The YCCS has performed Part I several times
and Parts II & III several times over the last 22 seasons.

The last complete performance in Rock Hill was by the Robert Shaw Chorale and Orchestra
on Maundy Thursday of 1967 in Byrnes Auditorium.

This performance will last approximately 2 hours and 15 minutes.

SUNDAY, NOVEMBER 24, 2002 - 3:00 P.M.

OAKLAND AVENUE PRESBYTERIAN CHURCH, ROCK HILL

*The text spellings, capitalizations, italics and punctuations are printed here as found in the programme of the 1742 Dublin premier.
Occasional words are changed according to revisions by Handel. Biblical references are added.*

MESSIAH.

AN

ORATORIO

Compos'd by Mr. HANDEL

MAJORA CANAMUS

*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.*

PART I

SINFONY.

RECITATIVE, *accompany'd.*

Comfort ye my People, saith your Lord; speak ye Comfortably to *Jerusalem*, and cry unto her, that her Warfare is accomplish'd, that her Iniquity is pardon'd. 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 Lord.

Isaiah XL, 1-3

SONG.

*Ev'ry Valley shall be exalted, and ev'ry Mountain and Hill made low:
the Crooked straight, and the rough Places plain.*

Isaiah XL, 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 XL, 5

RECITATIVE, *accompany'd.*

Thus saith the Lord, the Lord of Hosts: Yet once a little while, and I will shake the Heav'ns and the Earth, the Sea, and the dry Land, all Nations I will shake, 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 II, 6-7; Malachi III, 1

SONG.

*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 III, 2

CHORUS.

*And he shall purify the Sons of Levi, that they may offer
unto the Lord an Offering in Righteousness.*

Malachi III, 3

RECITATIVE, *accompany'd.*

Behold, a virgin shall conceive, and bear a son, and shall
call his name *Emmanuel*, GOD WITH US.

Isaiah VII, 14; Matthew I, 23

SONG 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 XL, 9; LX, 1

RECITATIVE, *accompany'd.*

For behold, Darkness shall cover the Earth, and gross Dark-
ness 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 LX, 2-3

SONG.

*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 IX, 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 IX, 6

PIFA.

RECITATIVE.

There were Shepherds, abiding in the Field, keeping Watch
over their flock by night.

Luke II, 8

RECITATIVE, *accompany'd.*

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 II, 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.

Luke II, 10-11

RECITATIVE, *accompany'd.*

And suddenly there was with the Angel a Multitude of the
Heav'nly Host praising God, and saying,

Luke II, 13

CHORUS.

*Glory to God in the Highest, and Peace on Earth, good Will
towards Men.*

Luke II, 14

SONG.

*Rejoice greatly, O Daughter of Sion, shout, O Daughter of
Jerusalem: behold, thy King cometh unto thee.
He is the righteous Saviour, and he shall speak Peace unto
the Heathen.*

[Da Capo.

Zechariah IX, 9-10

RECITATIVE.

Then shall the Eyes of the Blind be open'd, 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 XXXV, 5-6

SONG.

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, come unto him 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.

Isaiah XL, 11; Matthew XI, 28-29

CHORUS.

His Yoke is easy, and his Burthen is light.

Matthew XI, 30

(TEN-MINUTE INTERVAL.)

PART II.

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; 1, 6

CHORUS.

Surely he hath borne our Grievs, 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,

Psalms XXII, 7

CHORUS.

He trusted in God that he would deliver him: Let him deliver him if he delight in him.

Psalms 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.

Psalms LXIX, 20

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 Transgression of thy People was he stricken.

Isaiah LIII, 8

SONG.

But thou didst not leave his Soul in Hell, nor didst thou suffer thy Holy One to see Corruption.

Psalms XVI, 10

CHORUS.

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, 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

SONG.

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 lxxviii, 11

SONG.

How beautiful are the Feet of him that bringeth good Tidings, Tidings of Salvation, that saith unto Sion, thy God reigneth, break forth into Joy, glad Tidings, thy God reigneth.

[Da Capo.

Isaiah LII, 7. 9

ARIOSO.

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

[The audience is invited to stand and join in singing this chorus from the music insert.]

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

PART III.

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 Dead, the first Fruits of them
that Sleep.*

Job XIX, 25, 29
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 all be 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 Dead 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.

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

I Corinthians XV, 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,*

I Corinthians XV, 55-56

CHORUS.

*But Thanks be to God, who giveth us the Victory, through our
Lord Jesus Christ.*

I Corinthians XV, 57

SONG.

*If God be for us, who can be against us? Who shall lay any
thing 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

End of the ORATORIO.

SINGING MEMBERS OF THE YCCS

(* denotes members who sang in the first performance of YCCS, April 4, 1982)

Ann Adams	Michael Davis	Robert James	Mary Moss
John Arant*	Rose Marie Dillon	Priscilla Jennings*	Larry Nipe
Doris Beinz	Louisa Dills	Beth Johns	Mary Lynn Norton
Gordon Brookfield	Bob Dunbar	Pat Johnson	Bettye Rawls
Bradley Brown	Veta Evans	Beth Joyce*	Greg Reynolds
Sara Castillo*	Mike Faris	Susan Kelly*	Larry Richards
Andy Castillo	Joe Faris	Jennifer Landsly	Michael Rouse
Bill Castillo	Chris Fischesser*	Dan Lawson	Betty Salmond
Ann Cody*	Chip Grant	Andrea Lucas	Michelle Sames
Kathryn Collier	Mike Griffin	Liz Lumadue	Linda Shealy
Sharon Collins	Evelyn Harper	Nina Lynch	Kimberly Stone
Page Connelly*	Harry Holder	Anne McCulloch	Jean Thompson
Martha Cowan*	Sharon Hough	John McCulloch	Margaret Ann Tice*
Dave Cowan	Jane Hudson	Aileen McGowan*	Marie Todd
Linda Craft	Terry Hudson	Miriam Mick	Chris Wade
Jeff Culp*	Linda Hutchison*	Tim Moe	Al Ward
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Henry A. Wilson*

About the Soloists

Jillian Jones, soprano

Jillian Jones was born in Papua, New Guinea and grew up in West Africa. She is in the vocal performance degree program at the University of South Carolina, studying with Laury Christie. She has appeared in the USC Opera productions of *Dido and Aeneas* and *Suor Angelica*. Later this season she will be appearing in Menotti's *The Consul*. She is soprano choral scholar at the Church of the Good Shepherd, Columbia. Ms. Jones appeared last season with the YCCS in Mozart's *Coronation Mass* and Fauré's *Requiem*.

Mary Fishburne, soprano

Mary Fishburne is a senior at Northwestern High School in Rock Hill and a student of Professor Lorraine Gorrell. For the last two years she has done well in the state and regional auditions of the National Association of Teachers of Singing. Last season she was one of four soloists selected from North and South Carolina to appear with the Charlotte Civic Orchestra and also took the award of Number One soprano in the SC All-State Chorus. At Northwestern she is a member of the National Honor Society, Junior Marshals, and the Beta Club. Mary is the daughter of Shirley (co-founder of the YCCS) and Coty Fishburne, and plans to pursue a career in music. Mary has appeared with YCCS in Britten's *Rejoice in the Lamb*.

Anna Perry Gosnell, mezzo-soprano

Anna Gosnell, a native of Augusta, Georgia, graduated from Winthrop University in 1985 with a degree in Vocal Performance. She and her husband currently reside in Charlotte, North Carolina. She has performed frequently with the Oratorio Singers and the Charlotte Symphony Orchestra as well as the Fayetteville Symphony, the Augusta Choral Society, the Oratorio Chamber Singers and the York County Choral Society. Her repertory of mezzo-soprano roles in oratorio is extensive. Ms. Gosnell has appeared in the Piccolo Spoleto Festival, Charleston, SC with the Oratorio Chamber Singers in a performance of Rachmaninov's *Vespers*. This is Ms. Gosnell seventh appearance as a soloist with the YCCS.

James Glenn, tenor

James Glenn is Associate Professor of Music at Queens University, Charlotte, where he teaches voice. A frequent soloist with the Charlotte Symphony Orchestra and Oratorio Singers, his appearances have been in all the major Bach choral works and Handel's *Messiah* and *Israel in Egypt*. With the North Carolina Symphony he appeared as Ferrando in Mozart's *Così fan tutte*. In Kalamazoo, Michigan, he sang Vaughan Williams's *On Wenlock Edge* at the Fontana Summer Festival. We welcome back Dr. Glenn, whose appearances with the YCCS have included Bach's Cantata 147, Handel's *Messiah*, Mozart's *Coronation Mass*.

Harold McIntosh

Hal McIntosh is the 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 a large number of opera companies and orchestra in the United States and abroad. This is Mr. McIntosh's second appearance with the YCCS, having sung Parts II and III of *Messiah* in 1999.

Acknowledgements

Martha Geissler, Oakland Baptist Church, Oakland Avenue Presbyterian Church, Andy Westbrook,
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PARTIAL FUNDING FOR ITS OPERATION.

NEXT CONCERT

THE SECULAR SIDE OF THE YCCS

The Lovesong Waltzes, Op. 52

Johannes Brahms

Patsy Black and Wesley Revels, guest pianists

plus works by American composers

James Mulholland, Randall Thompson,

Daniel Gawthrop and Jerome Kern (yes, Jerome Kern!)

SUNDAY, APRIL 6, 2003 - OAKLAND BAPTIST CHURCH, ROCK HILL - 4:00 P.M.

George Frideric Handel (1685-1759) and *Messiah*, HWV 56

Incomplete scores - not unique to Handel

Bach left a relatively definitive version of his B-minor Mass while Mozart's *Requiem* is a fragment. Is there a definitive version of Handel's *Messiah* and what do we know about the types of performing forces Handel used to perform it?

Like so many composers, Handel often used the summer and early autumn months to write music for the following season. In the summer of 1741 he wrote *Messiah* and sketched, but did not complete, *Samson*. In both cases Handel indicated the solo parts in clefs that suggest soprano, alto, tenor, and bass soloists; but unlike other operas and oratorios he had written, he seems to have had no specific singers in mind. This was because he was unclear whether he would take up an offer to perform in Dublin, Ireland, in the upcoming season (something strongly suggested by the skimpy orchestration for *Messiah*: only one instrumental solo for trumpet and no special orchestral effects with flutes, oboes, and bassoons).

The Text of MESSIAH

Charles Jennens, a minor literary figure in 18th-century Britain, had collaborated with the composer Handel by providing a text for the oratorio *Saul* and by adapting and extending John Milton for the ode *L'Allegro*. On July 10, 1741, from his country estate, Jennens wrote a friend that "Handel says he will do nothing next winter, but I hope I shall persuade him to set another scripture collection I have made for him. I hope he will lay his whole genius and skill upon it . . . as the subject excels every other subject. The Subject is *Messiah*." Handel, at work on plans for the following season in London, did indeed intend to set to music Jennens's mosaic of words from the Bible and *Book of Common Prayer* Psalter. After some initial collection of musical ideas, he started writing the score on August 22 and finished the whole of *Messiah* on September 14. Twenty-four days in all; quick it would seem to us, but not at all unusual for someone who had cut his professional teeth in the opera house where the composition of a three-hour-long opera and its rehearsal and premiere had to fit into three weeks or less. Finishing *Messiah* did not leave Handel exhausted or short on ideas; he immediately embarked on the score of *Samson*.

Jennens did not know that Handel had been invited by William Cavendish, the Lord Lieutenant of Ireland, to come to Dublin to perform oratorios. In Dublin there was a big colony of English officials, who ran State and Church and who longed for music like that which could be heard in London. Handel put on a series of subscription concerts at a hall in Fishamble Street (the street still exists, but the building has vanished), using the men and boys from the Anglican Cathedrals as the basis of his choir, as he did in London, and hiring a number of vocal soloists and an orchestra of Dublin's best professional musicians. That Handel intended all along to perform *Messiah* in Dublin is seen in its simple (for him) orchestration and emphasis on the chorus over the soloists. *Messiah* ended his season of concerts in Dublin, being first performed on April 12, 1742, as a charity benefit "for the relief of the prisoners in the several gaols [jails], and for the support of Mercer's Hospital [an orphanage], . . . and of the Charitable Infirmary on the Inns of Quay" (from the newspaper advertisements).

While a great success in Dublin, *Messiah* did not immediately please when Handel introduced it in London in 1743, advertised at first as "A Sacred Oratorio" not to offend those who would find the title blasphemous. Despite his use of a choir built from the professional church musicians in London, Handel's oratorios were theatrical entertainments, put on as concerts in theaters on days (Wednesdays and Fridays of Lent in particular) when the blue laws forbade operas or plays. But *Messiah* caught on in the 1750s when performed as a benefit for the Foundling Hospital, London's large orphanage, which numbered Handel among its board of governors. These continued to the end of his life, though after 1754 direction of the music given over to others since blindness had overtaken the composer. *Messiah* became a success at the provincial Cathedral music festivals and later at the three-hundred-musician performance before George III and a vast audience in 1784 at Westminster Abbey. It was probably at this performance that the tradition of standing during the "Hallelujah" chorus began.

Different versions by Handel of MESSIAH

In Handel's own performances at least twelve differing ways of assigning the solo music can be discerned, and these can all be reconstructed except for the 1745 performance. Only on one occasion (March, 1752) did Handel use only four soloists like the customary present-day use of soprano, contralto, tenor, and bass. He often employed five, six, or seven soloists (when available), and further he mixed up the choice of voices for the soprano part (using a female soprano and/or a boy treble) and especially for the alto part (using female altos [contraltos], male altos [countertenors], and once an alto castrato).

Thus while the music for the chorus remained relatively the same in any of Handel's performances of *Messiah*, requiring mainly a four-part choir with the sopranos dividing just once, in "Lift up your heads," the music of the soloists exists in a bewildering variety of versions and keys. Some of Handel's changes can be safely labeled emergency expedients, such as having a soprano sing "Comfort ye" and "Every valley" when the only good tenor was sick, or conversely assigning "Rejoice greatly" to a tenor (present-day sopranos would revolt about this one!).

One might ask, could *Messiah* be performed as Handel first composed it, before he was forced to make changes due to different casts? The answer is yes, but we would find a number of unfamiliar versions: "But who may abide" originally did not have the dramatic fast section with the runs on "for he is like a refiner's fire;" "Rejoice

greatly" was in a lilting 12/8 without its virtuoso sixteenth-note runs, followed by an all-soprano version of "He shall feed his flock" and "Come unto him." In fact at Handel's first performance in Dublin he was forced to do some makeshift changes, substituting simple recitatives for the arias "But who may abide" and "Thou shalt break them" because there were no soloists in the Cathedral choirs there that could manage them. At this point he also seems to have cut out a large part of "Why do the nations," maybe never restoring the full version we hear at most modern performances.

Charles Jennens got a couple of changes out of Handel to improve the setting of English (for someone who didn't move to England until he was twenty-five, Handel's English text setting is remarkably good, but not perfect). But the main changes were the substitution of the common-time version of "Rejoice" and the writing of the operatic version of "But who may abide" in 1750 for the castrato Gaetano Guadagni. This performer worked with Handel briefly in London and went on to be Gluck's first Orfeo. The Guadagni version of "But who may abide" was later assigned to a female alto, and transposed to higher keys for different sopranos. It was never sung by a bass under Handel, though this means the recitative and aria will be sung by different voices in succession.

Other observations about Handel's choice of voices can be made. The tenor begins, much as the tenor voice was the Biblical narrator (or "Evangelist") in the German passion oratorios Handel was familiar with. This means the words of God ("Thus saith the Lord") will be sung by the lowest voice, bass; the alto becomes the voice of the Daughter of Jerusalem; and (as originally planned by Handel) the soprano does not appear until the recitative about the angels. Thus even without having "characters" (as in the Bach passions where specific singers are Jesus or Pilate), Handel uses his long experience as a theatrical composer to portray the Biblical story. This dramatic element is strongest in Part II where the chorus is the crowd ("He trusted in God") much as in the Bach passions. But overall, *Messiah* begins in a narrative way and also relies on the contemplative, especially in Part III.

The closest Handel ever came to preparing a "definitive" version of *Messiah* was the set of orchestral and vocal parts he gave to Foundling Hospital, despite the fact that he could not convince Parliament to grant exclusive rights of performing the oratorio to this, his favorite charity. Actually those parts just represent what Handel was doing with the score in the early 1750s (when sopranos were singing "But who may abide").

Handel's Soloists, Choruses and Orchestra

Among the many interesting singers who performed *Messiah* with Handel, three in particular must be mentioned. Susanna Maria Arne (Mrs. Cibber) was a celebrated tragic actress who (it appears) just happened to be in Dublin when Handel was there. She performed "He was despised" with great dramatic feeling though it was agreed that her voice was hardly of operatic quality. In London no oratorio performance was complete without John Beard, an actor, former chorister of the Chapel Royal, and son-in-law of the owner of Covent Garden Theater, John Rich. Beard created all of the later great tenor roles: *Samson*, *Judas Maccabaeus*, *Jephtha*; and he often gave his services gratis for the performances which aided the Foundling Hospital. The 1743 performance of *Messiah* in London saw Handel with a large cast (which he needed because of the many characters in *Samson*, which was premiered that season), and his first Delilah, the comic actress Kitty Clive, also sang in *Messiah*. (This is something akin to casting Carol Burnett in an oratorio role.) For her, Handel composed an extended version of the nativity recitative "But lo, the angel of the Lord came upon them." It is rarely done, as it throws out of balance the perfectly proportioned little set of recitatives (with the second and fourth having orchestral accompaniments depicting the angels' wings fluttering).

Handel's chorus always borrowed singers from the professional cathedral choirs but any female soloists, soprano and alto, were asked to sing along with the chorus, so it was truly a mixed chorus in widest sense of the term.

Handel's orchestra was of course dominated by strings. Though not indicated in his original score, oboes and bassoons doubled the string texture (it is not known for sure whether these instruments took part in the Dublin premiere). Handel used trumpets and drums, reserving them for the Hallelujah Chorus, the final "Worthy is the Lamb," and for one previous appearance of the trumpets in "Glory to God." Handel at first marked the trumpets in this chorus to play *in disparte*, (at a distance), which implies off-stage, but then changed his marking to *da lontano ed un poco piano*, ([as] from a distance and a bit soft). Always the experienced person of the stage, Handel expected the effect of distant trumpets to depict the angels appearing to the shepherds. As is typical for all Baroque music, the keyboard part of the basso continuo is not written out, and since Handel himself was the primary player.

Messiah has never been long absent from the repertory of any English-speaking choir, and it spread to continental Europe where it was sung in French or German. Mozart updated the orchestration for a performance in Vienna.

Dr. William D. Gudger is Professor of Music History and Music Theory at the College of Charleston and Organist of the Episcopal Cathedral Church of St. Luke and St. Paul, Charleston.

GREETINGS FROM THE PRESIDENT OF THE YCCS

To Our Audience:

On behalf of the York County Choral Society Board of Directors and Singers, I welcome each of you to our 2002-2003 concert season. We have been hard at work since August preparing for this concert and we hope our 22nd season will be an enriching and delightful experience for you.

We begin this season with the first complete performance of *Messiah* in Rock Hill in thirty-five years. YCCS has performed Part I on four occasions and Part II and III four times over the last 22 seasons. We are delighted to be able to bring the entire work as it has always been a favorite with our audiences.

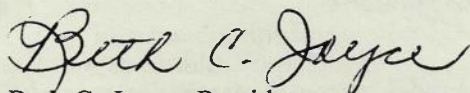
The spring concert will be *The SECULAR SIDE of the YCCS*. Featured are *The Lovesong Waltzes*, Op. 52 by Johannes Brahms and music by James Quitman Mulholland, Randall Thompson, Daniel Gawthrop, plus Dennis Keene's arrangement of Jerome Kern's *All The Things You Are*.

The YCCS is planning a return trip to the United Kingdom in July 2003. As in the previous tour, all music, both sacred and secular, will be by American composers. Before leaving for the tour, the YCCS will sing two free concerts, times and locations will be announced next spring.

We must say thank you to many people who work diligently to make our concerts successful: David Lowry, our artistic director and co-founder; Susan Read, our accompanist and vocal coach extraordinaire; our patron supporters, the Combined Arts Fund, the Arts Council of Rock Hill and York County, Oakland Baptist Church, Oakland Avenue Presbyterian Church, members of the Charlotte Symphony, and our families and friends.

Again, we appreciate your presence here today and hope to see you at future events.

Sincerely,



Beth C. Joyce, President

Harry Holder, President-elect • Pat Johnson, Past President • Priscilla Jennings, Secretary
Jeff Culp, Treasurer • Jane Culp, Assistant Treasurer
Dorothy Amick, Page Connelly, Doug Gay, Susan Kelly,
Liz Lumadue, Nina Lynch, Timothy Moe, Marian Wilson
Faye Daniel, Music Librarian
David Lowry and Shirley Fishburne, Co-founders

WORKS PERFORMED BY THE YCCS 1981-2002

Albright A Song to David
Bach Magnificat; Missa h-moll; St. John Passion
Beethoven Ninth Symphony
Bernstein Chichester Psalms
Brahms A German Requiem; Liebeslieder Waltzer
Britten St. Nicolas; A Ceremony of Carols; Festival Te Deum
Duruflé Requiem
Fauré Requiem
Handel Messiah; Coronation Anthems;
Foundling Hospital Anthem
Haydn The Creation
Higginson Requiem (American Premier)
Honegger King David
Mendelssohn Elijah
Mozart Requiem; Grand Mass in c; Missa Brevis in D,
Solemn Vespers, Coronation Mass
Poulenc Gloria
Rutter Gloria
Schubert Mass in G

Thompson A Testament of Freedom; The Peaceable Kingdom
Vaughan Williams Dona nobis pacem; Five Mystical Songs
Vivaldi Gloria; Magnificat
Wiley Columbus: Dream to Reality (World Premier)

Plus shorter works by
Bach, Bairstow, Biebl, Britten, Byrd, Conte, Davison, Dawson,
Duruflé, Elgar, Gibbons, Hadley, Handel, Howells, Hutto,
Lauridson, Lowry, Mozart, Parry, Pärt, Rorem, Rutter, Schubert,
Shaw/Parker, Sowerby, Staheli, Stavinsky, Tavener, Tompson,
Tye, Vaughan Williams, Victoria, Wesley

In addition to at least two regular concerts each season, the YCCS has appeared with the Charlotte Symphony Orchestra, the Raleigh Oratorio Society and the Converse Festival Orchestra and Chorus. Concerts have been performed in Cheraw, Chester, Columbia, York, Lancaster, and twice in the Piccolo Spoleto Festival of Churches.