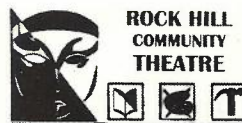
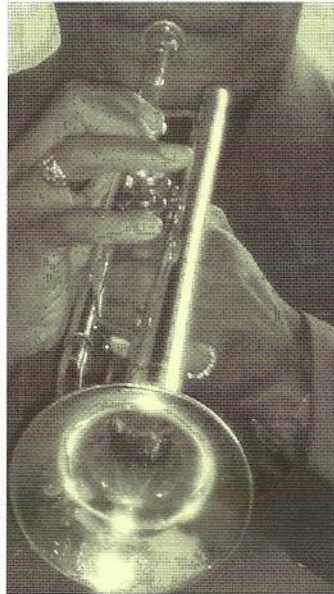
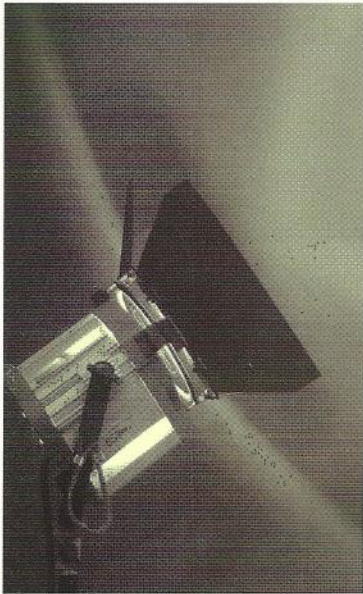


2004 - 2005

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The York County Choral Society was formed in the 1981 - 1982 season, its first performance being Handel's Messiah, Parts II and III on April 4, 1982. From the outset the chorus numbered over 50 voices, and it has continued for 24 years with consistent strength. The YCCS has appeared in the Piccolo Spoleto Festival, a Mozart Festival in Raleigh, and several run-out concerts in Cheraw, Chester, York, and Lancaster. In 2000 and 2003 the chorus went on a singing tour in the United Kingdom, including a residency at St. David's Cathedral, Wales, and choral evensongs and concerts in Northumberland, Edinburgh, Bangor, Dublin, Durham, Lincoln, and Gloucestershire.

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7pm

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Sunday, November 21st

4pm

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Chester

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**George Frideric Handel
Messiah, Parts II and III**

Members of the
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Soloists to be announced

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7pm

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Winthrop University, Rock Hill

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or see any chorus member

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York County Choral Society

Twenty-fourth season 2004-2005

DAVID LOWRY, MUSIC DIRECTOR AND CONDUCTOR

SHIRLEY H. FISHBURNE, CO-FOUNDER

SUSAN READ, ACCOMPANIST AND VOCAL COACH

MESSIAH

AN ORATORIO BY

GEORGE FRIDERIC HANDEL (1685-1759)

PARTS II AND III

CHRISTIN OWENS

SOPRANO

CRAIG ESTEP

COUNTERTENOR

DAVID QUACKENBUSH

TENOR

JACOB WILL

BASS- BARITONE

MARTHA GEISSLER, TATIANA KARPOVA, TARA FENSOM,

KATHY JARRELL, MONICA BOBOC, VIOLIN

PIOTR SWIC, REBECCA SWAN, VIOLA

JOHN CLOER, VIOLONCELLO, JEFF FERDON, DOUBLE BASS

NICK SWAN AND PHIL THOMPSON, OBOE

HILARY YOST, BASSOON

CHRIS FENSOM AND MARK DULIN, TRUMPET

MICHAEL WILLIAMS, TIMPANI

SUSAN READ, HARPSICHORD

SUNDAY, MARCH 6, 2005 - 7:00 P.M.

TILLMAN AUDITORIUM

WINTHROP UNIVERSITY, ROCK HILL, SOUTH CAROLINA

*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 II.

- Behold, the Lamb of God that taketh away the Sin of the World.* CHORUS. John I, 29
- 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] SONG. Isaiah LIII, 3; L, 6
- 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.* CHORUS. Isaiah LIII, 4, 5, 6
- All they that see him laugh him to Scorn; they shoot out
their Lips, and shake their Heads, saying,* RECITATIVE, *accompany'd.* Psalm XXII, 7
- He trusted in God that he would deliver him: Let him deli-
ver him if he delight in him.* CHORUS. Psalm XXII, 8
- He was cut off out of the Land of the Living, for the Trans-
gression of thy People was he striken.* RECITATIVE, *accompany'd.* 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 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

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 LXVIII, 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.*

Romans X, 15

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

End of the SECOND PART

[Be seated. This performance continues without pause.]

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, 54

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.

HANDEL WROTE HIS ORIGINAL MANUSCRIPT SCORE OF *Messiah* BETWEEN
22 AUGUST AND 14 SEPTEMBER, 1741 (24 DAYS)
9 APRIL, 1742—PUBLIC REHEARSAL OF *Messiah* IN DUBLIN
13 APRIL, 1742—FIRST PERFORMANCE OF *Messiah* IN THE MUSIC HALL
ON FISHAMBLE STREET, DUBLIN, IRELAND
THE FIRST LONDON PERFORMANCE WAS A YEAR LATER, 23 MARCH, 1743,
IN THE COVENT GARDEN OPERA HOUSE

ABOUT THE SOLOISTS

CHRISTIN OWENS, SOPRANO

On January 4 of this year, Christin Owens joined the South Carolina Philharmonic on stage for Mozart's "Deh vieni, no tardar" from *The Marriage of Figaro*, Brown's "Love is Where You Find It," Lehar's "Vilja" from *The Merry Widow* and Strauss' "Czardas" from *Die Fledermaus* at their Viennese New Year Concert. Recently a featured soloist on the international television program, *The Coral Ridge Hour*, Owens is a doctoral candidate at the University of South Carolina. She has studied and performed with the Chautauqua Opera and the Siena Summer Institute in Italy.

CRAIG ESTEP, COUNTERTENOR

Pfeiffer University graduate Craig Estep was a young artist with the San Francisco Opera Company from 1987-1995. As a tenor, he has performed many leading roles with the company that launched his career. He has appeared with Calgary Opera and Miami Opera as well as with the Atlanta and San Francisco orchestras. He sang *Carmina Burana* at the Hollywood Bowl with the Cleveland Orchestra, performed the title role in a concert version of Rossini's *Ivanhoe* in Sienna, Italy, and joined such artists as Sam Ramey, Frederica Von Stade and Marilyn Horne in a *Live From Lincoln Center* Rossini Gala on PBS. He is a regional winner in the Metropolitan Opera Auditions in Atlanta, the Giuseppe di Stefano International Tenor Competition in Connecticut and the Alfredo Kraus International Competition on the Canary Islands. He is an Associate Minister of Music with Matthews United Methodist Church and a Lecturer in Music at Winthrop University in Rock Hill, South Carolina, where he received his Masters in vocal performance. This is his debut performance in *Messiah* as a countertenor.

DAVID QUACKENBUSH, TENOR

As oratorio soloist tenor, David Quackenbush has sung with orchestras and community choral groups throughout North and South Carolina and regularly served as featured soloist with the Palmetto Mastersingers and the Sandlapper Singers of Columbia, which he co-founded with his wife Dr. Lillian Quackenbush in 1996. On two occasions as guest faculty soloist with the University of South Carolina Concert Choir he performed *Messiah* on a tour of Spain and Mozart at Lincoln Center for the *Mostly Mozart* series. He recently sang the tenor solos in Orff's *Carmina Burana* with the S. C. Philharmonic. Mr. Quackenbush is the tenor soloist at Shandon Presbyterian Church in Columbia. When not singing, he is a pharmacist. Mr. Quackenbush has also been a frequent performer on the theatre stages of Columbia and Charleston, appearing in leading roles with Workshop, Town and Upstage Theatres in Columbia, and with the Charleston Opera Company and the Lyric Opera in Columbia. His Gilbert and Sullivan roles are numerous.

JACOB WILL, BASS-BARITONE

Bass-baritone Jacob Will made his New York Philharmonic debut as soloist in the American Premiere of the *Messa per Rossini*, a performance televised live nationwide. An experienced concert artist, Mr. Will has appeared with the Berlin Radio Symphony Orchestra under the baton of Vladamir Ashkenazy and with the Cabrillo Festival under the baton of Dennis Russell Davies. He has sung with the San Francisco Symphony in the *St. Matthew Passion*, with the International Bach Festival of Schaffhausen, Switzerland in the *St. John Passion*, and with the Vienna Symphonic Orchestra in Frank Martin's *Le mystère de la Nativité*. He has also recorded Cherubini's *Messe solennelle* under Helmuth Rilling and Zemlinsky's *Kleider Machen Leute* under Ralf Weikert.

ACKNOWLEDGEMENTS

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Winthrop University College of Visual and Performing Arts, Department of Music, Dr. Donald Rogers, Chair
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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 "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 that 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 the 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 "Hallelujah," 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.

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