



George Frederick Handel

MESSIAH

SUNDAY, DECEMBER 6, 2015 • 3 PM

NORTHERN KENTUCKY

• COMMUNITY CHORUS •
STEPHANIE NASH, CONDUCTOR

LAKESIDE PRESBYTERIAN CHURCH

2690 DIXIE HIGHWAY • LAKESIDE PARK, KY 41017



George Frederick Handel
MESSIAH



PROGRAM

1. OVERTURE

2. RECIT. *Accompanied* (Tenor)

Comfort ye, comfort ye my people, saith your God.
Speak ye comfortably to Jerusalem, and cry unto
her, that her warfare is accomplished, that her
iniquity is pardoned.

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

(Isaiah 40: 1-3)

3. AIR (Tenor)

Every valley shall be exalted, and ev'ry moutain and
hill made low; the crooked straight and the rough
places plain.

(Isaiah 40: 4)

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)

5. RECIT. *Accompanied* (Bass)

Thus saith the Lord, the Lord of hosts: Yet once a
little while and I will shake the heavens and the
earth, the sea and the dry land.

And I will shake all nations; and the desire of all
nations shall come.

(Haggai 2: 6-7)

The Lord, whom ye seek, shall suddenly come to
His temple, even the messenger of the Covenant,
whom you delight in; behold, He shall come, saith
the Lord of hosts.

(Malachi 3: 1)

6. AIR (Alto)

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)

7. CHORUS

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

(Malachi 3: 3)

8. RECIT. (Alto)

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

(Isaiah 7: 14; Matthew 1: 23)

9. AIR (Alto) and CHORUS

O thou that tellest good tidings to Zion, get thee
up into the high mountain. O thou that tellest good
tidings to Jerusalem, lift up thy voice with
strength; lift it up, be not afraid; say unto the cities
of Judah, behold your god!

(Isaiah 40: 9)

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

(Isaiah 60: 1)

10. RECIT. *Accompanied* (Bass)

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)

11. AIR (Bass)

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)

12. 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)

13. PASTORAL SYMPHONY

14a. RECIT. (Soprano)

There were shepherds abiding in the field, keeping
watch over their flocks by night.

(Luke 2: 8)

14b. RECIT. *Accompanied* (Soprano)

And lo, the angel of the Lord came upon them, and
the glory of the Lord shone round about them, and
they were sore afraid.

(Luke 2: 9)

15. RECIT. (Soprano)

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 2: 10-11)

16. RECIT. *Accompanied* (Soprano)

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

(Luke 2: 13)

17. CHORUS

Glory to God in the highest, and peace on earth,
good will towards men.

(Luke 2: 14)

18. AIR (Soprano)

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)

19. RECIT. (Alto)

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)

20. AIR (Alto)

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.

(Isaiah 40: 11)

AIR (Soprano)

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.

(Matthew 11: 28-29)

21. CHORUS

His yoke is easy, and His burden is light.

(Matthew 11: 30)

Five Minute Intermission

PART TWO

24. CHORUS

Surely He hath borne our griefs, and carried our
sorrows!

He was wounded for our transgressions, He was
bruised for our iniquities; the chastisement
of our peace was upon Him.

(Isaiah 53: 4-5)

25. Chorus

And with His stripes we are healed.

(Isaiah 53: 5)

26. CHORUS

All we like sheep have gone astray; we have turned
every one to his own way. And the Lord hath laid on
Him the iniquity of us all.

(Isaiah 53: 6)

27. RECIT. *Accompanied* (Tenor)

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

(Psalm 22: 7)

Cover: *The Adoration of The Shepherds*
Mattia Preti (1660 — 1699)
Walker Art Gallery, Liverpool

28. CHORUS

He trusted in God that He would deliver Him; let
Him deliver Him, if He delight in Him.
(Psalm 22: 8)

34. RECIT. (Tenor)

Unto which of the angels said He at any time:
Thou art My Son, this day have I begotten Thee?
(Hebrews 1: 5)

35. CHORUS

Let all the angels of God worship Him.
(Hebrews 1: 6)

44. CHORUS

Hallelujah: for the Lord God Omnipotent
reigneth.
(Revelation 19: 6)

The kingdom of this world is become the kingdom
of our Lord, and of His Christ; and He shall
reign for ever and ever.
(Revelation 11: 15)

King of Kings, and Lord of Lords.
(Revelation 19: 16)

Hallelujah!

47. RECIT. *Accompanied* (Bass)

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.
(I Corinthians 15: 51-52)

48. AIR (Bass)

The trumpet shall sound, and the dead shall be
raised incorruptible, and we shall be changed.
For this corruptible must put on incorruption and
this mortal must put on immortality.
(I Corinthians 15: 52-53)

49. RECIT. (Alto)

Then shall be brought to pass the saying that is
written: Death is swallowed up in victory.
(I Corinthians 15: 54)

50. DUET (Alto & Tenor)

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 15: 55-56)

51. CHORUS

But thanks be to God, who giveth us the victory
through our Lord Jesus Christ.
(I Corinthians 15: 57)

PART THREE

45. AIR (Soprano)

I know that my Redeemer liveth, and that He shall
stand at the latter day upon the earth.
And though worms destroy this body, yet in my
flesh shall I see God.
(Job 19: 25-26)

For now is Christ risen from the dead, the first
fruits of them that sleep.
(I Corinthians 15: 20)

46. 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 15: 21-22)

53. CHORUS

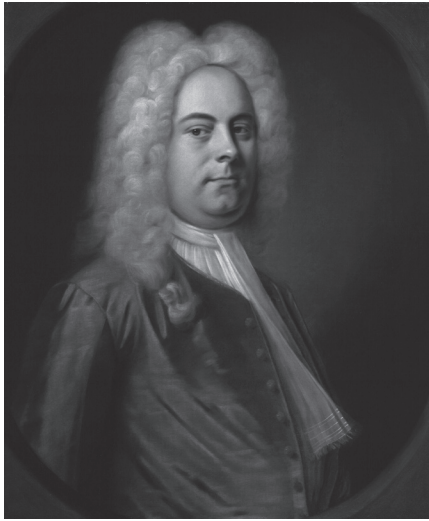
Worthy is the Lamb that was slain, and hath
redeemed us to God by His blood, to receive
power, and riches, and wisdom,

and strength, and honour, and glory, and blessing.
Blessing and honour, glory and power, be unto
Him that sitteth upon the throne, and unto the
Lamb, for ever and ever.

Amen.

(Revelation 5: 12-14)





HANDEL'S MESSIAH

George Frideric Handel's *Messiah* was originally an Easter offering. It burst onto the stage of Musick Hall in Dublin on April 13, 1742. Now, of course, *Messiah* is a fixture of the Christmas season. Ludwig van Beethoven himself, citing *Messiah*, said Handel was the “greatest composer that ever lived.”

Handel's restless independence contrasted him with the other great composer of the age, Johann Sebastian Bach (1685-1750), whom he did not meet. “Bach never moved out of the cocoon of court patronage or church employment,” says Harry Bicket, a conductor, harpsichordist and London-based director of The English Concert chamber orchestra. Handel, on the other hand, rarely attached himself to any benefactor for long, although he would compose court music when asked. He wrote *The Water Music* (1717), one of the few of his pieces other than *Messiah* recognizable to the average concertgoer, for George I, to be performed for

the monarch as His Majesty's barge navigated through a London canal on a summer evening. “But [Handel] didn't hang around palace antechambers waiting for his lordship or royal highness,” says Jonathan Keates, author of *Handel: The Man and his Music*. Such free-spirited musical

“Handel knows better than any of us what will make an effect. When he chooses, he strikes like a thunderbolt.”

— Mozart

entrepreneurship was more than possible in London, to which Handel moved permanently in 1710. A commercial boom underpinned by overseas trade had created a thriving new merchant and professional class that broke the monopoly on cultural patronage by the nobility.

Although he neither married nor was known to have had a long-lasting romantic relationship, Handel was pursued by various young women and a leading Italian soprano, Vittoria Tarquini, according to accounts by his contemporaries. Intensely loyal to friends and colleagues, he was capable of appalling temper outbursts. Because of a dispute over seating in an orchestra pit, he fought a near-fatal duel with a fellow composer and musician, Johann Mattheson, whose sword thrust was blunted by a metal button on Handel's coat. Yet the two remained close friends for years afterward. During rehearsals

at a London opera house with Francesca Cuzzoni, Handel grew so infuriated by her refusal to follow his every instruction that he grabbed her by the waist and threatened to hurl her out an open window. “I know well that you are a real she-devil, but I will have you know that I am Beelzebub!” he screamed at the terrified soprano.

A sense of humanity imbues his music, a point often made by conductors who compare Handel with Bach. But where Bach’s oratorios exalted God, Handel was more concerned with the feelings of mortals. “Even when the subject of his work is religious, Handel is writing about the human response to the divine,” says conductor Bicket. Nowhere is this more apparent than in *Messiah*. “The feelings of joy you get from the Hallelujah choruses are second to none,” says conductor Cummings. “And how can anybody resist the Amen chorus at the end? It will always lift your spirits if you are feeling down.”

Handel composed *Messiah* in an astounding interlude, somewhere between three and four weeks in August and September 1741. “He would literally write from morning to night,” says Sarah Bardwell of the Handel House Museum in London.

Abroad, Handel’s reputation—and that of his best-known composition—only continued to grow. Mozart paid Handel the supreme compliment of reorchestrating *Messiah* in 1789. Even Mozart, however, confessed himself to be humble in the face of Handel’s genius. He insisted that any alterations to Handel’s score should not be interpreted as an effort to improve the music. “Handel knows better than any of us what will make an effect,” Mozart said. “When he chooses, he strikes like a thunderbolt.”

— From an article by Jonathan Kandell, *Smithsonian Magazine* December, 2009



George Frederick Handel

THIRTY-FIVE YEARS



Dear friends,

This season marks the 35th anniversary of the Northern Kentucky Community Chorus. What a wonderful milestone to celebrate. The chorus began in 1980 under the direction of Dr. John Westlund as an outreach of the music department of Northern Kentucky University. The chorus usually performed two concerts a year, focusing on major choral works, often with orchestral accompaniment. Many of the most notable performances were of Handel's Messiah, which became a tradition of the Northern Kentucky Community Chorus.

Over the past thirty-five years, over 930 singers have been a part of this chorus. They have rehearsed and performed. They have toured internationally. They have become friends and taken care of each other. Music speaks where words cannot.

When John retired in December 2012, I was pleased to step into the role of conductor to continue the traditions of the organization and to lead it forward. Of all the voice types I have conducted over the years, my passion lies with the adult volunteer singer. I want to give a choral opportunity to any adult who wants to try.

To continue the path set forward, we have an exciting season this year. Besides our performance today of Handel's Messiah with soloists and orchestra, we are collaborating with the Voices of the Commonwealth and

the Kentucky Symphony Orchestra on April 9, 2016 in Shostakovich's rarely sung cantata, The Execution of Stepan Razin. We will then close this anniversary season with a concert on May 15th called "Masterworks 35"—bringing back some of the favorite works from past seasons by Britten, Rutter, and Vaughan Williams, and introducing some new favorites by Ola Gjeilo and Philip Stopford.

I hope that you will join us for our upcoming concerts in 2016, or if you would like to sing with us, our rehearsals begin on January 17th. We could not exist without the singers who regularly rehearse challenging music, the patrons who attend our concerts and the donors who make this ensemble financially possible. If you have not donated to us yet this year or would like to make another year-end donation, it is not too late. You can find more information about becoming a donor on our website:

www.nkychorus.org/support/donor-levels/

Merry Christmas and thank you for your support!





Stephanie Nash brings her passion of choral music to every ensemble she conducts. Stephanie became the conductor of the Northern Kentucky Community Chorus in 2013 and is proud to continue the traditions of this strong organization founded in 1980. Currently she is the Director of Music at Lakeside Presbyterian Church in Lakeside Park, Kentucky, the Associate Conductor and a singer in the Vocal Arts Ensemble and the Conductor of the Kol Rinah Choir at Isaac M. Wise Temple. For the past 25 years, Stephanie has worked as a choral conductor in churches, community choirs and schools. She is a board member of the Greater Cincinnati Choral Consortium, serving as the chairperson for the Marketing & Public Relations committee. Stephanie lives in Cincinnati with her husband, Keith and their son, Andrew.

Janet Houston attended NKU and studied piano accompanying under Carolyn Hagner. As a student, she was selected to serve as an accompanist for Dr. John Westlund,

who was instrumental in her development as a musician as her teacher, mentor and friend. Janet worked in the NKU Prep department under the direction of Dr. Melanie Williams and Toni Sheffer with the first Northern Kentucky Children's Ensemble. In 1993, Janet began as the NKCC rehearsal and performance accompanist. Her career has taken her from Music Hall to Carnegie Hall and many wonderful venues in Western Europe. The memories she has with NKCC are countless and will be treasured always. Janet studies horticulture and is a long-distance runner. She lives in Florence, KY with her husband, Bruce. They have four children and two grandchildren.



Kelly Haney sings with the Vocal Arts Ensemble of Cincinnati under the direction of Grammy award winning conductor, Craig Hella Johnson. She is a frequent soloist for the Northern Kentucky Community Chorus. Recently Mrs. Haney has performed for The Cincinnati Ballet, St. Peter in Chains Cathedral Choir, Cincinnati May Festival Chorus, and Athenaeum Chorale. She is married to Stacy Wm. Haney and they have three girls: Caitlyn, Megan and Shannon.



Mezzo-soprano **Ellen Graham** is a versatile performer who appears regularly in concert, opera, musical theater and recital. She sings with the Vocal Arts Ensemble, Cincinnati Fusion Ensemble, Collegium Cincinnati, and has been a chorister with Cincinnati Opera for nine seasons. In addition to performing, Ms. Graham is the Group Sales Manager with the Cincinnati Symphony Orchestra. More information about her at www.ellengrahammezzo.com.



Jason Vest has sung in England, Austria, Bulgaria, Madagascar, and throughout the United States. Most recently he performed as a member of the Vocal Arts Ensemble, where he was featured as a soloist in their performance of Bach's Mass in B minor. Jason is an Assistant Professor of Voice at Northern Kentucky University. He completed his Doctor of Musical Arts Degree at the University of Kentucky after earning a Bachelor of Music from Butler University and a Master of Music from Brigham Young University.



Thom Mariner has been performing professionally in the Cincinnati region for more than 35 years. His major involvements have included the Vocal Arts Ensemble, a cappella group VoiceBox, Knox Church, Rockdale Temple, Cincinnati Opera, as well as appearances with many other area choruses and orchestras. By day, Thom is co-publisher and arts editor of the arts, culture and philanthropy magazine, Express Cincinnati, which will emerge under a new name in February 2016: Movers & Makers. Thom and his co-publisher wife, Elizabeth, proudly live and work in Over-the-Rhine.



ORCHESTRA

VIOLIN — Zhe Deng, EunJeong Kim, Youjin Na
Laura Hazelbaker

OBOE — Alyssa Morris, Sarah Loos

VIOLA — Lisa Black, Laura Klein

TRUMPET — George Carpton, Don Johnson

CELLO — Doug Bruestle

TIMPANI — Stan Ginn

BASS — Chris Glavoc

ORGAN — Michael Unger



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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)

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In loving memory of Sue Corbett Schutte & Mary Ann Broering, now singing with the 'Choirs of Angels'
In loving memory of Melvin C. & Vera Zerhusen Kleier
For Tristan, who attended all of my concerts
In memory of Edward Fitzpatrick & Charles & Agnes Farrell
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Diane Park
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Joan Sampson
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*The NKCC wishes to also thank the members of Lakeside
Presbyterian Church for the use of
this sanctuary for rehearsals and today's concert.*

Please join us for a reception following today's concert.



John Haynes, RPT

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