The Broadway Symphony and the George Shangrow Chorale
George Shangrow, conductor

PRESENT

Georg Frideric Handel

MESSIAH

December 15 & 18, 1989 Kane Hall, UW

soloists
Catherine Haight, soprano
Sara Hedgpeth, mezzo soprano
Stephen P. Wall, tenor
Brian Box, baritone

There will be two fifteen minute intermissions.

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The Broadway Symphony and The George Shangrow Chorale
George Shangrow, conductor

In performing Messiah one must deal with the fact that Handel left very little information as to how he wanted things done musically in this huge work. This fact presents conductors with a dichotomy that a) it's great to be left virtually complete freedom of interpretation, but b) it would be nice to have just a few more indications as to "composers' intent."

Experience with a particular composer as well as with a particular work helps the conductor to extrapolate the composer's intentions even from rather sketchy markings. For my interpretation of Messiah, in addition to consulting the many various performance editions by other Handel conductors and scholars, I have relied heavily on a facsimile of Handel's own conducting score for the work. In this score there may be found many pencil scratchings, dynamic changes, names of solists, deletions, additions, etc.

With this tool in hand and my experience with Handel oratorios at my side, I set off "working" at how to do Messiah. First of all one must consider the story and its inherent drama. Jacob in his book on Messiah has stated that the Bach Passions reflect the facts of the story whereas Handel's Messiah is the poetic version. While Bach certainly has the artistic elements of great poetry in his composition, I basically agree with Jacob's stylistic differences: Bach was writing for God and the Church, Handel was writing for the public audience and God (in that order, I think.)

Handelian drama finds its expression in the texture: the use of melodic, textural, and harmonic devices to evoke the descriptive character, or feeling of a particular text. The best example of tone painting in Handel for me is probably the "Flies" chorus from Israel in Egypt in which he has both the first and second violins playing horrifically fast 32nd note scales in contrary motion thus painting the sound of the flies buzzing all around. In Messiah we get examples of this type of writing in movements like "For behold, darkness shall cover the earth" the ensuing aria. Also watch for the use of ritardando in the orchestral texture when in number 25 ("All they that see him") the tenor sings "and shake their heads". There are many more examples and it can be a very enjoyable listening session trying to hear all of them.

In the texture area Handel brings many great excitement to the text. Listen to the burning texture during "for he is like a refiner's fire" or the dissonance in "Surely he hath borne our griefs" or the disjoint lines with accents in "Let us break their bonds." Dynamic contrast is just as important. The crescendo and accent help to bring out these dramatic devices. By using subito (sudden) forte's and piano's in the orchestral accompaniment important parts of the text may be underlined — note "Why do the nations..."

One device which seems in vogue today regarding the authentic performance of Baroque music is double-dotting. This process reflects taking two notes (found in a sequence of such two-note groups) and changing them from having a ratio of 3 to 1 in length to 7 to 1 in length. This is a Baroque practice written about by a number of the contemporary theorists and composers in both text and example. What many modern performers seem to miss is the direction as to how he and when this double-dotting is to be used. The rule for the French Oratorio style (which is what the opening Sinfonia to Messiah is) states that only the smallest value dotted note should be double-dotted. So in the Sinfonia we would still have the grandness of the opening rhythm (dotted quavers followed by eighths) and we would have the rhythmic excitement of the double-dotting of the smallest value notes (the dotted eighth/sixteenth) starting with the inner parts in the 8th bar. This practice of double-dotting is sometimes extended to other parts of the work as well. For instance in the bass recitative "Thus saith the Lord." Handel very specifically writes a nondotted rhythm. I say very specifically because only two bars later he writes a dotted rhythm. It seems to me that even in his haste in composing Messiah he was able to resist those notes values he wished used. Another chorus in which the rhythm is often tampered with is "Surely he hath borne our griefs." Here I found myself nothing short of irritated when the strength of the rhythm of two long notes before the short one is changed to the much weaker rhythm of short long short long. Once again the justification may be found in the fact that Handel noted the rhythm a few times in this chorus in the latter way — so one knows he used it when he wanted it.

With regards to tempo, I have heard it said that Handel goes fast. I certainly do not dispute that the fastest sections in Handel go fast, but to take all the choruses just to get them over with or to show the virtuosity of the choir misses the point altogether. Once again, the main consideration is the text. One of the most difficult choruses for me with regards to tempo is the very first one. After many performances (almost all of which I have taken a different tempo) I have finally come to the rather steady minuet tempo which seems to me to best bespeak the "Glory of the Lord."

The virtuoso choruses of "He shall purify..." "His yoke is easy," etc. demand a careful treatment to keep the florid writing clear. These are fast Handel choruses and need quick tempi. The Lenten choruses need a more leisurely treatment filled with pathos: "Behold the Lamb of God" and "And with his stripes..." All of the choruses have a particular feeling for me, but the only other one I would like to mention is the "Amen." I take this chorus at a very slow tempo. The reason for this is twofold: 1) the sonic aspects of that music support a slow tempo and 2) I don't think that a quick, flippant Amen would be Handel's style in ending a three-hour work. If one can get over what one is used to for this final chorus, I think that the rewards are great.

There is much more to say and the editor says no more space. I think that my basic ideas are here encapsulated for the listener, but I would be very happy to discuss them in greater detail with any other "Messiah Addict.s." I hope everyone enjoys tonight's performance of the English-speaking world's favorite oratorio!
Soprano Catherine Haight is a graduate of Seattle Pacific University and has a busy vocal studio on the next side. This is her second appearance as soloist in the BS/SCS presentation of Messiah, and also has been featured in performances of Haydn's oratorio The Seasons, and Bach's cantata for soprano solo, Jachthut Gott in allen Landen. In addition to her many appearances with the Broadway Symphony and Seattle Chamber Singers, Ms. Haight has also sung solos with the Bellevue Chamber Chorus, Pacific Northwest Ballet, and the Skagit Valley Bach Choir.

Sara Hedgpeth, mezzo soprano, also performed as soloist with the Broadway Symphony and Seattle Chamber Singers on numerous occasions, including this past fall's Abendmusik concert and in the 20th Anniversary Gala presentation of Handel's Israel in Egypt. Ms. Hedgpeth's other solo appearances include many stints as a soloist for Pacific Northwest Ballet, the most recent of which was as a featured soloist in A Midsummer Night's Dream. She has also been heard with the Seattle Choral Company and in productions of Northwest Opera in Schools, etc.

Tenor Stephen P. Wall has appeared many times with the BS/SCS. He was the tenor soloist in last season's opening concert, Beethoven's Symphony No. 9 as well as appearing in the title role in The Return of Ulysses. His credits with Seattle Opera include Tanhäuser and Die Meistersinger. Mr. Wall has been a featured soloist with the Seattle, Spokane, Vancouver (B.C.) and Sapporo (Japan) Symphonies, and this year will make his first appearances in the Everett Symphony. He is currently a member of the voice faculty at Pacific Lutheran University in Tacoma.

Baritone Brian Box is a native of Washington and received his Master of Music degree in vocal performance from Western Washington University. Mr. Box has appeared frequently with the BS/SCS as a soloist in cantatas and oratorios and with the Broadway Symphony in Mahler's Songs of a Wayfarer. Among his credits are performances of Brahms' Four Last Songs with the Western Washington University Orchestra and the leading role in Donizetti's opera Postcard from Marcia at the University of British Columbia. Mr. Box has also performed with Northwest Opera in Schools, etc. and the Seattle Opera's education program, singing children's opera throughout the state.

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George Frederick Handel's MESSIAH Libretto by Charles Jennens, 1742

1. Overture
2. Recitative
Confound us, confound us, say, God is pleased, with us, we are not happy, but our joy is accomplished, that our joy is purchased, the purchase is a merciful purchase, a merciful purchase, in the way of the Lord, make straight in the desert a highway for our God.
3. Air
Every valley shall be exalted, and every mountain and hill made low; the crooked shall become straight, and the rough places plain.
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.
5. Recitative
Thus saith the Lord to his hand. We are come a while, and I will shake the heavens, and the earth, the sun, and the moon, and the dry land, and I will shake all nations, and the desire of all nations shall come.
6. Air
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, the Lord of Hosts.
7. Chorus
But who makes the day of his coming, and who shall stand when he appeareth? For he is like a refiner's fire. Behold, he shall come, and shall not keep silence; behold, his arm is long extended.
8. Recitative
Behold, a voice shall cry, and a Lamb, and shall call upon his name, Emmanuel, with God.
9. Air
O thou that tendest good tidings to Zion, get thee up into the high mountains, O thou that tellest good tidings to Jerusalem, lift up thy voice with strength, lift it up, be not afraid to declare it; the Lord God is transformed:
A rise, shine, for thy light is come to shine, and the glory of the Lord, is upon thee.
10. Recitative
For behold, darkness shall cover the earth, and great darkness; but the Lord shall arise upon thee, and the Gentiles shall come to the light, and kings to the brightness of thy rising.
11. Air
The people that walked in darkness have seen a great light; and they that sat in the regions of the shadow of death, upon them hath the light shone.
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, Counselor, the Mighty God, the Everlasting Father, the Prince of Peace.
13. Pastoral Symphony
14. Recitative
There were shepherds abiding in the field, keeping watch over their flocks by night, and the angel of the Lord came upon them, and the glory of the Lord shone round about them, and they were sore afraid.
15. Recitative
And the shepherds said unto one another, Let us now go down into the village, and see what is this that is come to pass, which the Lord hath told us.
16. Air
Bring ye 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.
17. Recitative
And the shepherds 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.
18. Air
Glory to God in the highest, and peace on earth, good will towards men.
19. Recitative
Rise, ye gentiles, O daughter of Zion; O daughter of Jerusalem; behold, the king cometh unto thee.
He is come, and his name is greatness; and he shall spread peace unto his brethren.
20. Recitative
Then shall the eyes of the blind be opened, and the ears of the deaf unsealed; then shall the lame man leap as an hart, and the tongue of the dumb shall sing.
21. Air
He shall feed his flock like a shepherd, and he shall gather the lambs with him, and he shall carry them in his arms, and gently lead those that are with lambs.
Come unto me, all ye that labor and are heavy laden, and he shall give you rest.
22. Air
Take his yoke upon you, and learn of him; for he is meek and lowly in heart: and ye shall find rest unto your souls.
23. Chorus
His yoke is easy and his burden is light.

---INTERMISION---

22. Chorus
Behold the Lamb of God, that taketh away the sins of the world.
23. Air
He was despised and rejected of men: a man of sorrows, and acquainted with grief: He was despised and rejected of men; a man of sorrows, and acquainted with grief: He was despised and rejected of men; a man of sorrows, and acquainted with grief: He was despised and rejected.
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.
25. Air
Surely he hath borne our griefs, and carried our sorrows:
26. Chorus
And with his stripes we are healed.
27. 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.
28. Recitative
Behold, a Lamb of God is brought into the world.
All that see him, laugh him to scorn, they shoot out the dart, and make his soul an offering for sin.
29. Air
He taketh away the sin of the world.
He that believeth in the Lord is clean from sin.
30. Chorus
He that believeth in the Lord is clean from sin.
31. Air
Behold, and see if there be any sorrow like unto the sorrow of his sorrows.
32. Air
He was cut off out of the land of the living for the transgression of the people was stricken.
33. Air
Rex meus non habuit habere; non habuit manum suam suffragare
34. Air
May his mercy break our heart; he is full of compassion.
35. Chorus
He looked for no pleasure to put upon him, but was unto none, neither found he no comforter.
36. Air
Benedict and see if there be any sorrow like unto the sorrow of his sorrows.
37. Air
Rex meus non habuit habere; non habuit manum suam suffragare
38. Chorus
The wounds which he hath made: he is full of compassion.
39. Chorus
It is he that made him perfect.
40. Air
How beautiful are the feet of them that preach the gospel of peace, and bring glad tidings of good things.
41. Chorus
They sound a song out into all lands, and their words unto the ends of the world.

42. Recitative
Why do the nations so furiously rage together? and why do the people imagine a vain thing?
They set the kingdom of the earth up, and the rulers mock counsel against the Lord, and against his Anointed one.
43. Chorus
Let them bend their bow, and let none of them fail.
44. Recitative
He that destroyeth in the heavens shall laugh them to scorn; the Lord shall have them in derision.
45. Air
They shall break them with a rod of iron; they shall break them in pieces like a potter's vessel.

---INTERMISION---

45. Air
I know my Redeemer liveth, and that I shall stand upon the earth.
And though worms destroy this body, yet in my flesh shall I see God.
For now is Christ risen from the dead, the first-fruits of them that sleep:
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.
47. Recitative
Behold, a great and marvellous mystery. We shall not all sleep, but we shall all be changed in a moment, in a twinkling of an eye; in the twinkling of an eye.
48. Recitative
The first shall be last, and the last shall be first.
49. Recitative
Then shall the end come, and shall be made inexplicable, and we shall be changed.
For this corruptible must put off corruption, and that mortal must put on incorruption.
50. Air
The trumpet shall sound.
51. Recitative
Then shall the end be brought to pass as it is written.
52. Recitative
Then shall the end be brought to pass as it is written.
53. Chorus
Daniel, where is the sting? O grave, where is the victory? The sting of death is sin, and the strength of sin is the law.
54. Chorus
But thanks be to God, which giveth us the victory through our Lord Jesus Christ.
55. Air
If God be for us, who can be against us? who shall dare to put any thing in opposition to the change of things? Yes, but there is God that judgeth, and God that judgeth is Christ, and Christ is God that judgeth, and God that judgeth is Christ that judgeth, and God that judgeth is Christ that judgeth.
56. Chorus
What is the Lamb that was slain, and that was slain for us to God his Father, to receive power, and glory, and kingdom, and triumph, and blessing and honor, and glory, and power, to the Lamb that was slain for us.
57. Air
And he hath given him power over the nations: and his kings shall be of Zion for ever and ever.

The END
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George Frederick Handel's MESSIAH
Libretto by Charles Jennens, 1742

1. Air
   2. Recitative
   3. Aria
   4. Chorus
   5. Recitative
   6. Aria
   7. Chorus
   8. Recitative
   9. Chorus
   10. Air

---

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If God be for us, who can be against us? who shall fear anything? the strength of the earth is vanity, and the strength of man is naught.

---

The END
Soprano Catherine Haight is a graduate of Seattle Pacific University and has a busy vocal studio on the next site. This is her second appearance as soloist in the BS/SCS presentation of Messiah, and has also been featured in her performances of Haydn’s oratorio The Seasons, and Bach’s cantata for soprano solo, Jauchzet Gott in allen Landen. In addition to her many appearances with the Broadway Symphony and Seattle Chamber Singers, Ms. Haight has also sung solos with the Bellevue Chamber Chorus, Pacific Northwest Ballet, and the Skagit Valley Bach Choir.

Sara Hedgheath, mezzo soprano, has performed as soloist with the Broadway Symphony and Seattle Chamber Singers on numerous occasions, including this past fall’s Abendsmusik concerts and in the 20th Anniversary Gala presentation of Handel’s Israel in Egypt. Ms. Hedgheath’s other solo appearances include many solos as a vocalist for Pacific Northwest Ballet, the most recent of which was as a featured soloist in A Midsummer Night’s Dream; she has also been heard with the Seattle Choral Company and in productions of Northwest Opera in Schools, etc.

Tenor Stephen F. Wall has appeared many times with the BS/SCS. He was the tenor soloist in last season’s opening concert, Beethoven’s Symphony No. 9 as well as appearing in the title role in The Return of Ulyses. His credit with Seattle Opera include Tannhauser and Die Meistersinger. Mr. Wall has been a featured soloist with the Seattle, Spokane, Vancouver (B.C.) and Sapporo (Japan) Symphonies, and this year will make his first appearance with the Everett Symphony. He is currently a member of the voice faculty at Pacific Lutheran University in Tacoma.

Baritone Brian Bos is a native of Washington and has received his Master of Music degree in vocal performance from Western Washington University. Mr. Bos has appeared frequently with the BS/SCS as a soloist in cantatas and oratorios and with the Broadway Symphony in Mahler’s Songs of a Wayfarer. Among his credits are performances of Brahms’ Four Last Songs with the Western Washington University Orchestra and the leading role in Donizetti’s opera Ponceto from Morocco at the University of British Columbia. Mr. Bos has also performed with Northwest Opera in Schools, the and the Seattle Opera’s education program, singing children’s opera throughout the state.

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In performing Messiah one must deal with the fact that Handel left very little indication how he wanted things done musically in this huge work. This fact presents conductors with a dilemma in that a) it's great to be left with complete freedom of interpretation, but b) it would be nice to have just a few more indications as to "composer's intent."

Experience with a particular composer as well as with a particular work helps the conductor to extrapolate the composer's intentions even from rather sketchy markings. For my interpretation of Messiah, in addition to consulting the many various performance editions by other Handel conductors and scholars, I have relied heavily on a facsimile of Handel's own conducting score for the work. In this score there may be found many penciled scratchings, dynamic changes, names of solists, deletions, additions, etc.

With this in hand and my experience with Handel oratorios at my side, I set off "working" at how to do Messiah. First of all one must consider the story and its inherent drama. Jacob in his book on Messiah has stated that the Bach Passions reflect the facts of the story whereas Handel's Messiah is the poetische version. While Bach certainly has the artistic elements of great poetry in his composition, I basically agree with Jacob in his stylistic differences: Bach was writing for God and the Church, Handel was writing for the public audience and God (in that order, I think.)

Handelian drama finds its expression in the tone painting: the use of melodic, textural, and harmonic devices to evoke the descriptive character, or feeling of a particular text. The best example of tone painting in Handel for me is probably the "Fires" choral from Israel in Egypt in which he has both the first and second violins playing horribly fast 32nd note scales in contrary motion thus painting the sound of the fires burning all around. In Messiah we get examples of this type of writing in movements like "For behold, dark- ness shall cover the earth" and the arias. Also watch for the weaving of the sixteen notes in the orchestra when in number 25 ("All they that see him") the tenor sings "and shake their heads." There are many more examples and it can be a very enjoyable listening session trying to hear all of them.

In the texture area Handel brings some great excitement to the text. Listen to the singing during "for he is like a refiner's fire" or the dissonance in "Surely he hath borne our griefs" or the dissonant lines with aunts in "Let us break their bonds." Dynamic contrast is just as important. The crescendo and accent help to bring out these dramatic devices. By using subito (sudden) forte and piano in the orchestral accompaniment important parts of the text may be underlined— note "Why do the nations..."

One device which seems in vogue today regarding the authentic performance of Baroque music is double-dotting. This process reflects taking two notes (found in a sequence of such two-note groups) and changing them from having a ratio of 3 to 1 in length to 7 to 1 in length. This is a Baroque practice written about by a number of the contemporary theorists and composers in both text and example. What many modern performers seem to be steeping it as some new thing, and when this double-dotting is to be used. The rule for the French Ouverture style (which is what the opening Sinfonia to Messiah is) states that only the smallest value dotted note should be double-dotted. So in the Sinfonia we would still have the grandness of the opening rhythm (dotted quavers followed by eighths) and we would have the rhythmic excitement of the double-dotting of the smallest value notes (the dotted eighths/sexteenths) starting with the inner parts in the 8th bar.

This practice of double-dotting is sometimes extended to other parts of the work as well. For instance in the bass recitative "Thus saith the Lord" Handel very specifically writes a dotted rhythm. I say very specifically because only two bars later he writes a dotted rhythm. It seems to me that even in his haste in composing Messiah he was able to notice those note values he wished used. Another choral in which the rhythm is often tampered with is "Surely he hath borne our griefs." Here I find myself nothing short of irritated when the strength of the rhythm of two long notes before the short one is changed to the much weaker rhythm of short long short long. Once again the justification may be found in the fact that Handel notated the rhythm a few times in this chorus in the latter way— so one knows he used it when he wanted it.

With regards to tempo, I have heard it said that Handel goes fast, I certainly do not dispute that the fast sections in Handel go fast, but to take all the choruses just fast to get them over with or to show the virtuosity of the choir misses the point altogether. Once again, the main consideration is the text. One of the most difficult choruses for me with regards to tempo is the very first one. After many performances (almost all of which I have taken a different tempo) I have finally come to the rather staid minuet tempo which seems to be the right one for Messiah.

The virtuoso choruses of "He shall purify..." His yoke is easy, etc. demand a careful treatment to keep the florid writing clear. These are fast Handel chorales and need quick tempi. The Lenten choruses need a more leisurely treatment filled with pathos: "Behold the Lamb of God" and "And with his stripes..." All of the choruses have a particular feeling for me, but the only other one I would like to mention is the "Amen." I take this chorus at a very slow tempo. The reason for this is twofold: 1) the sonic aspects of that music support a slow tempo and 2) I don't think that a quick, flippant Amen would be Handel's style in ending a three-hour work. If one can get over what one is used to for this final chorus, I think that the rewards are great.

There is much more to say and the editor says no more space. I think that my basic ideas are here encapsulated for the listener, but I would be very happy to discuss them in greater detail with any other Messiah-addicts. I hope everyone enjoys tonight's perfor- mance of the English-speaking world's favorite oratorio!
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