HANDEL’S MESSIAH  
SUNDAY, DECEMBER 15, 2002 – 3:00 PM  
MONDAY, DECEMBER 16, 2002 – 7:30 PM  
MEANY HALL – UNIVERSITY OF WASHINGTON

Patricia Michaels, soprano  
Emily Lunde, mezzo-soprano  
Stephen Wall, tenor

Brian Box, baritone

ORCHESTRA SEATTLE  
SEATTLE CHAMBER SINGERS  
George Shangrow, conductor

GEORGE FRIEDRIC HANDEL (1685-1759)

Messiah

**Acclamation:** “Comfort ye”  
“Every valley shall be exalted”  
“And the glory of the Lord”  
“Thou shalt exalt the Lord of hosts”  
“Behold, a virgin shall conceive”  
“Their people that walked in darkness”  
“Thy birth shall be of the blind be opened”  
“Hosanna in the highest”

**Introduction**

“Behold the Lamb of God”  
“He was despised”  
“Yes, He bares our griefs”  
“And with His stripes”  
“All we like sheep”  
“All they that see Him”  
“He trusted in God”  
“Thy rebuke hath broken His heart”  
“Behold, and see if there be any sorrow”  
“He was cut off”  
“But Thou didst not leave”

**Intimation**

“I know that my Redeemer liveth”  
“Since by man came death”  
“Behold, I tell you a mystery”  
“The trumpet shall sound”  
“Then shall be brought to pass”

Chorus: “For unto us a child is born”  
Pastoral Symphony  
Recitative: “There were shepherds”  
“And, lo, the angel”  
“Thou shalt exalt the Lord of hosts”  
“Behold, a virgin shall conceive”  
“Thou shouldst have been with the angel”  
“Glory to God in the highest”  
“Rejoice greatly”  
“Then shall the eyes of the blind be opened”  
“Hosanna in the highest”

**Orchestra Seattle, Seattle Chamber Singers, George Shangrow, Music Director**

2002-2003 Season
Musician and writer Christopher Hogwood admits that "The turbulent state of Handel's manuscript, the blocks, erasures and emendations that litter the page right to the final bars give enough evidence of tempestuous creation to tempt any romantic biographer." But there is little doubt, in any event, that this enduring masterpiece, completed in a mere 24 days on September 14, 1741, will remain among the greatest compositional feats in the history of music.

In the autumn of 1741, Handel accepted the invitation to visit Dublin, arriving there on November 18 with the completed score of Messiah, which was fully cast. It was not until April 13, 1742, that the oratorio was premiered. Seven hundred people were able to squeeze into Dublin's Musick Hall in Fishamble-street to hear the work performed by the choirs of Dublin's two cathedrals (totaling fewer than forty men and boys) and the string band (reinforced occasionally by trumpets and timpani — oboe and bassoon parts were written later), all directed from the keyboard by Mr. Handel himself. The work created a sensation: "Words are wanting to express the exquisite Delight it afforded to the admiring crowded Audience," exclaimed Faulkner's Journal. "Sublime, the Grand, and the Tender, adapted to the most elevated, majestic and moving Words, conspired to transport and charm the rivatted Heart and Ear." Handel divided his share of the proceeds among the assembled performers, including Dublin's three most important charities.

Messiah is unique among Handel's works, being his only biblical oratorio using texts from the New Testament, and his only "Christian-contemplative" oratorio. Although the text is not a dramatic narrative but an epic-lyric poem celebrating the Christian redemption, Handel's musical approach in setting Jennis's libretto was decidedly dramatic. The work's three parts recall the three acts of Italian operas, and the oratorio is indeed a piece designed by a seasoned operatic professional to "entertain." In the best sense of the word, listeners in a concert room, not merely to instruct or edify a congregation or to be used in any sort of worship setting. Handel synthesizes the best elements of the three music traditions in which he had steeped: the Italian, the German, and the English. He makes use of Italian forms of musical expression, borrowing, rearranging, and transforming into "duet-choruses" and "ante-Chorus" some passages from his own Italian love duets. In the "Pastoral Symphony" (entitled Piaf) that introduces the shepherds, Handel alludes to the music of the pifferi, the country bagpipers who roamed the Italian mountains during the Christmas season to play in village streets. Handel employs German musical ideas, particularly in the music describing Jesus' suffering and death, where the jagged dotted rhythms are a concise and clear expression of German expressive quality. In that great "coronation march," the "Hallelujah Chorus," melodic fragments echoing the German chorale "Wacht auf" may be heard in "The kingdom of this world" and in "And he shall reign for ever and ever." Handel's melodic shapes, vocal treatment, grand anthem-like choruses, and text-setting display the

NOTES ON THE PROGRAM

GEORG FRIEDRICH HANDEL

Messiah

Handel was born in Halle, Germany, on February 23, 1685, and died in London on April 13, 1759. He composed Messiah between August 22 and September 14 of 1741. The oratorio was first performed in Dublin on April 13, 1742, under the direction of the composer. In addition to a quartet of vocal soloists and choir, the work is scored for 2 oboes, bassoon, 2 trumpets, timpani, harpsichord and strings.

Dr. Charles Burney, an 18th-century English music historian, wrote that Handel's oratorio, Messiah, "has been heard in all parts of the kingdom with the reverence and delight; it has fed the hungry, clothed the naked, fostered the orphan and enriched succeeding generations of Oratorios more than any single musical production in this or any other country." In addition to your musical experience will be enriched, and that you will hear with special delight our unique interpretation of one of the most famous of all musical compositions.

George Frideric Handel, renowned in his day as an organist and as a highly proficient and noted English oratorios, was born in Germany in 1685 about a month before J.S. Bach. He received his musical training in Italy, and later became 18th-century England's "national composer." Between February and November 1741, Handel, suffering at the age of 56 from various ailments, both financial and physical, withdrew increasingly from public life. At some point that year, the composer received from the British Lieutenent-Governor and the Governors of Dublin's three major charitable institutions an invitation to travel to that city to aid the charities through the performance of his music. Handel was well known in Dublin as a church-music composer, and his works were often played there to benefit charities. It may thus have been this invitation that provided the incentive for Handel to compose "a new sacred Oratorio." In July of 1741, Charles Cartwright, who was preparing for the tests of Handel's oratorios in Israel in Egypt and Saul, gave the struggling Handel the libretto of Messiah, a compilation of biblical texts from both the Old and New Testaments.

On the 22nd of August, Handel began to set Jennis' text to music. He finished the first part of his new oratorio (which deals with the prophecy of Christ's coming and his nativity) in six days, the second part (which describes Jesus' suffering, death, resurrection, and ascension, the spread of his gospel, the resistance of the heathen, and the vision of the ultimate triumph of the gospel in the establishment of God's kingdom) in nine days, and the third part (which celebrates the gift of resurrection and eternal life offered to all through Christ's victory over death) in six more days, with a partial recovery of the first part for completing the orchestration. Regarding Handel's state of mind during Messiah's composition, biographer Jonathan Keates observes in his 1992 book, Handel: The Man and Music, that "Handel at this stage was an elderly master refusing food, weeping into the semiquavers and having angelic hallucinations are mostly moonshine."
"English character" that has ensured Messiah's unrivaled success in the English choral repertoire: in such arias as "He was despised" and "I know that my Redeemer liveth," the rhythms of the music grow out of the natural speech rhythms of the words, so that the music expresses the text directly and powerfully, and this is how we illustrate it almost visually (e.g., "every valley shall be exalted," "the people that walked in darkness," and "all we like sheep"). The easy accessibility and glorious variety of the music that results from the confluence of these elements (and which often conceals the exalted art underlying) has helped to guarantee Messiah's survival, through a seeming infinity of "arrangements," versions, and types of presentation, as one of the most popular pieces ever composed. As biographer R. A. Streetfellow observes, "Messiah, if not Handel's greatest work, is certainly the most universal, in its appeal" because it continues to sing to "high and low, rich and poor, wise and foolish alike" a magnificent song of salvation, fresh, vital, and full of aesthetic and spiritual grace.

– Lorettte Knowles

Mass in B minor in a period-instrument performance with the Northwest Chamber Chorus, and in May she performed Beethoven's Missa solemnis with OSSCS at Benaroya Hall. Earlier this season she sang Prokofiev's Alexander Nevsky with OSSCS at Meany Hall.

Tenor STEPHEN WALL has appeared frequently with Orchestra Seattle and the Seattle Chamber Singers since 1985. He has been featured in leading and supporting roles with Seattle Opera, Portland Opera, Utah Festival Opera, and Tacoma Opera, and has soloed with the symphonies of Seattle, Vancouver, Spokane, Everett, Bellevue, Yakima, Pendleton, Great Falls and Sapporo (Japan). Mr. Wall appears on the OSSCS recording of Handel's Messiah and performs the bass solo work once again later this month. He was recently featured in a supporting role in Seattle Opera's performances of Verdi's Un ballo in maschera. Earlier this month he sang Resphigi's Lauda per la Natività del Signore with OSSCS at Town Hall.

A native of Washington, baritone BRIAN BOX received his Master's degree in vocal performance from Western Washington University in 1985. Mr. Box performs frequently with many Northwest ensembles, including OSSCS, Seattle Choral Company, Seattle Pro Musica, Bellevue Chamber Chorus, and Choir of the Sound, and has performed with Rudolf Nureyev, singing Mahler's Songs of a Wayfarer to Mr. Nureyev's dance. He has collaborated with OSSCS in such works as Bach's St. Matthew Passion, St. John Passion, and Christmas Oratorio, the world premieres of Huntley Beyer's St. Mary Passion and The Mass of Life and Death, and is featured on the OSSCS recording of Handel's Messiah. The regional winner of San Francisco Opera's 1968 Merola Opera Program, he made his Seattle Opera debut as the Corporal in Donizetti's Daughter of the Regiment. For Tacoma Opera, Mr. Box created the role of Franz in Carol Sams' The Flied Piper of Heinlein. He has also performed extensively with Seattle Opera's Education Program and Northwest Opera in a variety of educational and contemporary works. He has a special affinity for music of the Baroque period, having performed both of the great Bach passages as well as many of Handel's oratorios, including Messiah, which he has recorded with OSSCS. In March of 2002 she appeared with the Choir of the Sound on their 25th Anniversary Concert, in April she sang Bach's
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

Pifa (Pastoral Symphony)
Recitative – Accompanato
There were shepherds abiding in the field, keeping watch over their flock by night.

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 2:8-9

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 2:10-11

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

Chorus
Glory to God in the highest, and peace on earth, good will toward men!

Luke 2:13

Air
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

Recitative
Then shall the eyes of the blind be opened, and the ears of the deaf be unstopped.

Then shall the lame man leap as an hart, and the tongue of the dumb shall sing.

Isaiah 35:5-6

Air
He shall feed His flock like a shepherd: He shall gather the lambs with His arm, and carry them in His bosom, and shall gently lead those that are with young.

Isaiah 40:11

Come unto Him, all ye that labour and 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

Chorus
His yoke is easy, His burden is light.

Matthew 11:30

PART II
Chorus
Behold the Lamb of God, that taketh away the sin of the world.

John 1:29

Air
He was despised and rejected of men; a man of sorrows, and acquainted with grief.

Isaiah 53:3

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.

Isaiah 50:6

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

Chorus
And with His stripes we are healed.

Isaiah 53:5

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

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

Chorus
He trusted in God that He would deliver Him: let Him deliver Him, if He delight in Him.

Isaiah 53:6

Accompanato
Thy rebuke hath broken His heart; He is full of heaviness:

He looked for some to have pity on Him, but there was none; neither found He any to comfort Him.

Psalms 69:20

Ardo
Behold, and see if there be any sorrow like unto His sorrow.

Lamentations 3:42

Accompanato
He was cut off out of the land of the living: for the transgressions of Thy people was He stricken.

Isaiah 53:8

Air
But Thou didst not leave His soul in hell; nor didst Thou suffer Thy Holy One to see corruption.

Psalms 16:10

Recitative
Unto which of the angels said He at any time, Thou art My Son, this day have I begotten Thee?

Hebrews 1:5

Chorus
Let all the angels of God worship Him.

Hebrews 1:6

Air
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.

Psalms 68:28

Chorus
The Lord gave the word: great was the company of the preachers.

Psalms 68:11

Air
How beautiful are the feet of them that preach the gospel of peace, and bring glad tidings of good things!

Romans 10:15

Chorus
Their sound is gone out into all lands, and their words unto the ends of the world.

Romans 10:18

Air
Why do the nations so furiously rage together: why do the people imagine a vain thing?

Romans 10:18

The kings of the earth rise up, and the rulers take counsel together against the Lord, and against His anointed.

Psalms 2:1-2

Recitative
Let us break their bonds asunder, and cast away their yokes from us.

Psalms 2:3

Recitative
He that dwelleth in heaven shall laugh them to scorn: the Lord shall have them in derision.

Psalms 2:4

Air
Thou shalt break them with a rod of iron; Thou shalt dash them in pieces like a potter's vessel.

Psalms 2:9

Chorus
Hallelujah, for the Lord God Omnipotent reigneth, Hallelujah!

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, Hallelujah!

Revelation 11:15

King of Kings, and Lord of Lords, and He shall reign for ever and ever, Hallelujah!

Revelation 19:16

PART III
Air
I know that my Redeemer liveth,

And that He shall stand at the last 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.

1 Corinthians 15:20

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.

1 Corinthians 15:21-22

Accompanato
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.

1 Corinthians 15:51-52

Air
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.

1 Corinthians 15:52-53

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

1 Corinthians 15:54

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.

1 Corinthians 15:55-56

Chorus
But thanks be to God, who giveth us the victory through our Lord Jesus Christ.

1 Corinthians 15:57

Please turn page quickly...
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
Chorus
And with His stripes we are healed. Isaiah 53:5
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
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All they that see Him, laugh Him to scorn: they shoot out their lips, and shake their heads, saying, "Chorus
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Chorus
He is cut off out of the land of the living: for the transgressions of Thy people was He stricken. Psalms 137:9
Chorus
And Thou didst not leave His soul in hell; nor didst Thou suffer Holy One to be corrupted. Psalms 16:10
Chorus
Unto which of the angels said He at any time, Thou art My Son, this day have I begotten Thee? Hebrews 1:5
Chorus
Let all the angels of God worship Him. Hebrews 1:6
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Let us break their bands asunder, and cast away their yokes from us. Psalms 2:3
Chorus
Revelation 1:1
Chorus
We shall set up our standard in the Gentiles: we shall raise up the name of our God in the heathen. Psalms 2:9
Chorus
Hallelujah, for the Lord God Omnipotent reigneth, Hallelujah! Revelation 19:6
Chorus
The Kingdom of this world is become the Kingdom of our Lord, and of His Christ; and He shall reign for ever and ever, Hallelujah! Revelation 11:15
Chorus
King of Kings, and Lord of Lords, and He shall reign for ever and ever, Hallelujah! Revelation 19:16

PART II

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Chorus
Accompagnato
There were shepherds abiding in the field, keeping watch over their flock by night. Luke 2:8-9
Chorus
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. Luke 2:10
Chorus
For unto you is born this day in the city of David a Saviour, which is Christ the Lord. Luke 2:11
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Chorus
Glory to God in the highest, and on earth peace, good will toward men! Luke 2:14
Chorus
Recitative
Then shall the eyes of the blind be opened, and the ears of the deaf be unstopped. Then shall the lame man leap as an hart, and the tongue of the dumb shall sing. Isaiah 35:5-6
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He shall feed His flock like a shepherd: He shall gather the lambs with His arm, and carry them in His bosom, and shall gently lead those that are with young. Isaiah 40:11
Chorus
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Come unto Him, all ye that labor and are heavy laden, and He will give you rest. Matthew 11:28-29
Chorus
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
Chorus
His yoke is easy, His burden is light. Matthew 11:28-29

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Chorus
Behold the Lamb of God, that taketh away the sin of the world. John 1:29
Chorus
He was despised and rejected of men; a man of sorrows, and acquainted with grief. Isaiah 53:3
Chorus
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. Isaiah 50:6

Pifa (Pastoral Symphony)
Recitative
Air
Every valley shall be exalted, and every mountain and hill made low: the crooked straight, and the rough places plain: Isaiah 40:4
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
Accompanato
Thus saith 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
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, saith the Lord of hosts. Malachi 3:1
Malachi 3:2
Chorus
And He shall purify the seeds of Levi, that they may offer unto the Lord an offering in righteousness. Malachi 3:3
Malachi 3:2
Chorus
Recitative
Behold, a virgin shall conceive, and bear a son, and shall call his name Emmanuel, "God with us". Isaiah 7:14
Air and Chorus
O thou, that tellest good tidings to Zion, go down into the high mountains; 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
Air
Arise, shine; for thy light is come, and the glory of the Lord is risen upon thee. Isaiah 60:1
Accompanato
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. Isaiah 60:2-3
And the Gentiles shall come to thy light, and kings to the brightness of thy rising. Isaiah 60:2-3
Air
The people that walked in darkness have seen a great light: they that dwelt in the land of the shadow of death, upon them hath the light shined. Isaiah 9:2
Chorus
"Amen!"
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 honor, and glory, and blessing.
Blessing, and honor, glory and power, be unto him that sitteth
upon the throne, and unto the Lamb for ever and ever.

Amen.

Romans 8:33-34

Revelation 5:12-14

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-- Lorellette Knowles

Soprano PATRICIA MICHAELS concertizes extensively,
appearing with noted ensembles including the St. Louis,
Atlanta, Milwaukee, San Antonio, Czech National,
and Shanghai Symphonies; Minnesota Orchestra;
Chicago's Grant Park Orchestra and Music of the Baroque;
Maryland Handel Festival; Dallas Bach Society; Los Angeles
Master Chorale; Chicago Baroque Ensemble and Boston
Baroque. Conductors with whom she has collaborated
include Robert Shaw, Stanislaw Skrowaczewski, Nicolas
McGegan, Joseph Silverstein, Anne Manson, Andrew
Parrott, Zdenek Macal, Joanne Falletta and Andreas Delfs.
Ms. Michaels has sung with opera companies throughout
North America including Lyric Opera of Chicago, Cleveland
Opera, Milwaukee’s Florentine Opera, Tacoma Opera,
Colorado’s Central City Opera, Chicago Opera Theater and
The Banff Centre, Canada. She has appeared as recitalist
in Japan, Cuba, Belice, Mexico, Venezuela, Barbados and
throughout North America. Ms. Michaels has made eleven
recordings for Chicago-based Cedille Records, including
Songs of the Classical Age, The Virtuoso Handel and
The Dives of Mozart’s Day. Her recordings for other labels
include Bach’s St. Matthew Passion with Sir Georg Solti
and the Chicago Symphony for London Records, Mozart’s
Requiem on the Amadis label, and Mozart’s C Minor Mass
with Chicago’s Music of the Baroque. Patricia Michaels is
Associate Professor of Opera at Teacher and Studio Voice at
Lawrence University’s Conservatory of Music in Appleton,
Wisconsin.

One of the Pacific Northwest’s premier mezzo-sopranos,
EMILY LUNDE is a Seattle native who has sung extensively
with many of the area’s finest ensembles, including the
Seattle Symphony, OSSCS, Northwest Sinfonietta, Seattle
Choral Company, Choir of the Sound, Everett Symphony
and Walla Walla Symphony. Ms. Lunde also performs
regularly with the Pacific Northwest Ballet in their
productions of The Nutcracker and A Midsummer Night’s
Dream on Seattle Opera’s preview concerts. Her repertoire
runs the gamut from early music to Classical and
contemporary works. She has a special affinity for music
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Handel’s Messiah and performs the tenor arias in
Handel’s Israel in Egypt at Benaroya Hall this month.
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made his Seattle Opera debut as the Corporal in Donizetti’s
Daughter of the Regiment. For Tacoma Opera, Mr. Box
created the role of Franz in Carol Sams’ The Fled Piper
of Helmein. He has also performed extensively with Seattle
Opera’s Education Programs and Northwest Opera in the
Schools. Last season Mr. Box joined OSSCS for performances
of performances of Masses Poulenc’s La bal masqué,
Stravinsky’s Pulcinella, Handel’s Messiah, Robert Keefy’s
Foll Deeds, Handel’s Israel in Egypt and Beethoven’s
Missa solemnis. Later this season he joins OSSCS for
William Walton’s Belshazzar’s Feast.
Messianic music and writer Christopher Hogwood admits that "The turbulent state of Handel's manuscript, the blots, erasures and emendations that litter the page right to the final bars give enough evidence of tempestuous creation to tempt any romantic biographer." But there is little doubt, in any event, that this enduring masterpiece, completed on 24 days on September 14, 1741, will remain among the greatest compositional feats in the history of music.

In the autumn of 1741, Handel accepted the invitation to visit Dublin, arriving there on November 18 with the completed score of Messiah. During his visit, it was not until April 13, 1742, that the oratorio was premiered. Seven hundred people were able to squeeze into Dublin's Musick Hall in Fishamble-street to hear the work performed by the choirs of Dublin's two cathedrals (totaling fewer than forty men and boys) and the string band (reinforced occasionally by trumpets and timpani — oboe and bassoon parts were written later), all directed from the keyboard by Mr. Handel himself. The work created a sensation: "Words are wanting to express the exquisite Delight it afforded to the admiring crowded Audience," exclaimed Faulkner's Journal. "Suffice it, the Grand, and the Tender, adapted to the most elevated, majestic, and moving Words, conspired to transport and charm the ravished Heart and Ear." Handel divided his share of the proceeds about a dozen of the other performers, among Dublin's three most important charities.

Messianic is unique among Handel's works, being his only biblical oratorio using texts from the New Testament, and his only "Christian-contemplative" oratorio. Although the text is not a dramatic narrative but an epiphanic poem celebrating Christian redemption, Handel's musical approach in setting Jennens' libretto was decisively dramatic. The work's three acts recall the three acts of Italian operas, and the oratorio is indeed a piece designed by a seasoned operatic professional to "entrain." In some of the best sense of the word, listeners in a concert room, not chiefly to instruct or edify a congregation or to be used in any sort of worship setting. Handel synthesizes the best elements of the three musical traditions in which he had steeped: the Italian, the German, and the English. He makes use of Italian forms of musical expression, borrowing, rearranging, and transforming into "duet-choruses" and "recitatives" and "strophic" passages from his own Italian love duets. In "The Pastoral Symphonies" (entitled Pitre) that introduces the shepherds, Handel alludes to the music of the pifferari, the country bagpipers who descend from the Italian mountains during the Christmas season to play in village streets. Handel employs German musical ideas, particularly in the music describing Jesus' suffering and death, where the jagged dotted rhythms are once more used to heighten German expressive quality. In that great "coronation march," the "Hallelujah Chorus," melodic fragments echoing the German chorale "Wachtet auf" may be heard. "The Kingdom of this World" and "And he shall reign for ever and ever." Handel'sмелodic shapes, vocal treatment, grand-chorus-like choruses, and text-setting display the

CINDY KIRKLAND, President & CEO
Corporation Council for the Arts/ArtsFund
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Without art, it's just life.
HANDEL’S MESSIAH
SUNDAY, DECEMBER 15, 2002 – 3:00 PM
MONDAY, DECEMBER 16, 2002 – 7:30 PM
MEANLY HALL – UNIVERSITY OF WASHINGTON

Patrice Michaels, soprano
Emily Lunde, mezzo-soprano
Stephen Wall, tenor
Brian Box, baritone

ORCHESTRA SEATTLE
SEATTLE CHAMBER SINGERS
George Shangrow, conductor

GEORGE FRIDERIC HANDEL (1685-1759)
Messiah

Accompanists: Comfort ye
Air: “Every valley shall be exalted”
Chorus: “And the Glory of the Lord”
Air: “Thus saith the Lord of hosts”
Recitative: “And he saith, Whom may abide?”
Chorus: “And he shall purify”
Recitative: “Behold, a virgin shall conceive”
Chorus and Overture: “O thou, thou art holy”
Chorus and Overture: “For, behold, darkness”
Recitative: “The people that walk in darkness”

Introduction

Chorus: “Behold the Lamb of God”
Air: “He was despised”
Chorus: “Surely He hath borne our griefs”
Air: “And with His stripes we are healed”
Recitative: “All we like sheep”
Chorus: “All they that see Him”
Chorus: “He trusted in God”
Recitative: “They rebuke in whose heart, broken is his heart”
Aria: “Behold, and see if there be any sorrow”
Recitative: “He was cut off”
Air: “But thou didst not leave”

Recitative: “Unto which of the angels”
Air: “Let all the angels”
Air: “Thou art gone up upon him”
Air: “The Lord gave the word”
Air: “How beautiful are the feet”
Aria: “Their sound is gone out”
Recitative: “Why do the nations”
Recitative: “Let us break their bonds asunder”
Recitative: “He that dwelleth”
Air: “Thou shalt break them”
Air: “Hallelujah”

Recitation: “I know that my Redeemer liveth”
Chorus: “Since by man came death”
Recitative: “Behold, I tell you a mystery”
Recitation: “Then shall be brought to pass”
Duet: “O death, where is thy sting?”
Duet: “But thanks be to God”
Air: “If God be for us, who can be against us?”
Air: “Worthy is the Lamb”

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