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Symphony Orchestra: Messiah, December 7, 1975

John W. Ferrell Conductor

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Messiah

By George Frideric Handel

Illinois State University
Symphony Orchestra

Community-University
Oratorio Choir

John W. Ferrell, Conductor

Sunday, Dec. 7, 1975 2:00 p.m.
Union Auditorium

Department of Music
College of Fine Arts
Illinois State University

MESSIAH

Handel composed *Messiah* (there is no "The" before the name) in the space of three weeks: from August 22 to September 14, 1741. He took respectively seven, nine, and six days for each of the three parts, and another two days to fill out the instrumentation.

The first performance took place in Dublin, Ireland, on April 13, 1741, as a benefit for three local charities. London heard it first in March of 1743, under the title *The Sacred Oratorio*, and twice more at the King's Theatre, Haymarket, on April 9 and 11, 1745. The work, with its original name restored, was revived at Covent Garden in 1749, and on May 1 of 1750. Handel initiated with it an annual series of benefit performances for the Foundling Hospital. At the last of the three performances in 1759, on April 6, the composer—long since completely blind—made his final public appearance, directing from the harpsichord.

The first performance in New York was on January 16, 1770, in a location with an unlikely name: The New York City Tavern. The first uncut performance did not take place in New York until November 18, 1831, when Uriah C. Hill (founder of the New York Philharmonic) conducted it at St. Paul's Church.

The instruments called for are pairs of oboes, bassoons, and trumpets, tympani, harpsichord, organ, and strings.

Musical history moves in curious ways. We may, in a manner of speaking, be grateful to Messrs. Pepusch and Gay, authors of *The Beggar's Opera* of 1728, for forcing Handel in time to abandon the composition of Italian opera and devote himself increasingly in the 1730's to the production of oratorios both sacred and secular. Had not the Italian opera seria rapidly lost its vogue at that time, we might not have been given the still timely *Israel in Egypt* in 1739, *Samson* in 1743, and *Semele*, *Judas Maccabaeus*, *Solomon*, and *Jephtha* in the seven years following. And it is unthinkable that we might thus have been deprived of the work which more than any other means "Handel" to the world of music, *Messiah* of 1741.

This composition, for almost two centuries known and loved by uncounted thousands, was not so highly regarded in its early years, after initial approbation. Indeed, its own librettist, Charles Jennens, found in it "gross faults" and "passages far unworthy of Handel. . ." Nor was the work at first a success—publicly and financially—in London. It took a decade before its triumph commenced, returning to the evaluation expressed after its Dublin premiere that "the best Judges allowed it to be the most finished piece of Musick. Words are wanting to express the exquisite delight it afforded to the admiring, crowded Audience". (Faulner's *Dublin Journal*.)

During the 14 seasons of performances under Handel's own direction, the work was submitted to substantial changes. Pieces were shortened or lengthened, eliminated or added, recomposed entirely, transposed into other keys and for other voices. Today, two approaches to the problem of performing *Messiah* are possible: one can attempt to reconstruct one, or several, of the changing forms in which *Messiah* actually existed between 1741 and 1759, or one can tackle the task of establishing a "definitive" version, meant to represent what one infers to be the composer's most mature thoughts on his work. Very few present-day listeners have heard *Messiah* in a shape that corresponds precisely to any which Handel ever led. Because every masterpiece is capable of infinite self-renewal and is therefore inexhaustible, it is not possible to offer even an approximation of a "definitive" version of *Messiah*.

Charles Jennens, who wrote the libretto of *Messiah*, prefaced the original word-book of the Dublin premiere in 1742 with the following quotation from I Timothy iii, 16; Colossians ii, 3:

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.

These words typify the spirit in which *Messiah* was created. *Messiah*, is not, as is often popularly supposed, a number of scenes from the life of Jesus linked together to form a certain dramatic whole, but a representation of the fulfillment of Redemption through the Redeemer, the Messiah. It is the first instance in the history of music of an attempt to view the mighty drama of human redemption from an artistic standpoint.

Community-University Oratorio Choir

Membership in the Community-University Oratorio Choir has been open to the public without audition since 1967. Under the direction of Dr. James Roderick (1967-70), Dr. Donald Armstrong (70-1972) and Dr. John Ferrell (since September, 1972), community membership in the choir has increased to its current enrollment of 80.

Community members include persons from all walks of life—from home-makers to computer programmers, from teachers to engineers—who enjoy singing and working with university students.

Weekly rehearsals begin Monday, Jan. 12, for the Choir's spring concert, the performance of Mendelssohn's "Elijah," which is scheduled for 8 P.M. Sunday, May 8, 1976. Community persons who wish to become members of the Choir are invited to attend the Jan. 12 rehearsal at 7 p.m. in Centennial East Recital Hall or to telephone Dr. John Ferrell at 436-6838 or the Music Department office at 436-7631 for additional information.

Soloists

Mr. David Little is a senior transfer student from Eastern Illinois University. As baritone soloist, Mr. Little has performed with the E.I.U. concert choir (*Daniel and the Lion's Den*), and with the oratorio chorus and orchestra in Mendelssohn's *Elijah* and Brahms's *Requiem*. Mr. Little is presently studying with Mr. Peter Schuetz and recently placed second in a competition sponsored by the National Association of Teachers of Singing.

Mr. Kunde is a senior Music Education major at I.S.U. He is a member of the ISU Madrigal singers and Concert Choir and has appeared in the production of *Carousel* and *Cosi fau Tutte*. His most recent recognition was the first place recipient in the uppermen's division of state competition sponsored by the National Association of Teachers of Singing. He is a vocal student of Mr. Peter Schuetz.

Sylvia Anderson, a resident of Bloomington, Illinois, is a 1966 graduate of the Illinois Wesleyan University School of Music. This is her initial year as a member of the Community University Oratorio choir. Prior to moving to Bloomington, the Soprano was a member of the Peoria Philharmonic Chorale, performing with the group in recital and as soloist of Haydn's *Creation*. Mrs. Anderson is a member of Delta Omicron Music Fraternity and has taught music in Illinois Public Schools for nine years. Currently, Mrs. Anderson teaches music privately.

Rosalind Onyun is a senior Music Education major at ISU. She is a former member of the ISU Madrigal Singers and Concert Choir and has appeared in ISU productions of *Carousel*, *La Traviata*, *Fiddler on the Roof*, and was also the contralto soloist for last year's production of *Messiah*. Miss Onyun is a vocal student of Mr. Peter Schuetz.

Community-University Choir Personnel

Abel, Anita	Boward, Jean	Dant, Greg	Flaxman, Karen
Allan, Sarah*	Bowen, Denise	Darling, Shirley	Fletcher, Bonnie
Amm, Roger	Boyd, Lee*	Dauphin, Ken	Flynn, Thomas
Anderson, Amy	Brandt, Bonnie	Davis, Cyndie	Foltz, Richard
Anderson, Sylvia*	Brinkoetter, Pamela	DeBose, Donna	Frederick, Brent
Andrew, Louise*	Brockman, Mary Kay	DeGroot, Rebecca	Freehill, Katherine
	Brooks, Karen	DeRosa, Louise	Frieden, Jane*
Bailey, Rebecca	Burton, Vickie	DeRubis, Mary	Fuller, Fay
Barkley, Susan	Buth, Ella*	Dunavin, Edward*	Fulton, Vera*
Barth, Cheryl		Dunavin, Esther*	
Bear, Ruth		Durham, Ann	Gage, Robert
Becknell, Doug*	Cackovic, Gail		Garmer, Marcia*
Beere, Kristin	Cain, David	Edmondson, Sue*	Gensert, Robin
Begitschke, Karen	Cain, Gwen	Estes, Steve	Goyen, Harold*
Bennett, Leader	Clawson, Lynda*	Eichenberger, Janet	Graben, Susan
Berge, Tracy	Colson, Bill	Eichslaedt, Donna	Greenfield, Sandy
Berryhill, Heidi	Colvin, Felicia	Eickhorst, Steve*	Gresley, Robert*
Bertelsen, David	Conroy, Connie*	Ellinor, Diane	Griffin, Maggie
Beyer, Glenn*	Cooper, Susan	Emmerling, Lois	Groesbeck, Gretchen
Bishop, Cynthia	Corporor, Chris	Ensminger, Florence*	Gross, Deborah
Bloomquist, Wendy*	Cox, Fobert		Gumbrell, Anne
Bode, Mike	Cralley, Mary*	Falker, Regina	
Boerger, Kristine*	Crow, Kris	Farrell, Joy	Hagberg, Kris
Bogaert, Bob	Croxville, Elizabeth	Fawley, Mary	Halinski, Wanda*
Borders, Jane	Crumbaugh, Toni	Fitzgerald, Rita	Hamilton, Barbara

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.

RECITATIVE

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.

PASTORAL SYMPHONY

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 the King of glory? The Lord strong and mighty, the Lord mighty in battle.

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 the King of glory? The Lord of Hosts, He is the King of glory.

AIR

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

CHORUS

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

RECITATIVE

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

AIR

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

AIR

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.

For now is Christ risen from the dead, the first-fruits of them that sleep.

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.

RECITATIVE

Behold, I tell you a mystery: We shall not all sleep, but we shall all be changed in a moment, in a twinkling of an eye, at the last trumpet.

AIR

The trumpet shall sound, and the dead shall be raised in corruptible, and we shall be changed.

CHORUS

Hallelujah! for the Lord God omnipotent reigneth.

The kingdom of this world is become the kingdom of our Lord, and of His Christ: and He shall reign for ever and ever.

King of Kings, and Lord of Lords, Hallelujah!

THE MESSIAH

OVERTURE

RECITATIVE

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.

AIR

Every valley shall be exalted, and every mountain and hill made low; the crooked straight, and the rough places plain.

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.

RECITATIVE

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.

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.

AIR

But who may abide the day of His coming, and who shall stand when He appeareth?

For He is like a refiner's fire.

RECITATIVE

Behold, a virgin shall conceive, and bear a Son, and shall call his name Emmanuel, God with us.

AIR and CHORUS

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

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

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.

RECITATIVE

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

RECITATIVE

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.

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.

RECITATIVE

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 towards men.

AIR

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.

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.

CHORUS

And with His stripes we are healed.

Han, Tong Sook
 Harker, Merrilee*
 Harper, Priscilla*
 Hartman, Jo Ann*
 Hartman, Roberta
 Haught, Joyce
 Hayden, Roger
 Helme, Frank*
 Hemlock, Marilaurice
 Henderson, Piper
 Henrich, Rebecca*
 Henson, Jerry
 Higgins, Liz
 Hillier, Georgia
 Hitchell, Jane*
 Holmes, Roger*
 Hosto, Cindy
 Houser, Diane
 Hubka, Cheryl
 Huette, Loretta*
 Hughes, Ramona
 Hulslander, Carol
 Hunt, Cordelie

Immod, Jean
 Immel, Carol

Jackson, Mavis
 Jackson, Sheila
 Jacobs, Jeanette*
 John, Catherine
 Johnson, Karen
 Jungels, Sue

Kandzioriski, David
 Kauzlarich, Susan
 Kazlawski, Kathryn
 Kennard, Marilyn*
 Kimmel, Paul
 Kleveland, Jim
 Kohlmeier, Helen*
 Koshinski, Rowena*
 Kross, Sue
 Kunde, Greg
 Kuntz, Marie
 Kunz, Sue

Landers, Jim
 Larson, Sharon
 Lawrence, Kathryn
 Leetch, David
 Liffick, Cindy*
 Little, Anne*
 Little, David
 Lloyd, Eleanor*
 Luster, Debbie

Macpherson, Ron*
 Maier, Ronald*
 Manring, Darryl*
 Marti, Donita
 Martin, Nancy
 McCann, Cynthia
 McClain, Ronald*
 McCullough, Tommy
 McElwain, Lois
 McIntyre, Diane*
 McKintz, Margie
 McNamee, Mary*
 Meizelis, Jody*
 Meyers, Andrea
 Miller, Catherine
 Miller, LaMoyné
 Miller, William*
 Moncelle, Harry
 Mozier, Marge*
 Muhleman, Linda
 Murphy, Mary
 Murphy, Patricia

Nansen, Beth
 Newby, David
 Nichols, Boyd*
 Nixon, Scott
 Noggle, Elizabeth*
 Noggle, Wave*
 Nova, Ann Maria

O'Connor, Timothy
 Olsen, Bob
 Orme, Dan
 Ozarke, Judy

Pauli, Linda
 Peterson, Dorothy*
 Pfoff, Lorel
 Phoenix, Connie
 Peirce, Bernaris
 Poole, Nancy
 Popara, Roberta*
 Pottinger, Marjorie
 Powell, Rae*
 Prochnow, Luella*
 Pucel, Edward
 Puttcamp, Carol*

Ramsey, Lillian*
 Ransdell, Charles
 Rasmussen, Linda
 Reeve, Richard
 Rehmann, Guy
 Reichle, Lou Ann
 Resetich, Kathleen
 Richardson, Sharon*
 Riffel, Maruse*
 Rigsby, Alice*
 Ross, Colin

Sallowasser, Anne
 Saltsberg, Judy
 Savini, Teri
 Schimerlik, James
 Schroeder, Jack*
 Scott, Mary*
 Selfridge, Nancy
 Seper, Cheri
 Shoop, Lisa
 Smith, Lisa
 Smith, Monica
 Sokan, Ann*
 Soliz, Stephanie
 Sommer, Roberta*
 Sotola, Diane
 Spears, Ron
 Spear, David
 Stam, Constance
 Stangland, Kris
 Stephens, Eric
 Story, Rita
 Strope, Kevin
 Stutzman, Erma*
 Stutzman, John*

Sudduth, Sharon
 Suter, Laurie
 Sullivan, Sr. Rose Erin*
 Sutton, Eugene*
 Sweet, Loretta
 Sypult, Steven

Taraboletti, Charles
 Thomas, Gayle*
 Thomas, Patricia
 Thompson, Robert
 Thompson, Wilson*
 Tomassetti, Maryellen*
 Tomic, Rick
 Treiber, Cheryl
 Trotter, Carol*
 Turner, Ellen
 Turner, Quentin
 Tyler, Charles*

Ullom, Jane
 Underwood, Deborah

Vining, Frank
 Vogan, Deborah*

Wakefield, Sheila*
 Walsh, Jeanie
 Ward, DaNita
 Weer, Pat*
 Wellman, Sandra
 Wenger, Beth
 Wiley, Victor
 Wilfang, Wendy
 Wilkins, Linda
 Willcutt, Laura
 Williams, Harry
 Williams, Madge*
 Wood, Carolyn
 Wood, Steve
 Wyman, Billie Jo

Yocherer, Bruce

Zielhe, Gerald
 Zielhe, James
 Zivilik, Steven

* Community Member

Orchestra Personnel

1st Violins

Terryl Jares#
 Sharon, Artrip
 Andrew Erlich
 Elspeth Lumsden
 Larry Park
 Debra Pederson
 Llewellen Preece
 Cecelia Roth
 Hwei Ming Twu
 Carol Waldvogel

2nd Violins

Elizabeth Westerlund+
 Pamela Combs
 Helen Davitz
 Irwin Korov
 Pamela Meyer
 Gregory Oakley
 Julianne Russo
 Wanita Smith
 Paula Whikehart

Violas

John McDonald+
 Ellen Volta
 Linda Langellier
 Linda Morris
 Sandy Robinson

Celli

Martin Hansen+
 Janice Gedney
 Laurie Howe
 Richard Needham
 Monica Overmier
 Dottie Rusk

Basses

Peter Guy+
 Steve Hayes
 Ken Haebich
 Malanie Jenkin

Oboes

Patty Seino
 Marvin Carlton

Bassoons

Mary Dalziel
 Grant Gillett

Trumpets

Herb Koerselman
 Kirby Reece

Timpani

Ted Parge

Harpisichord

Julian Dawson

+ Denotes Section Leader

Denotes Concert Master