



HANDEL'S GLORIOUS MESSIAH

Sunday, Dec. 4, 2021 @ 3 p.m.

Robert Istad, conductor
Pacific Chorale—Robert Istad, artistic director
Laura Strickling, soprano
Krysty Swann, mezzo-soprano
Joshua Dennis, tenor
Anton Belov, baritone
Pacific Symphony

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Performance at the Segerstrom Center for the Arts
Renée and Henry Segerstrom Concert Hall

PROGRAM

HANDEL

Messiah, HWV 56

Part I

Sinfonia

Recitative: Comfort ye my people
Air: Ev'ry valley shall be exalted
Chorus: And the glory of the Lord
Recitative: Thus saith the Lord
Air: But who may abide the day of his coming?
Chorus: And he shall purify
Recitative: Behold, a virgin shall conceive
Air & Chorus: O thou that tellest good tidings to Zion
Recitative: For behold, darkness shall cover the earth
Air: The people that walked in darkness
Chorus: For unto us a child is born
Pifa ("Pastoral Symphony")
Recitative: There were shepherds abiding in the field
Recitative: And lo, the angel of the Lord came upon them
Recitative: And the angel said unto them
Recitative: And suddenly there was with the angel
Chorus: Glory to God
Air: Rejoice greatly, O daughter of Zion
Recitative: Then shall the eyes of the blind
Air: He shall feed his flock
Chorus: His yoke is easy

Part II

Chorus: Behold the Lamb of God
Air: He was despised
Chorus: Surely he hath borne our griefs
Chorus: And with his stripes we are healed
Chorus: All we like sheep have gone astray
Recitative: All they that see him laugh him to scorn
Chorus: He trusted in God
Recitative: Thy rebuke hath broken his heart
Air: Behold, and see if there be any sorrow
Recitative: He was cut off out of the land of the living
Air: But thou didst not leave his soul in hell
Chorus: Lift up your heads, O ye gates
Air: Why do the nations so furiously rage together?
Chorus: Let us break their bonds asunder
Recitative: He that dwelleth in heaven
Air: Thou shalt break them
Chorus: Hallelujah

Part III

Air: I know that my redeemer liveth
Chorus: Since by man came death
Recitative: Behold, I tell you a mystery
Air: The trumpet shall sound
Chorus: Worthy is the Lamb that was slain

ABOUT THE CONDUCTOR



Robert Istad, a GRAMMY® Award-winning conductor who “fashions fluent and sumptuous readings” (*Voice of OC*) with his “phenomenal” artistry (*Los Angeles Times*), was appointed Pacific Chorale’s Artistic Director in 2017. Under his leadership, the chorus continues to expand its

reputation for excellence for delivering fresh, thought-provoking interpretations of beloved masterworks, rarely performed gems, and newly commissioned pieces. His artistic impact can be heard on two recent recordings featuring Pacific Chorale, including the 2020 GRAMMY® Award-winning “Mahler’s Eighth Symphony” with the Los Angeles Philharmonic Orchestra conducted by Gustavo Dudamel on Deutsche Grammophon (2021), for which he prepared the chorus. It won Best Choral Performance and also garnered a GRAMMY® nomination for Best Engineered Album, Classical. Additionally, Istad conducted the Pacific Chorale’s recording “All Things Common: The Music of Tarik O’Regan” released on Yarlung Records (2020).

Istad has prepared choruses for such renowned conductors as Esa-Pekka Salonen, John Williams, John Mauceri, Keith Lockhart, Nicholas McGegan, Vasily Sinaisky, Sir Andrew Davis, Bramwell Tovey, Carl St.Clair, Eugene Kohn, Giancarlo Guerrero, Marin Alsop, George Fenton, and Robert Moody. He regularly conducts and collaborates with Pacific Symphony, Musica Angelica Baroque Orchestra, Sony Classical Records, Yarlung Records, Berkshire Choral International, and Long Beach Symphony Orchestra. An esteemed educator, Istad is Professor of Music and Director of Choral Studies at California State University, Fullerton (CSUF), where he was recognized as CSUF’s 2016 Outstanding Professor of the Year. He conducts the University Singers and manages a large graduate conducting program in addition to teaching courses on conducting and performance practice. Istad, who is on the Executive Board of Directors of Chorus America and serves as Dean of Chorus America’s Conducting Academy, is in demand as guest conductor, lecturer, and clinician.



PACIFIC CHORALE

The GRAMMY® Award-winning PACIFIC CHORALE, an Orange County “treasure” with a “fresh viewpoint” that “can sing anything you put in front of it, with polish, poise and tonal splendor” (*Orange County Register*) has “risen to national prominence” (*Los Angeles Times*) since its inception in 1968. Hailed for delivering “thrilling entertainment” (*Voice of OC*), the resident choir at Segerstrom Center for the Arts is noted for its artistic innovation and commitment to expanding the choral repertoire. It has given the world, U.S., and West Coast premieres of more than 35 works, including numerous commissions, by such lauded composers as John Adams, Jake Heggie, James Hopkins, David Lang, Morten Lauridsen, Tarik O'Regan, Karen Thomas, Frank Ticheli, András Gábor Virág, and Eric Whitacre. Among other artistic highlights, Pacific Chorale's “The Wayfaring Project,” a stunning original concert film conceived and conducted by Robert Istad and produced during the pandemic, was picked up by PBS SoCal and KCET and will be streamed through December 1, 2024 on pbsocal.org, kcet.org and the PBS app, reaching audiences across the Southland and around the globe.

In addition to presenting its own concert series each season, Pacific Chorale enjoys a long-standing partnership with Pacific Symphony, with whom the choir made its highly anticipated Carnegie Hall debut in 2018. The chorus also regularly appears with the Los Angeles Philharmonic, with which it won the 2022 GRAMMY® Award for Best Choral Performance as well as a GRAMMY® nomination for Best Engineered Album, Classical, for its contribution to the live

classical recording of “Mahler: Symphony No. 8, ‘Symphony of A Thousand,’” conducted by Gustavo Dudamel, featuring Leah Crocetto, Mihoko Fujimura, Ryan McKinny, Erin Morley, Tamara Mumford, Simon O'Neill, Morris Robinson, and Tamara Wilson; Los Angeles Philharmonic; Los Angeles Children's Chorus, Los Angeles Master Chorale, National Children's Chorus, and Pacific Chorale. The choir has performed with such leading orchestras as the Boston Symphony, National Symphony, Los Angeles Chamber Orchestra, Philharmonia Baroque Orchestra, San Diego Symphony, and Musica Angelica, among others.

Pacific Chorale has garnered international acclaim as well, having toured extensively to more than 19 countries in Europe, South America, and Asia, and through collaborations with the London Symphony, Munich Symphony, L'Orchestre Lamoureux, and L'Orchestre de St-Louis-en-Île of Paris, National Orchestra of Belgium, China National Symphony, Hong Kong Sinfonietta, Estonian National Symphony, and Orquesta Sinfonica Nacional of Argentina, among others.

Deeply committed to making choral music accessible to people of all ages, the organization, which has a discography of 14 self-produced recordings and an extensive collection of exceptional free digital offerings, places a significant emphasis on choral music education, providing after-school vocal programs for elementary school students, a choral summer camp for high school students, and an annual community-wide singing event at Segerstrom Center for the Arts. **PacificChorale.org**

Robert Istad • Artistic Director & Conductor

Phillip N. and Mary A. Lyons
Artistic Director Chair

Kibsaim Escarcega • Assistant Conductor

Andrew Brown • President & CEO

SOPRANO

Rebecca Hasquet
Section Leader
Lauren Adaska
Alexandria Burdick
Chelsea Chaves
Katy Compton
Erika Jackson
Hannah Kim
Kathryn Lillich
Susan M. Lindley
Sarah Lonsert
Anne McClintic
Maria Cristina Navarro
Melanie Pedro
Libby Quam
Victoria Wu

ALTO

Jane Hyun-Jung Shim
Section Leader
Emily Border
Denean R. Dyson
I-Chin Betty Feinblatt
Erin Girard
Kathleen Thomsen Gre-
million
Sandy Grim
Brandon Harris
Stacey Y. Kikkawa
Pat Newton
Kathleen Preston
Kelly Self
Stephanie Shepson
Marijke van Niekerk
Emily Weinberg

TENOR

Nicholas Preston
Section Leader, Roger W.
Johnson Memorial Chair
Chris Buttars
Abraham Cervantes
David Evered
Jason Francisco
Alan Garcia
Steven M. Hoffman
Craig S. Kistler
Ricardo Martinez
David Melendez
Paul Meissbach
Jesse Newby
Rohan Ramanan
Sammy Salvador
Yngwie Zamarippa

BASS

Ryan Thomas Antal
Section Leader, Ron Gray
Legacy Chair
Mac Bright
Michael Fagerstedt
Louis Ferland
Randall Gremillion
Tom Henley
Matthew Kellaway
Jonathan Krauss
Emmanuel Miranda
Ron Mitchell
Kenneth Moore
Raphael Poon
George Reiss
Malek Sammour
Michael Segura

ABOUT THE ARTISTS



Laura Strickling has been recognized by *The New York Times* for her “flexible voice, crystalline diction, and warm presence.” Celebrated for her work performing and promoting art song, with an emphasis on new additions to the canon, she curated *The New Music Shelf Anthology of contemporary*

art songs for soprano and has collaborated with numerous composers including Tom Cipullo, Daniel Felsenfeld, Juliana Hall, Libby Larsen, James Matheson, John Musto, and Glen Roven. She is on the roster of the Brooklyn Art Song Society, and has appeared with Cincinnati Song Initiative, Mexicoliederfest, Calliope’s Call, Liederfest in Suzhou (China), the Afghanistan National Institute of Music, Lyric Fest, Joy in Singing, Trinity Concerts at One, the American Liszt Society, Baltimore Lieder Weekend, the Half Moon Music Festival, Concerts on the Slope, National Sawdust, Art Song at the Old Stone House, the Brooklyn New Music Collective, SongFusion, was a featured performer at the 2016 New Music Gathering, and presented a radio broadcast recital of American songs on “Live from WFMT” in Chicago with pianist Daniel Schlosberg. Laura and pianist Liza Stepanova were Artists-in-Residence at the Yellow Barn Music Festival, where they presented a program of Granados and modern songs in Spanish, including the world-premiere of *Ciudades del Porvenir* by Reinaldo Moya. She has presented guest artist recitals and lectures at the University of Georgia, Mercer University, College of William and Mary, Mercer University, University of Notre Dame, New World School of the Arts, Notre Dame University of Maryland, Pittsburg State University, McDaniel College, St. Mary’s College, and University of Richmond. She is on the New Music Advisory Board of the Brooklyn Art Song Society and the Advisory Board of Cincinnati Song Initiative.

Equally acclaimed for her work on the concert stage, she has appeared at Carnegie Hall, Avery Fisher Hall at Lincoln Center, the Kennedy Center, National Sawdust, Trinity Church on Wall Street, Washington National Cathedral, and the Opera America Center. Her “powerful and expressive voice across a large range, her variety of timbre and character,” (*Classical Scene*), make her a welcome guest soloist for a range of oratorio and concert works, from Handel to Britten.

On the opera stage, Strickling created the role of Fanni Radnóti in the world premiere of Tom Cipullo’s opera *The Parting* with Music of Remembrance in Seattle and San Francisco (released on Naxos Opera Classics in 2020). An alumna of the Berkshire Opera Company resident artist program, her performance of the Dew Fairy in Humperdinck’s *Hansel and Gretel* was praised by *Opera News*: “Laura Strickling offered the creamy, clear, younger-sister-of-Eva-Pogner instrument ideal for singing the role over full orchestration.” She appeared as Pamina in the Metropolitan Opera Guild’s touring outreach production of *The Magic Flute*. Strickling’s operatic roles also include Countess Almaviva (*Le nozze di Figaro*), Cleopatra (*Julius Caesar*), Mimi

(*La Bohème*), Dinorah (*Dinorah*), Elvira (*L’Italiana in Algeri*), Josephine (*H.M.S. Pinafore*), Gretel (*Hansel and Gretel*), and Micaëla (*Carmen*). She created the role of Muriel in the world premiere of Thomas Benjamin’s *The Alien Corn* with the Peabody Opera Theater.

Strickling received critical acclaim in the Naxos Opera Classics recording of *The Parting* by Tom Cipullo (co-starring baritone Michael Mayes and mezzo-soprano Catherine Cook) for her “...deeply expressive, secure voice. Her exposed highs are managed wonderfully, with notable beauty.” James Matheson’s *Times Alone* on Yarlung Records was hailed by *MusicWeb International* for “shapely, nuanced voicings and emotional urgency...a striking directness.” Glen Roven’s *The Vineyard Songs* with pianist Michael Brofman is on “New Voices,” the Billboard Classical Top-Ten-selling CD. She can also be heard on “New American Song@SongFest,” performing Jake Heggie’s *Edna St. Vincent Millay* with pianist Dimitri Dover and on “The Garden: Songs and Vocal Chamber Music of Tom Cipullo,” performing the landmark song cycle *Of a Certain Age* with pianist Liza Stepanova. Her first solo project of American art song, with pianist Joy Schreier, will be released later this year, on the Yarlung label.



Acclaimed mezzo-soprano Krysty Swann has been hailed for her beautiful and rich voice, as well as her captivating presence on stage.

The Washington Post declares, “Krysty Swann has a voice, and she knows how to use it...[She] displayed an instrument of immense power, natural beauty

of tone and luscious legato line.” The Philadelphia-born, New York-based mezzo-soprano was featured on the cover of *Opera News* with the great Dolora Zajick.

Next, Swann will be making returns to the esteemed roster of the Metropolitan Opera for their productions of *Akhnaten* and *Elektra*, will debut the role of the Mother in Jeanine Tesori and Tazewell Thompson’s *Blue* for Michigan Opera Theatre and Toledo Opera, and will create the role of Mayme in *Intimate Apparel*, a new opera directed by Bartlett Sher and written by Lynn Nottage with music by Ricky Ian Gordon at the Lincoln Center Theatre. Additionally, she will perform in a Gala Concert for Princeton Festival and in Tulsa Opera’s *Greenwood Overcomes*. Most recently, she appeared in a virtual performance of Handel’s *Messiah* with Glens Falls Symphony and created the role of Joyce “Tilly” Mitchell in the world premiere of Nico Muhly’s digital one-act opera *The Glitch*, which was released by Catapult Opera in February 2021.

With the Metropolitan Opera, she has appeared in the productions of *Die Walküre*, Nico Muhly’s new opera *Marnie*, *Il Tabarro*, and *Francesca da Rimini*. She was slated to make her mainstage Metropolitan Opera debut as Jade Boucher in *Dead Man Walking* in 2021. She also appeared in the Lyric Opera of Chicago’s productions of *Rigoletto*, *Die Walküre*, and as the Third Maid in *Elektra*. Other recent engagements

ABOUT THE ARTISTS

include her return as Grimgerde in Dallas Symphony's concert production of *Die Walküre* under the baton of Maestro Jaap van Zweden, the role of Grandma in the world premiere of Douglas Tappin's *I Dream* with Toledo Opera and Opera Carolina and Irina in *Lost in the Stars* with Union Avenue Opera. She also performed in Mary Shelley's *Frankenstein* with the Ensemble for the Romantic Century in New York.

She performed Suzuki in *Madama Butterfly* with New York City Opera, Maddalena in Atlanta Opera's *Rigoletto*, and Amneris in Bucharest National Opera's production of *Aïda*.

Concert highlights from recent seasons also include Mozart's *Requiem* at Carnegie Hall; Verdi's *Requiem* at Lincoln Center and with Santa Barbara Symphony; her concert debut in South Africa with the acclaimed KZN Philharmonic under the baton of Daniel Boico; her Milan debut in concert with the Orchestra Sinfonica di Milano Giuseppe Verdi; a return to Austria's Bregenz Festival for a second season; and her debut with the Boston Symphony Orchestra as well as the Tanglewood Music Festival. Additional concert engagements include Mahler's Symphony No. 3 with Thailand Philharmonic Orchestra, Mozart's *Grand Mass in C Minor* with the Eugene Concert Choir and an MLK tribute concert with Bach Festival Society of Winter Park. Swann returned to Carnegie Hall as Lola in *Cavalleria rusticana* with the Opera Orchestra of New York under the baton of Alberto Veronesi, alongside Maria Guleghina, Roberto Alagna, and Mignon Dunn, garnering rave reviews. She has appeared as soloist in *Messiah* with the Rochester Symphony Orchestra, Indianapolis Chamber Orchestra, and Baltimore Symphony Orchestra. She has also appeared as Emilia with Nathan Gunn and Victoria Clarke in *The Firebrand of Florence* by Kurt Weill and Ira Gershwin, conducted by Ted Sperling. She made her debut in Avery Fisher Hall in Verdi's *Requiem* and sang in Giacomo Puccini's *Edgar* along with Marcello Giordani with the Opera Orchestra of New York conducted by Eve Queler.



Known for his "voluptuous elegant tone," and a "robust tenor with baritonal heft," American lyric tenor Joshua Dennis is a star on the rise. Dennis, a champion of new works, had the honor of originating two roles: "Shoeless" Joe Jackson in Minnesota Opera's world premiere production of *The Fix*, and Prince

Frederic in Poul Ruders' *The Thirteenth Child* with the Santa Fe Opera. Additionally, he was heard in Huang Rou's *Paradise Interrupted* at the MGM Grand in Macau and was the host of Santa Fe Opera's virtual event, *Songs from the Santa Fe Opera*. Additionally, he performed as Leonard in the world premiere of Nadia Boulanger's *La ville morte* with Catapult Opera.

In the 2021-22 season, Dennis created two roles: Marc in the world premiere of *Huang Rou* and David Henry Huang's *M. Butterfly* with the Santa Fe Opera, and Dean Clarkson in the world premiere of *Stinney: An American Execution* with Opera Grand Rapids. He also made his role debut as Don José in

Carmen with Opera Idaho, performed as Don Ottavio in *Don Giovanni* with Opera San Antonio, and performed as a soloist in Beethoven's Symphony No. 9 with Oregon Symphony. This season's engagements include the Duke of Mantua in Opera Colorado's *Rigoletto*, and as the tenor soloist in Handel's *Messiah* with the Santa Fe Symphony.



Since winning the Young Concert Artists International Auditions in 2002, baritone Anton Belov has expanded his career to reach major opera houses and concert halls across the United States.

Recently, he sang the title role in *Eugene Onegin* with Eugene Opera, Escamillo in *Carmen* with

OperaBend, Verdi's *Requiem* with the Anchorage Concert Chorus, and *Carmina Burana* with the Eugene Ballet Company. In 2017-18, he sang with Allied Concert Services. On opera stages, other recent performances include Germont in *La Traviata* with Opera North (NH); the title role in *Don Giovanni* with Vashon Opera; Angelotti in *Tosca* with Boston Lyric Opera; Count di Luna in *Il Trovatore* and the title role in *Eugene Onegin* with Anchorage Opera; Germont in *La Traviata* with Tacoma Opera; Escamillo in *Carmen* at Amherst College; John Sorel in *The Consul*, Maestro in Osvaldo Golijov's *Ainadamar* and The Doctor / The Editor in *The Nose* with Opera Boston; the First Nazarene in *Salome* with Portland Opera; and the title role in *Don Giovanni* with Delaware Opera.

His concert appearances include Orff's *Carmina Burana* with the Rochester Philharmonic Orchestra; Weill's *Seven Deadly Sins* with the Detroit Symphony as a part of Carnegie Hall's "Spring for Music" series; Beethoven's Symphony No. 9 with the symphony orchestras of Bozeman, Charlottesville, Hartford, Huntsville, Kalamazoo, and Wyoming; Rachmaninoff's *The Bells* with the Symphony Silicon Valley and the Colorado Symphony; Fauré's *Requiem* and Mozart's *Requiem* with the Eugene Concert Choir; and Handel's *Messiah* at Avery Fisher Hall, with the Portland Chamber Orchestra, and New Bedford Symphony. He has also appeared in recital under the auspices of New York Festival of Song.

Anton Belov is the first-place winner of many vocal competitions including the George London Competition, Licia Albanese-Puccini Foundation International Competition, and the Metropolitan Opera National Council Auditions (Eastern Regional Winner). As the winner of Young Concert Artists International Auditions, Belov has appeared in over 40 recitals throughout the United States. A native of Moscow, Anton Belov holds a Bachelor of Music Degree from The New England Conservatory and an Artist's Diploma and Master of Music Degree from The Juilliard School.

PROGRAM NOTES

George Frideric Handel *Messiah*

Once again, it is time for us to rejoice greatly! in the outpouring of inspired melodies and dramatic effects that comprise Handel's *Messiah*. As the darkness of winter closes in and our appreciation of this miraculous oratorio is renewed, our memories from past seasons and observations from past



generations—like the music itself—sound fresh. Papa Haydn, always generous praising the merits of other composers, called Handel “*der Meister von uns allen*,” “the master of us all” at a performance of *Messiah*. And Beethoven, who was far more grudging with his approval, used almost the same words—“*der unerreichte Meister aller Meisters*,” “the unequalled master of all masters,” to describe the composer of *Messiah*. Always concerned with dramatic intensity and profound ideas, he added, “Go and learn from him how to achieve vast effects with simple means.” *Messiah* is certainly rich with them, along with beautiful melodies and the insistent rhythms that are characteristic of the Baroque era, easy to love and hard to forget.

Master of both sacred and secular music, Handel was born in 1685, at the height of the Baroque era. He was a native of Germany, but his early travels included Italy, where he assimilated the Italian styles of operatic composition before settling in England. Successful in all vocal and instrumental music forms, he was the English court's go-to composer for the nation's most important ceremonial music. His gifts seem to converge in *Messiah*, with its endlessly expressive melodies and towering drama so perfectly suited to expressing the story and the glory of Christ's birth.

Although *Messiah* was originally composed for performance during Lent, it has been universally adopted as a musical high point of the Advent season. For millions of listeners, it is not only a thrilling entertainment but also a deep expression of religious faith that sounds new no matter times we have heard it. Handel famously described the process of composing the “Hallelujah” chorus as the heavens opening up to him. Yet *Messiah* was also a commercial imperative for him. He composed it at a time when he was in need of a major success: He had enjoyed a hugely successful run writing and producing his own operas, but the public taste for them was fading. Having already written operas on sacred themes, he turned to the unstaged oratorio form. *Messiah* is the foremost example of what became known as the English oratorio, which combines religious texts with elements of intense drama, sometimes in ways hard to

distinguish from opera. Most of them combine biblical and non-biblical texts, though *Messiah* is drawn entirely from the Bible.

Composition of *Messiah* was completed within 24 days, a breakneck pace for so expansive a work. The text was provided by Charles Jennens, drawn mainly from the biblical books of Isaiah and the gospel of St. Matthew—a selection that, according to some sources, reflected Jennens' and possibly even Handel's anti-establishment political leanings. After all, who but a radical egalitarian would so potently emphasize Isaiah's prophecy that “every valley shall be exalted, and every mountain and hill made low”? Still, a message of straightforward religious inspiration was overriding for Handel and remains so for his audiences. There are many traditional accounts of seemingly divine inspiration as he worked. In one, his assistant walked into the room where he was composing after shouting to him for minutes on end with no response. He supposedly found Handel in tears, pen in hand, and asked what was wrong. “I thought I saw the face of God,” Handel said.

The immediate popularity of Handel's *Messiah* made it an instant tradition in England and elsewhere, and annual performances gradually moved from Eastertide to the Christmas season. By 1784, *Messiah* performances at events such as the Handel Centenary Commemoration were commonplace, often drawing together huge choral and orchestral forces. As an impresario, Handel was accustomed to tailoring his works for specific performers and production circumstances, and various editions of *Messiah* existed even within his lifetime. He also expected soloists to interpolate vocal ornamentations as appropriate, a practice that reappeared during the *bel canto* revival that began during the 1960s.

Whether you are singing along or just listening, *Messiah* is an experience of beauty that is deeply participative. It opens with a stately symphonia with a pace like that of a slow, halting march. This sets a tone of solemn importance that frames even the most joyful passages to come. What follows is a full evening's worth of music in three sections. In all, there are more than 50 separate numbers, typically choral songs alternating with solos for individual soprano, alto, tenor, or bass voice. Together, they present a version of the Christian story of the messiah, or anointed one, from the annunciation and birth through the crucifixion and resurrection. Despite the commercial considerations that were never far from Handel's mind, *Messiah* is first and foremost an expression of faith. By combining majestic beauty and grandeur of scale with humble sincerity, *Messiah* has gained a household familiarity that is rare among classical compositions.

LIBRETTO

The Words selected from Holy Scripture by Charles Jennens

PART I

Sinfonia

Recitative (Tenor)

Comfort ye, comfort ye my people,
saith your God; speak ye comfortably to
Jerusalem, and cry unto her, that her
warfare is accomplish'd, that her iniquity
is pardon'd. 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)

Aria (Tenor)

Ev'ry valley shall be exalted, and ev'ry
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)

Recitative (Bass-Baritone)

Thus saith the Lord, the Lord of Hosts;
Yet once, a little while, and I will shake
the heav'ns 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; ev'n the messenger
of the Covenant, whom ye delight in:
behold, He shall come, saith the Lord of
Hosts.

(Malachi 3:1)

Aria (Bass-Baritone)

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)

Chorus

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

(Malachi 3:3)

Recitative (Countertenor)

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

(Isaiah 7:14; Matthew 1:23)

Aria (Countertenor) 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! O thou that tellest good
tidings to Zion, arise, shine; for thy light
is come, and the glory of the Lord is risen
upon thee.

(Isaiah 40:9; Isaiah 60:1)

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 (Soprano)

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

(Luke 2:8)

Recitative (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)

Recitative (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)

Recitative (Soprano)

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

(Luke 2:13)

Chorus

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

(Luke 2:14)

Aria (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. Rejoice greatly... da capo.

(Zechariah 9:9-10)

Recitative (Countertenor)

Then shall the eyes of the blind be open'd,
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)

Duet (Soprano and Countertenor)

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. 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.

(Isaiah 40:11; Matthew 11:28-29)

Chorus

His yoke is easy, and His burthen is light.

(Matthew 11:30)

PART II

Chorus

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

(John 1:29)

Aria (Countertenor)

He was despised, 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 His
hair: He hid not His face from shame and
spitting. He was despised . . . da capo

(Isaiah 53:6)

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 ev'ry one to his own way; and the Lord hath laid on Him the iniquity of us all.
(Isaiah 53:6)

Recitative (Tenor)

All they that see Him, laugh Him to scorn; they shoot out their lips, and shake their Heads, saying:
(Psalm 22:7)

Chorus

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

Recitative (Tenor)

Thy rebuke hath broken His heart; He is full of heaviness: He looked for some to have pity on Him, but there was no man, neither found He any to comfort Him.
(Psalm 69:20)

Aria (Tenor)

Behold, and see if there be any sorrow like unto His sorrow!
(Lamentations 1:12)

Recitative (Tenor)

He was cut off out of the land of the living; for the transgressions of Thy people was He stricken.
(Isaiah 53:8)

Aria (Tenor)

But Thou didst not leave His soul in hell, nor didst Thou suffer Thy Holy One to see corruption.
(Psalm 16:10)

Chorus

Lift up your heads, O ye gates; and be ye lift up, ye everlasting doors; and the King of Glory shall come in. Who is this King of Glory? The Lord strong and mighty, The Lord mighty in battle. Lift up your heads, O ye gates; and be ye lift up, ye everlasting doors; and the King of Glory shall come in. Who is this King of Glory? The Lord of Hosts, He is the King of Glory.
(Psalm 24:7-10)

Aria (Bass-Baritone)

Why do the nations so furiously rage together, and why do the people imagine a vain thing? The kings of the earth rise up, and the rulers take counsel together against the Lord, and against His anointed.
(Psalm 2: 1-2)

Chorus

Let us break their bonds asunder, and cast away their yokes from us.
(Psalm 2: 3)

Aria (Tenor)

Thou shalt break them with a rod of iron; thou shalt dash them in pieces like a potter's vessel.
(Psalm 2: 9)

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!
(Revelation 19:6; 11:15; 19:16)

PART III**Aria (Soprano)**

I know that my Redeemer liveth, and that He shall stand at the latter day upon the Earth. And tho' 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.
(Job 19:25-26; 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)

Recitative (Bass-Baritone)

Behold, I tell you a mystery; we shall not all sleep, but we shall all be chang'd, in a moment, in the twinkling of an eye, at the last trumpet.
(1 Corinthians 15:51-52)

Aria (Bass-Baritone)

The trumpet shall sound, and the dead shall be rais'd incorruptible, and we shall be chang'd. For this corruptible must put on incorruption, and this mortal must put on immortality. The trumpet . . . da capo
(1 Corinthians 15:52-53)

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 pow'r be unto Him that sitteth upon the Throne, and unto the Lamb, for ever and ever. Amen.
(Revelation 5:12-14)