



GUERRERO CONDUCTS

# Handel's MESSIAH

## SPECIAL EVENT

THURSDAY,  
DECEMBER 13, AT 7 PM

FRIDAY,  
DECEMBER 14, AT 8 PM

SATURDAY,  
DECEMBER 15, AT 8 PM

SUNDAY,  
DECEMBER 16, AT 3 PM

## NASHVILLE SYMPHONY & CHORUS

GIANCARLO GUERRERO, *conductor*

TUCKER BIDDLECOMBE, *chorus director*

JESSICA RIVERA, *soprano*

DANIEL TAYLOR, *countertenor*

BENJAMIN BUTTERFIELD, *tenor*

HADLEIGH ADAMS, *baritone*

THANK YOU TO  
OUR PARTNER



NASHVILLE  
FIRST BAPTIST CHURCH

*This concert will run approximately 2 hours and 40 minutes, including a 20-minute intermission.*

## GEORGE FREDERIC HANDEL

### *Messiah*

### Sinfonia

### PART I

**Accompagnato:** Comfort ye, my people

**Air:** Ev'ry valley shall be exalted

**Chorus:** And the Glory of the Lord

**Accompagnato:** Thus saith the Lord

**Air:** But who may abide the day of His coming

**Chorus:** And He shall purify

**Accompagnato:** Behold, a virgin shall conceive

**Air and Chorus:** O thou that tellest good tidings to Zion

**Accompagnato:** 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

**Accompagnato:** And lo, the angel of the Lord came upon them

**Recitative:** And the angel said unto them

**Accompagnato:** And suddenly, there was with the angel

**Chorus:** Glory to God in the Highest

**Air:** Rejoice greatly, O daughter of Zion

**Recitative:** Then shall the eyes of the blind be open'd

**Duet:** He shall feed His flock like a shepherd

**Chorus:** His yoke is easy, and His burthen is light

### INTERMISSION



## 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

**Accompagnato:** All they that see Him, laugh  
Him to scorn

**Chorus:** He trusted in God

**Accompagnato:** Thy rebuke hath broken His heart

**Arioso:** Behold and see if there be if there be  
any sorrow

**Accompagnato:** 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

**Air:** How beautiful are the feet of them

**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 with a rod of iron

**Chorus:** Hallelujah

## PART III

**Air:** I know that my Redeemer liveth

**Chorus:** Since by man came death

**Accompagnato:** Behold, I tell you a mystery

**Air:** The trumpet shall sound, and the dead shall  
be rais'd

**Recitative:** Then shall be brought to pass

**Duet:** O death, where is thy sting?

**Chorus:** But thanks be to God

**Chorus:** Worthy is the Lamb that was slain

**Chorus:** Amen

# TONIGHT'S CONCERT | AT A GLANCE

## MESSIAH

George Handel

- Handel's masterpiece has often been a part of the Nashville Symphony's December programming over the years. The Nashville Symphony Chorus was formed in 1963 for the orchestra's first-ever performance of *Messiah*. Many members of the all-volunteer Chorus, which now numbers more than 200 singers, consider it their favorite piece to perform. (Visit [NashvilleSymphony.org/chorusauditions](http://NashvilleSymphony.org/chorusauditions) to learn more about auditioning for the Nashville Symphony Chorus.)
- Though it is now performed most frequently during the Christmas season, *Messiah* was actually created for an Easter celebration. The text, written by librettist Charles Jennens, is based on biblical stories of Jesus, but only the first part of *Messiah* deals with Jesus' birth. The second and third acts cover the death and resurrection of Christ, respectively, and the work premiered in Dublin in the spring of 1742, during Lent. *Messiah's* evolution as a traditional Christmastime piece has been attributed by some to the lack of fine sacred music written for this time of year, compared to an abundance of Easter-themed music.
- If you've been to a *Messiah* performance before, you have likely witnessed the audience standing for the Hallelujah Chorus. How this tradition began is a bit of a mystery. Legend has it that King George II of England stood up at the start of the Hallelujah Chorus during the 1743 London premiere, prompting the rest of the crowd to follow suit in accordance with the royal etiquette of the day. There is no hard evidence to support the anecdote, however.
- Known for lengthy Italian-style operas early in his career, Handel wrote *Messiah* at an astonishingly quick pace. He completed the original version in about 24 days, which is all the more remarkable considering *Messiah's* sheer size: the original score is nearly 260 pages and contains upwards of a quarter of a million notes! NPR music commentator Miles Hoffman has estimated that if Handel worked on the piece for roughly 10 hours each day over the course of three-and-a-half weeks, he was writing at a continuous pace of 15 notes per minute.
- In 1704, Handel was assisting in a performance of Johann Mattheson's opera *Cleopatra*, for which the latter was both conducting and singing that night. When Mattheson returned to the harpsichord to resume his conducting duties after completing one of his vocal parts, Handel apparently refused to vacate the keyboard. A vocal argument escalated into an altercation that spilled out onto the street, where both men drew their swords. Mattheson lunged, striking his colleague, but amazingly broke his blade on a tiny button on Handel's coat. The two men eventually reconciled, and the small piece of metal has been called "the button that saved *Messiah*."







## GEORGE FRIDERIC HANDEL

Born on February 23, 1685, in Halle, Germany; died on April 14, 1759, in London, England

### *Messiah*

**Composed:** Handel composed the first version of *Messiah* in just a little over three weeks, between August 22 and September 14, 1741, but continued to make revisions to the score — in some cases adding new arias — for subsequent revivals of the work.

**First performance:**

April 13, 1742, in the Great Music Hall in Dublin, with the composer conducting.

**First Nashville Symphony performance:**

December 15, 1963, with Music Director Willis Page.

**Estimated length:**

2 hours and 40 minutes in performance, with a 20-minute intermission

Overall, the career of George Frideric Handel resembles that favorite symbol of 18th-century England: the wheel of fortune. The man who was born Georg Friedrich Händel to a barber-surgeon in Halle (less than 100 miles from J.S. Bach's birthplace) settled in London in 1712 and made England his home until he died. Handel found admiring royal and aristocratic patrons there but also enjoyed success as a musical entrepreneur, managing the production of a prolific series of Italian operas which he wrote for the London stage. Then, after his reputation and fortune soared, fashions changed and Handel came close to the brink of ruin. It was through his cultivation of the English oratorio — essentially, opera in disguise, without the costumes — that he turned his luck around once more.

*Messiah* belongs to this pivotal turning point in Handel's career, when he was shifting his focus away from the genre of tragic opera (opera seria) that had become a central preoccupation of his London career. In fact, it was with opera (*Rinaldo*, in 1711) that Handel scored his first hit in London. Opera

seria involved setting librettos in Italian which recounted stories from mythology or history. It was a genre calculated in part to showcase the star singers of the era, often with spectacular special effects as part of the staging. By the late 1730s, the high costs of production were making it an unsustainable business model. What's more, significant changes in the English public's musical taste could not be ignored. After *Messiah*, Handel ceased writing Italian operas altogether and concentrated mostly on oratorios in English.

Handel cultivated an English variation on the older oratorio idea, cleverly mixing a sense of moral uplift with the entertainment value of opera, minus the expense, costumes, and overpaid egos. Oratorio had an additional appeal, in that it seemed more acceptable to emerging middle-class audiences wary of the scandal-tinged world of opera. But this association with the sphere of secular performance generated some initial resistance to *Messiah*.

After producing a highly successful subscription series of both oratorios and operas in Dublin in the 1741-42 season, Handel chose to conclude it by presenting the world premiere of *Messiah* in the spring of 1742. Despite the praise the new work won from its Dublin audiences, back in London — where Handel cautiously introduced *Messiah* under the title “New Sacred Oratorio” in 1743 — it became the subject of controversy as a debate raged in the press. *Messiah*'s method of setting actual scriptural texts, as well as its delineation of Jesus within a genre that could be performed “for diversion and amusement,” even triggered charges of blasphemy, although these were leveled against the secular context of the performances rather than Handel's music itself.

The fretting subsided within a few years, although the only times Handel led *Messiah* in a non-secular space were in his last years, when he gave midday performances in the newly built chapel of the Foundling Hospital. (The composer donated proceeds from *Messiah* concerts to charitable causes.) During his last decade, Handel conducted annual performances that became a highlight of the season. These were always given in the spring, at Eastertide. It was only after his death that the association of *Messiah* with the Christmas season took root.

Although we tend to think of *Messiah* as the quintessential English oratorio, its text represents an unusual approach to the genre. Librettist Charles Jennens had collaborated previously with Handel and likely compiled the book for *Israel in Egypt* (first presented in 1739) which anticipates the method of construction of *Messiah*, arranging actual texts from the bible. But the process is less straightforward in *Messiah*. Jennens — a wealthy patron who was nevertheless an outsider, disaffected with contemporary English politics — juxtaposes extracts from both the Old and the New Testaments to represent the basic narrative of Christian redemption. Rather than a biographical sketch of the life of Jesus, *Messiah* concerns the very idea of divinity becoming manifest in human history (hence the lack of the definite article — “the Messiah” — in its title).

There is very little dramatic impersonation of characters. The narrative is indirect and suggestive, and, as has been often noted, downright confusing to anyone not familiar with the implied events involving the life of Jesus. Jennens divides the libretto into three acts (although he calls them “parts”), much like the organization of a baroque opera. Part One centers around prophecy and the nativity of Jesus, ending with his miracles (this is the part of the oratorio that is most closely tied to the Christmas season). Following its evocation of hope comes a condensed version of the Passion story of sacrifice in Part Two. Part Three concludes with the implications of Christ’s redemption of humanity from the fall of Adam.

## WHAT TO LISTEN FOR

**H**andel’s musical expression homes in on the universal emotions that underlie each stage of the Christian redemption narrative. Handel was above all a man of the theater, and his operatic genius for establishing the mood to suit a given situation is everywhere apparent. But in opera, Handel typically accomplishes this through a lengthy chain of arias. The centrality of the chorus in *Messiah* allows for greater diversity. Part One establishes a pattern of recitative, aria, and chorus, which then allows for further variation in the other two parts.

Handel moreover draws on the gamut of international styles of his era, mixing highly wrought, thrillingly complex Northern European

counterpoint alongside straightforward, Italianate lyricism, majestic French rhythms, and homophonic choruses. He avails himself as well of an astonishing range of colors in the accompanying textures, though with a remarkable economy of instrumentation. Notice, for example, how the trumpets remain silent in Part One until “Glory to God,” and are subsequently kept in the wings until the “Hallelujah!” chorus at the end of Part Two. (Incidentally, in contrast to what is often assumed, the glory this chorus depicts refers not to the moment of Christ’s resurrection but to the triumph of redemption).

Consider, too, the compelling psychological range Handel explores, encompassing in Part One alone the fathomless darkness associated with the period of universal waiting for a savior; the oasis-like calm of the purely instrumental “Pastoral Symphony,” with its evocation of the music of shepherds; and the dancing exuberance of “Rejoice greatly, O Daughter of Zion.” Handel continually finds freshly inventive ways to “paint” the words through music (witness the “straying” lines of “All we like sheep”) but subtler surprises are often hidden within his settings as well. In that same chorus, Handel engineers a detour from the cheerful mood that predominates into the tragic minor when the consequences of human failure are suggested.

Amid all this variety, by the end of Part Three Handel has taken us on a journey that will later become familiar in the symphonies of Beethoven — the passage from darkness to enlightenment and final victory. The “Hallelujah!” chorus may seem unbeatable, yet somehow Handel manages to follow it with still more glorious music: the soaring certainty of “The trumpet shall sound” and the progression of the choral finale, with its fugal setting of “Amen.” As the voices weave their threads together, that final word becomes a serene chant, all-encompassing in its resonance.

*In addition to four vocal soloists and four-part chorus, the version of Handel’s scoring for Messiah used in these performances calls for an orchestra of 2 oboes, 2 bassoons, 2 trumpets, timpani, strings, continuo and organ.*

— Thomas May is the Nashville Symphony’s program annotator. He writes extensively about music and theater.



# NASHVILLE SYMPHONY CHORUS

**TUCKER BIDDLECOMBE**, director

## SOPRANO

Beverly Anderson†  
 Esther Bae  
 Amie Bates  
 Elizabeth Belden  
 Jill Boehme  
 Stephanie Breiwa  
 Christine Brosend  
 Daphne Bugelli  
 Sara Jean Curtiss  
 Claire Delcourt  
 Katie Doyle  
 Kacie Dunham  
 Allison Espada  
 Becky Evans-Young  
 Kelli Gauthier  
 Rebecca Greer  
 Grace Guill†  
 Ally Hard  
 Stacey Haslam  
 Vanessa Jackson\*  
 Katie Lawrence  
 Jennifer Lynn  
 Alisha Menard  
 Jean Miller  
 Jessie Neilson  
 Angela Pasquini Clifford  
 Mandy Pennington  
 Samantha Petry  
 Anna Kristine Phillips  
 Beth Pirtle Ring  
 Sarah Beth Sewell  
 Renita J. Smith-Crittendon  
 Ashlinn Snyder  
 Paige Stinnett  
 Clair Susong  
 Marva A. Swann  
 Marjorie Taggart  
 Angela Thomas\*  
 Jennice Threlkeld  
 Jan Staats Volk†  
 Sylvia Wynn  
 Callie Zindel

## ALTO

Carol Armes  
 Kathy Bearden  
 Mary Bond  
 Vinéecia Buchanan  
 Mary Callahan\*  
 Cathi Carmack†  
 Kelsey Christian  
 Lisa Cooper†  
 Janet Keese Davies  
 Carla M. Davis†  
 Amanda Leigh Dier  
 Cara Frank  
 Katie Gillett  
 Elizabeth Gilliam  
 Debra Greenspan  
 Bevin Gregory  
 Judith Griffin  
 Leah Handelsman  
 Kathleen Hiltz  
 Amanda Hopkins  
 Sidney Hyde  
 Liza Marie Johnston  
 Leah Koesten  
 Stephanie Kraft  
 Shelly McCormack  
 Sarah Miller  
 Asha Moody  
 Jessica Moore  
 Stephanie Moritz  
 Shelia Mullican  
 Valerie Nelson  
 Alexandra Niederle  
 Lisa Pellegrin  
 Annette Phillips  
 Lauren Ramey  
 Stacy L. Reed  
 Debbie Reyland  
 Anna Lea Ritchie  
 Jacqueline Scott  
 Laura Sikes  
 Hannah Sims  
 Madalynne Skelton  
 Sarah C. Stallings  
 Caroline Talbert\*  
 Kathryn Whitaker  
 Maggie Zeillmann

## TENOR

Eric Boehme  
 Daniel Brashear  
 Brett Cartwright  
 Taylor Chadwick  
 Bullock Demere  
 Joe A. Fitzpatrick  
 Fred Garcia  
 Danny Gordon\*  
 Kory Henkel  
 William F. Hodget†  
 Ron Jensen  
 Dillon Kruppa  
 Lynn D. McGill  
 Alex Moore  
 Don Mott  
 Ryan Norris  
 Nathan O'Connell  
 Bill Paul  
 John Perry  
 Keith Ramsey  
 David M. Satterfield†\*  
 Zach Shrout  
 Daniel Sissom  
 Seth Skiles  
 Eddie Smith  
 Stephen Sparks†  
 Joel Tellinghuisen  
 Christopher Thompson  
 Richard Wineland  
 Scott Wolfe  
 John Logan Wood

## BASS

Gilbert Aldridge  
 Anthony R. Barta  
 Kevin Brenner  
 James Cortner  
 Nicholas Davidson  
 Dustin Derryberry  
 Mark Filosa  
 Ian M. Frazier  
 Stuart Garber  
 George Goetschel  
 Tim Goodenough  
 Duane Hamilton  
 Richard Hatfield†  
 Carl Johnson  
 Kenneth Keel  
 Justin Kirby  
 Matthew Landers  
 Bill Loyd  
 Rob Mahurin\*  
 Adam Mamula  
 Bruce Meriwether  
 Andy Miller  
 Christopher Mixon  
 Steve Myers  
 Jason Peterson  
 Steve Prichard  
 Dan Silva  
 Merv Snider  
 Larry Strachan  
 David B. Thomas\*  
 Alex Tinianow  
 Sam Trump  
 Brian Warford  
 Justin Westley  
 Eric Wiuff  
 Jonathan Yeaworth

Debra Greenspan,  
*President*

Sara Crigger,  
*Librarian*

Jeff Burnham,  
*Accompanist*

\* Section Leader  
 † 25+ year members

## PART ONE

## SINFONIA

**ACCOMPAGNATO:** *Comfort ye, my people (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.

**AIR:** *Ev'ry valley shall be exalted (Tenor)*  
Every valley shall be exalted, and ev'ry mountain and  
hill made low, the crooked straight and the rough  
places plain.

**CHORUS:** *And the glory of the Lord*  
And the glory, the glory of the Lord shall be revealed,  
and all flesh shall see it together, for the mouth of  
the Lord hath spoken it.

**ACCOMPAGNATO:** *Thus saith the Lord (Bass)*  
Thus saith 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. 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.

**AIR:** *But who may abide the day of His Coming  
(Countertenor)*  
But who may abide the day of His coming, and  
who shall stand when He appeareth? For He is like  
a refiner's fire.

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

**ACCOMPAGNATO:** *Behold, a virgin shall conceive  
(Countertenor)*  
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 (Countertenor)*  
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.

**ACCOMPAGNATO:** *For behold, darkness shall cover  
the earth (Bass)*

For Behold, darkness shall cover the earth, and gross  
darkness the people; but the Lord shall arise upon  
thee, and His glory shall be seen upon thee. And  
the Gentiles shall come to thy light, and kings to the  
brightness of thy rising.

**AIR:** *The people that walked in darkness (Bass)*  
The people that walked in darkness have seen a great  
light. And they that dwell in the land of the shadow  
of death, upon them hath the light shined.

**CHORUS:** *For unto us a Child is born*  
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!

## PIFA ( Pastoral Symphony)

**RECITATIVE:** *There were shepherds abiding in the  
field (Soprano)*  
There were shepherds abiding in the field, keeping  
watch over their flock by night.

**ACCOMPAGNATO:** *And lo, the angel of the Lord came  
upon them (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.

**RECITATIVE:** *And the angel said unto them (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 Savior, which is Christ the Lord.

**ACCOMPAGNATO:** *And suddenly there was with  
the angel (Soprano)*  
And suddenly there was with the angel a multitude  
of the heav'nly host, praising God, and saying:

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

**AIR:** *Rejoice greatly, O daughter of Zion (Soprano)*  
Rejoice greatly, O daughter of Zion shout, O daughter  
of Jerusalem: behold, thy King cometh unto thee:  
He is the righteous Savior, and He shall speak peace  
unto the heathen.



**RECITATIVE:** *Then shall the eyes of the blind be open'd (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 a hart, and the tongue of the dumb shall sing.

**DUET:** *He shall feed His flock like a shepherd (Soprano & 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.

**CHORUS:** *His yoke is easy, and His burthen is light*  
His yoke is easy, and His burthen is light.

## PART TWO

**CHORUS:** *Behold the Lamb of God*

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

**AIR:** *He was despised (Countertenor)*

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

**CHORUS:** *Surely, He hath borne our griefs*

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*  
And with His stripes we are healed.

**CHORUS:** *All we like sheep have gone astray*

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.

**ACCOMPAGNATO:** *All they that see Him, laugh Him to scorn (Tenor)*

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

**CHORUS:** *He trusted in God*

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

**ACCOMPAGNATO:** *Thy rebuke hath broken His heart (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.

**ARIOSO:** *Behold, and see if there be any sorrow (Tenor)*  
Behold, and see if there be any sorrow like unto His sorrow!

**ACCOMPAGNATO:** *He was cut off out of the land of the living (Tenor)*

He was cut off out of the land of the living; for the transgression of Thy people was He stricken.

**AIR:** *But Thou didst not leave His soul in hell (Tenor)*  
But Thou didst not leave His soul in hell; nor didst Thou suffer Thy Holy One to see corruption.

**CHORUS:** *Lift up your heads*

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.

**AIR:** *How beautiful are the feet of them (Soprano)*

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

**AIR:** *Why do the nations so furiously rage together (Bass)*

Why do the nations so furiously rage together: 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.

**CHORUS:** *Let us break their bonds asunder*

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

**RECITATIVE:** *He that dwelleth in heaven (Tenor)*

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 (Tenor)*

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

**CHORUS:** *Hallelujah*

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!



## PART THREE

**AIR:** *I know that my Redeemer liveth (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.

**CHORUS:** *Since by man came death*

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.

**ACCOMPAGNATO:** *Behold, I tell you a mystery (Bass)*

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.

**AIR:** *The trumpet shall sound, and the dead shall be rais'd (Bass)*

The trumpet shall sound, and the dead shall be raised incorruptible, and we shall be chang'd.

**RECITATIVE:** *Then shall be brought to pass*

*(Countertenor)*

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

**DUET:** *O death, where is thy sting?*

*(Countertenor & Tenor)*

O death, where is thy sting? O grave, where is thy victory? The sting of death is sin, and the strength of sin is the law.

**CHORUS:** *But thanks be to God*

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

**CHORUS:** *Worthy is the Lamb that was slain*

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.

**CHORUS:** *Amen*

Amen.

# ABOUT THE SOLOISTS



**JESSICA RIVERA**  
soprano

**P**ossessing a voice praised by the *San Francisco Chronicle* for its “effortless precision and tonal luster,” GRAMMY®-

winning soprano Jessica Rivera has collaborated with many of today’s most celebrated composers, including John Adams, Osvaldo Golijov, Gabriela Lena Frank, Jonathan Leshnoff and Nico Muhly, and has worked with such esteemed conductors as Sir Simon Rattle, Esa-Pekka Salonen, Robert Spano and Michael Tilson Thomas.

During the 2018/19 season, Rivera makes debuts at the Aspen Music Festival in *Frank’s La Centinela y la Paloma*, and at the Grand Teton Music Festival performing Barber’s *Knoxville: Summer of 1915*. Orchestral engagements include Mozart’s Requiem with the Louisville Orchestra conducted by Teddy Abrams, Richard Strauss’ *Four Last Songs* with the Fort Worth Symphony and Robert Spano, and Beethoven’s Ninth Symphony with the Atlanta Symphony Orchestra conducted by Thomas Søndergård. She also performs the world premiere of a new work by Muhly with the National Children’s Chorus and the American Youth Symphony at Walt Disney Concert Hall in Los Angeles.

Rivera has worked closely with John Adams throughout her career, singing the role of Kumudha in the world premiere of *A Flowering Tree*, in a production directed by Peter Sellars at Vienna’s New Crowned Hope Festival. Subsequently, she has performed the role with the Berlin Philharmonic and Sir Simon Rattle, the Teatro Nacional de São Carlos in Lisbon, the San Francisco Symphony, Los Angeles Philharmonic, Orchestra of St. Luke’s at Lincoln Center and the London Symphony Orchestra. She joined the roster of the Metropolitan Opera for its production of *Doctor Atomic* under the direction of Alan Gilbert. She has also performed *Nixon Tapes* with the Pittsburgh Symphony under Adams’ direction.

Rivera made her Santa Fe Opera debut in summer 2005 as Nuria in the world premiere of the revised edition of Golijov’s *Ainadamar*. She reprised the role for the 2007 GRAMMY®-winning Deutsche Grammophon recording of the work with the Atlanta Symphony Orchestra under Robert Spano.



**DANIEL TAYLOR**  
countertenor

**R**ecognized as “Canada’s star countertenor” and “Canada’s most prolific recording artist,” Daniel Taylor has received

invitations from the world’s preeminent early and contemporary music ensembles, appearing in opera (Metropolitan Opera, Glyndebourne, San Francisco, Rome, Welsh National Opera, Canadian Opera, L’Opéra de Montréal and Munich); oratorio (Gabrieli Consort, Monteverdi Choir/English Baroque Soloists, Bach Collegium Japan, Les Arts Florissants, Berlin Akademie für Alte Musik); symphonic works (Cleveland, St. Louis, Lisbon, Philadelphia, Tonhalle Zurich, Toronto, Gothenburg, Rotterdam, Montréal); recital (Vienna Konzerthaus, Frick Collection, New York, Forbidden City Concert Hall in Beijing, Wigmore Hall in London); and film (Podeswa’s *Five Senses for Fine Line*).

Taylor debut at Glyndebourne in Peter Sellars’ staging of Handel’s *Theodora* (recorded for Erato) followed his operatic debut in Jonathan Miller’s production of Handel’s *Rodelinda* (EMI). He then performed the title role in Gluck’s *Orfeo ed Euridice* at the Edinburgh Festival. His North American operatic debut was in Handel’s *Cesare* at New York’s Metropolitan Opera. More recently, he was featured in the world premiere of Robert Lepage’s production of Ades’ *The Tempest*, as well as Britten’s *Canticle II: Abraham and Isaac* with The Chamber Music Society of Lincoln Center.

With the Monteverdi Choir, Taylor appeared on the Bach Cantata Pilgrimage joining in concerts and recordings across Europe and North America. He also sang at a Pow-Wow of First Nations in Alberta and on Parliament Hill for Queen Elizabeth and the Prime Minister of Canada. Now an exclusive recording artist for Sony Classical Masterworks, he has released more than 100 recordings on a variety of labels.

Taylor is head of early music and professor of voice at the University of Toronto, visiting professor at the University of Ottawa and an artist-in-residence at the L’Opéra de Montréal. He is artistic director and conductor of the choir and orchestra of the Theatre of Early Music, which he founded in 2002. He is also artistic director of the Québec International Festival of Sacred Music.

# ABOUT THE SOLOISTS



**BENJAMIN BUTTERFIELD**  
tenor

**P**raised by *The New York Times* as “clarion-voiced and vibrant,” Benjamin Butterfield has performed with many of

the world’s leading conductors, including Sir Andrew Davis, James Conlon, Nicholas McGegan, Charles Dutoit, Leonard Slatkin, Bramwell Tovey, Seiji Ozawa and Yannick Nezet-Seguin. In the 2018/19 season, he makes returns to the Baltimore Symphony (*Messiah*), Calgary Philharmonic (Mendelssohn’s *Elijah*) and Vancouver Symphony (Dvořák’s *Stabat Mater*). He also performs with University of King’s College Chapel Choir, returns to the Bach Choir of Bethlehem and performs in his hometown of Victoria, British Columbia, with Victoria Symphony, Victoria Choral Society and Victoria Philharmonic Choir.

Recent performances include Carnegie Hall with Orchestra of St. Luke’s (Haydn’s *Creation*), Lincoln Center with American Classical Orchestra, Utah Symphony (Mozart’s *Requiem*), Kansas City Symphony (*Messiah*), Haydn Masses with San Diego Symphony and Orchestre Symphonique de Québec, and Britten’s *Serenade* and *War Requiem* with L’Orchestre Lyrique de Montréal.

As an interpreter of opera, he recently portrayed the role of Mime in *Das Rheingold* with Pacific Opera and was stage director for Puccini’s *Gianni Schicchi* at the Amalfi Coast Music Festival. Other operatic roles include Grimoaldo in Handel’s *Rodelinda* and Jupiter in *Semele* with Pacific Opera Victoria, Frère Massée in Messiaen’s *St. François d’Assise* with Kent Nagano and the Montréal Symphony, Tamino in *The Magic Flute* with the Toronto Symphony, and Don Ottavio in *Don Giovanni* with Calgary Opera.

A prolific recording artist, Butterfield has recorded for Analekta, Dorian, CBC Records, Koch International and Timpani (France). Recently, he recorded the *St. John Passion* with the Bach Choir of Bethlehem (Analekta), the Rhien transcription of Mahler’s *Das Lied von der Erde* for Yellow Barn and a sixth CD of Ukrainian Art Song for the Ukrainian Art Song Project in Toronto.

In fall 2018, Butterfield was named a fellow of the Royal Society of Canada, the country’s highest academic honor. He is associate professor, head of voice and co-head of performance for the School of Music at the University of Victoria.



**HADLEIGH ADAMS**  
baritone

**H**adleigh Adams is an artist who delivers totally in what he does: the voice, the character, the narrative projected with

a musical intelligence, and true-to-life dramatic gifts for contemporary repertoire.

He sings a lot of Bernstein, including Maximilian in *Candide* with the San Francisco Symphony, Sam in *Trouble in Tahiti* for Melbourne Opera Studio, and solo roles in *Mass* with the Los Angeles Philharmonic. He has appeared in Lou Harrison’s *Young Caesar* with the Los Angeles Philharmonic, Mark Adamo’s *Gospel of Mary Magdalene* with the San Francisco Opera, Stravinsky’s *Oedipus* with the Philharmonia Orchestra, Sondheim’s *A Little Night Music* for Nederlands Reisoper, and Thomas Adès’ *Powder Her Face* for West Edge Opera.

Adams is essentially a baritone — “dense yet flexible,” observed *The New York Times* — but with a downward reach that encompasses the low Fs and Gs of bass-baritone repertoire. Baroque is another of his specialties. He made his professional debut in Jonathan Miller’s 2012 staging of the *St. Matthew Passion* at the Royal National Theatre, London, playing Christ in a performance described by *The Guardian* as “tremendous...beguiling.” Since then, he’s taken the same role with the Colorado Symphony, as well singing Bach cantatas with the Atlanta Symphony and Beethoven’s *Mass in C* with Nicholas McGegan’s Philharmonia Baroque.

In early opera, he’s sung Pollux in Rameau’s *Castor et Pollux* and the title role in Vivaldi’s *Bajazet*, both for Pinchgut Opera, along with Claudius in Handel’s *Agrippina* for Opera Omaha. He made a resounding New York debut as Zoroastro in R.B. Schlather’s 2015 staging of Handel’s *Orlando* at the Whistlebox in Manhattan — a performance singled out by *The New York Times* for its “glowering presence” and by *Opera Today* as a “show-stopper.”

Adams has played Guglielmo in *Così* for Pittsburgh Opera and Dr. Falke in *Die Fledermaus* for Cincinnati Opera, and he has amassed a body of work “remarkable for its economy and intelligence,” according to *Opera News*, during his time as an Adler Fellow and alumnus of the Merola young artists’ program at San Francisco Opera.

Originally from New Zealand, Adams studied at the Guildhall School, London, and is now based in the United States.