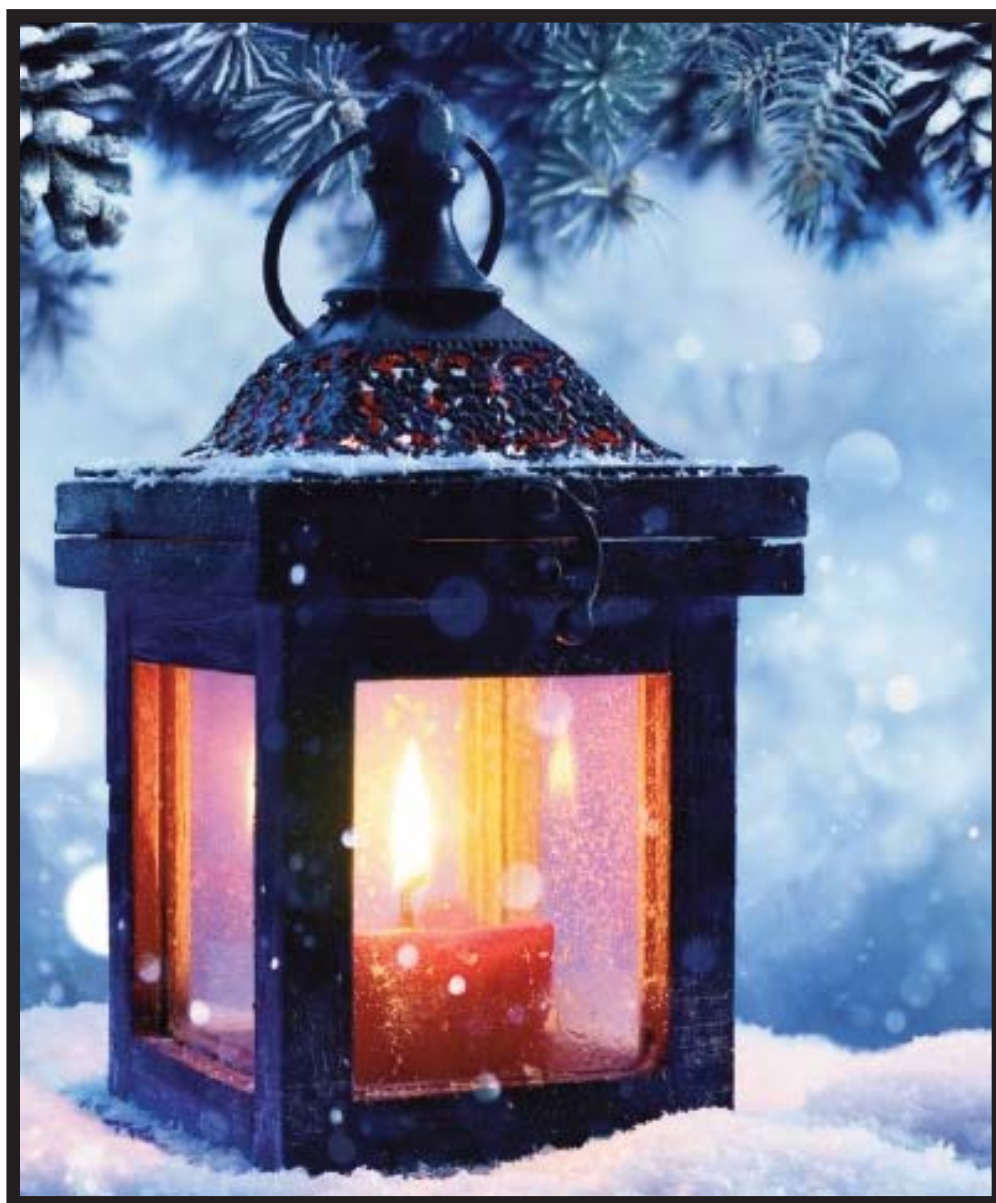


THE NEW CHORAL SOCIETY
MESSIAH

2020



DR. JOHN T. KING
ARTISTIC DIRECTOR AND CONDUCTOR



HOULIHAN LAWRENCE



THE POWER OF LEADERSHIP

**THE #1 SELLING REAL ESTATE BROKERAGE
IN NEW YORK CITY'S NORTHERN SUBURBS.**

SCARSDALE BROKERAGE 914.723.8877 | HOULIHANLAWRENCE.COM

*Music expresses that which cannot be put into words
and that which cannot remain silent.*

– Victor Hugo

LOCAL MARKET LEADERSHIP. WORLD WIDE NETWORK.
THE FUTURE OF REAL ESTATE SINCE 1888.

FROM THE EXECUTIVE DIRECTOR...



Welcome to the 27th Season with the New Choral Society, which is sure to be our most unique yet! As the COVID-19 pandemic continues to halt much of life as we know it, we have been doing all that we can to safely make music together. Singing in masks, temperature scans and social distancing and become routine, and we are reinventing almost every part of our operation. We want to thank you for venturing into the unknown with us, as we present our first virtual concert in our 27 year history.

We open our season with our 27th annual *Messiah* presented in a single virtual performance. In early November we gathered in small groups for a full day of recording with Westchester resident Dave Steck of Numeric Productions and the YoFiFest. We extend a huge thank you to his team for making this ambitious project possible. In addition to our amazing vocal soloists, we have a small, masked chorus, chamber orchestra, and a few fun surprises along the way.

In January we will hold our annual Evening of Chamber Music with hopes of bringing in a limited, socially distanced audience as circumstances allow. In March we plan to present Schubert's stunning Mass No. 6 in E-flat major, which the chorus has never performed before. We hope to close the season with two performances of Carl Orff's exciting and dramatic Carmina Burana, featuring a partnership with the Westchester Children's Chorus. Some of your favorite soloists will return this season, and we will continue to introduce some rising stars from the world's most famous opera and oratorio stages.

While this season will certainly look very different, we are working hard to fulfill our mission of bringing you high quality choral music. We will continue to assess each concert and be flexible and innovative in how we can bring this music to you in the safest and most meaningful manner.

I especially wish to thank our Board of Directors, who allows the kind of administrative and artistic freedom that has enabled the New Choral Society to grow, while staying accessible and relevant to the community. Please take a moment to look over the long list of contributors; with the support they provide, these individuals, corporations and foundations are integral to the success of the New Choral Society. In short, they keep us "alive" and we need them now more than ever. I'm glad you have chosen to join us as we make great music for the 27th year!

Erica Westcott Kelly

FROM THE PRESIDENT OF THE BOARD...



Dear Friends:

As we present our 27th season of bringing beautiful music to our community, it is my fervent hope that you, our supporters and patrons, are coping well enough in this time of social restrictions and distancing.

As our society struggles through this season of COVID 19, the New Choral Society singers, orchestral members, Executive Director Erica Kelly, Artistic Director John T. King and the Board of Directors felt strongly that the community's need for beautiful music is as great as it has ever been. The extraordinary lengths to which our performers and staff have gone to produce a video version of this season's *Messiah* while employing all necessary precautions demonstrates a true dedication to the music and the joy and comfort it brings to all people.

Completing her first season with us as Executive Director is Erica Kelly, whose confident expertise in arts administration has made this possible. Together with Maestro John King, they have saved the 2020-21 season when it was highly possible there would be none. We are in their debt.

Finally, I want to remember Rekha Packer, our dear friend, supporter and board member, who died this past year. For many, many years Rekha attended every concert, sitting in the front row. We will miss her greatly.

Betsy Hills Bush

TABLE OF CONTENTS

Message from the Executive Director.....	2
Message from the President of the Board.....	2
Our Mission Statement and History.....	4
2020-2021 Season Concerts.....	5
Our Artistic Director John T. King.....	6
Händel's <i>Messiah</i> Program.....	7
Händel's <i>Messiah</i> Biographies.....	8
Händel's <i>Messiah</i> Text and Notes.....	11
Chorus and Orchestra.....	15
27th Season Supporters.....	16-17

The New Choral Society wishes to thank the Session and Staff of Hitchcock Presbyterian Church for the use of this beautiful space and for all their support during the past 27 seasons.

THE BOARD OF DIRECTORS OF THE NEW CHORAL SOCIETY

BETSY HILLS BUSH, PRESIDENT
STEPHEN LANDON
DOUGLASS REITTER
LINDA WOLK-SIMON
ERICA KELLY, EXECUTIVE DIRECTOR

OUR MISSION STATEMENT AND HISTORY



The mission of the New Choral Society is to provide concerts that bring to Westchester County choral music of the highest quality and to enable singers in the community to participate in outstanding music making.

The New Choral Society's purpose is to promote a greater interest in classical choral works in the immediate Westchester area. We strive not only to program standard classical repertoire, but also include innovative and sometimes unique offerings. We collaborate with professional artistic organizations such as The Metropolitan Opera Lindemann Young Artist Development Program to showcase talent not before heard in this area, as well as work to promote local Westchester artists.

Formed in 1994, the New Choral Society is an all auditioned, volunteer chorus of 48 singers from Westchester County and surrounding areas. We offer three choral concert programs each season, accompanied by a professional orchestra and professional soloists. We also feature one performance of our chamber orchestra with a program of all orchestral chamber music.

Highlights of the past two decades include the 1999 World Premiere of *Mass for Chorus and Orchestra* by world-renowned composer, the late Stephen Paulus. The chorus commissioned this work to celebrate our Fifth Anniversary season and it has since been performed all over the country including performances at the Kennedy Center, Washington, DC and at the Spoleto Music Festival. The chorus has sung with the Connecticut Grand Opera Orchestra and Chorus, Mid-America Productions at Carnegie Hall, The Westchester Philharmonic at the Performing Arts Center at SUNY Purchase and has even performed an outdoor concert, with fireworks, for the members of Scarsdale Golf Club on the occasion of their centennial.

On September 11, 2002, the New Choral Society hosted the "Rolling Requiem," a worldwide musical response to the tragic events of one year earlier. Choruses from around the world sang Mozart's *Requiem* at exactly 8:46 AM, in their time zone. The music literally "rolled" around the globe as the clock struck 8:46 AM. With an all-professional orchestra, and soloists from the Metropolitan Opera, 100 voices combined in this emotional tribute to the victims from the September 11, 2001 terrorist attacks. Chorus members came from Westchester and Fairfield counties and represented 13 different choral groups.

The chorus has received numerous grants from ArtsWestchester, New York State Council on the Arts (NYSCA) and in 2008 received a \$15,000 grant from the Westchester Community Foundation's Emmanuella and Rudyard Reimms Fund, to promote German culture. A program featuring music by German composers was the result of this generous grant, for the 15th Anniversary season. In 2014, the New Choral Society was chosen to receive the ArtsWestchester Arts award for outstanding Arts Organization and was recognized along with the other winners at county-wide luncheon.

On November 1, 2018, the 25th Anniversary of the New Choral Society celebrated 25 years of great music making with a Gala evening at Scarsdale Golf Club. With the generosity of our patrons and friends, over \$70,000 was raised to help keep the mission and the artistic vision of the New Choral Society strong and moving forward.

2020-2021 Season

THE NEW CHORAL SOCIETY

under the direction of Dr. John T. King

Friday, December 4, 2020 at 7:00 PM
Presented Virtually

GEORG FRIEDRICH HÄNDEL

MESSIAH, PART I

Saturday, January 23, 2021 at 8:00 PM

AN EVENING OF CHAMBER MUSIC

Sunday, March 7, 2021 at 3:00 PM

FRANZ SCHUBERT

MASS NO. 6 IN E-FLAT MAJOR, D. 950

Friday, April 30, 2021 at 8:00 PM

Sunday, May 2, 2021 at 4:00 PM

CARL ORFF

CARMINA BURANA

FEATURING THE WESTCHESTER CHILDREN'S CHORUS

Please note that due to the COVID-19 pandemic, all concerts are subject to change or may be presented virtually.

CONCERT TICKET INFORMATION

To purchase tickets visit www.newchoralsociety.org
or contact our office at (914) 725-1678.

Season tickets are available for \$100 each.
Individual concert tickets are \$30 for Preferred Seating,
\$25 for General Admission and
\$20 for Seniors/Students (General Admission only)

All concerts take place at
Hitchcock Presbyterian Church
6 Greenacres Avenue, Scarsdale, NY.

There is plenty of free parking and the building is handicapped accessible.

THE CONDUCTOR



DR. JOHN T. KING, *Artistic Director and Conductor*, founded The New Choral Society in 1994. He has performed and guest conducted for several American Guild of Organists workshops and choral festivals. He has been responsible for two choral commissions from Stephen Paulus, *Mass for Chorus and Orchestra* and *You Shall Love* for chorus and organ, having conducted their world premieres.

Dr. King has worked with renowned conductors Dennis Keene, Gregg Smith, Joseph Flummerfelt and Vance George, and conducted the Gregg Smith Singers and the Adirondack Chamber Orchestra. His CD recordings include Handel's *Messiah*, Mozart's *Requiem*, Bach's Cantata No. 147 *Herz und Mund und Tat und Leben*, Haydn's *Utrecht Te Deum*, Gounod's *St. Cecilia Mass*, Brahms' *Requiem*, and the world premiere recording of Paulus' *Mass*. Equally accomplished as an organist, Dr. King has given concerts throughout the United States and Europe. His performances have been heard in St. Paul's Cathedral, London, St. John the Divine, New York City, and St. James' Cathedral, Chicago.

He currently serves as full-time Minister of Music at Hitchcock Presbyterian Church, Scarsdale, where he administers and conducts the multiple choir program. Dr. King holds a bachelor of music degree from University of Louisville, a master of music degree from Yale University and doctor of musical arts from Manhattan School of Music, all in organ. He has been the recipient of a number of prizes in organ performance, and served as an adjunct lecturer at Concordia College, Bronxville, New York. He currently teaches classes at Scarsdale Adult School.

REMEMBERING OUR DEAR FRIEND, REKHA PACKER



The New Choral Society wishes to remember and honor our dear friend, Rekha Packer. Rekha served on our Board of Directors for close to 13 years and could always be found in the front row of our concerts. Her spirit and energy propelled us forward as an organization and we were so humbled by her unwavering and steadfast commitment to our work. She was the honoree at our 25th Anniversary Gala and her legacy will live on as we name the Principal Cello Chair in honor of her and her husband, Michael. Rekha was a treasured part of our community and we will miss her dearly.

Friday, December 4, 2020 at 7 PM

GEORG FRIEDRICH HÄNDEL (1685 - 1759)

MESSIAH

Part the First

Sinfonia (*Overture*)

Accompagnato *Comfort ye, comfort ye my people* (tenor)

Air *Ev'ry valley shall be exalted* (tenor)

Chorus *And the glory of the Lord*

Accompagnato *Thus saith the Lord, the Lord of Hosts* (bass)

Air *But who may abide the day of His coming* (alto)

Chorus *And He shall purify*

Recitative *Behold, a virgin shall conceive* (alto)

Air and Chorus *O thou that tellest good tidings to Zion* (alto)

Accompagnato *For behold, darkness shall cover the earth* (bass)

Air *The people that walked in darkness* (bass)

Chorus *For unto us a Child is born*

~Brief Pause~

Pifa (*Pastoral Symphony*)

Recitative *There were shepherds abiding in the field* (soprano)

Accompagnato *And lo, the angel of the Lord came upon them* (soprano)

Recitative *And the angel said unto them* (soprano)

Accompagnato *And suddenly there was with the angel* (soprano)

Chorus *Glory to God in the highest*

Air *Rejoice greatly, O daughter of Zion* (soprano)

Recitative *Then shall the eyes of the blind be open'd* (alto)

Duet *He shall feed His flock like a shepherd* (alto, soprano)

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

Part the Second

Chorus *Hallelujah!*

KATHRYN LEWEK, SOPRANO

TAMARA MUMFORD, ALTO

ZACH BORICHEVSKY, TENOR

CHRISTOPHER JOB, BASS

WITH GUEST HOSTS

ANITA JOHNSON

LISETTE OROPESA

MORRIS ROBINSON



Kathryn Lewek

Soprano **Kathryn Lewek** has established herself as one of opera's most thrilling coloratura sopranos of this generation, performing some of the most vocally challenging roles in the repertoire. Ms. Lewek's interpretation of her signature role has labelled her the current reigning Queen of the Night of the world, with over 250 performances to date, and has garnered international critical acclaim.

Following her "especially brilliant" début as Ginevra in *Ariodante* with the Salzburger Pfingstfestspiele in Austria, where Ms. Lewek thrilled audiences with "a rich (and richly differentiated) soprano voice [that] has not been experienced for a long time" she returned last summer in Barrie Kosky's new production of *Orphée aux Enfers* "ravishingly" singing the "the raunchy, full-throttle" role of Eurydice, once again wowing critics and audiences alike for her versatility as a performer and prompting Opera Wire to exclaim her Artist of the Week and a 5 page spread in Salzburg's official festival magazine.

Last season included her seventh season as The Metropolitan Opera's Queen of the Night in *Die Zauberflöte*, a role she also performed in a return to Washington National Opera and Bayerische Staatsoper

(Munich). In addition, she performed Konstanze in *Die Entführung aus dem Serail* with the Lyric Opera of Kansas City, performed the role of Angelica in Handel's masterpiece *Orlando* on tour throughout Europe, and performed a series of solo recitals in US.

In Spring of 2021 she will perform in *The Magic Flute* in Palm Beach Opera's outdoor festival as well as with the Staatsoper Berlin and début the role of Gilda in *Rigoletto* with Central City Opera. Future seasons include returns to The Metropolitan Opera, the Lyric Opera of Chicago, the Dallas Opera, Gran Teatre del Liceu, Vienna Staatsoper, and a début with the Royal Opera House Covent Garden. Role débuts will include Violetta in *La traviata*, the title role in *Rodelinda*, The Countess Adèle in Rossini's *Le comte Ory*, and Fiorilla in Rossini's *Il turco in Italia*.

With an impressive history of leading female roles in her career, recent seasons' engagements have also included role débuts as Teresa in *Benvenuto Cellini* with Gran Teatre del Liceu in Barcelona; Konstanze in *Die Entführung aus dem Serail* with Deutsche Oper Berlin and subsequently in her house début with the Bayerische Staatsoper (Munich); a reprisal of her performance as Ginevra in *Ariodante* with Opera Monte Carlo; the title role of *Maria Stuarda* with Edmonton Opera; the title role in *Lucia di Lammermoor* and Cunegonde in Francesca Zambello's *Candide*. This performance marks Ms. Lewek's New Choral Society début.



Tamara Mumford

This season, mezzo-soprano **Tamara Mumford** appeared at the Dallas Symphony in performances of Mahler's *Das Lied von der Erde* with Fabio Luisi. A graduate of the Metropolitan Opera's Lindemann Young Artist Development Program, Ms. Mumford made her debut there as Laura in *Luisa Miller*,

and has since appeared in more than 140 performances with the company, some of which include the Pilgrim in the new production of Kajia Saariaho's *L'Amour de loin*, Smeaton in the new production of *Anna Bolena*, and in productions of *Rigoletto*, *Ariadne auf Naxos*, *Il Trittico*, *Parsifal*, *Idomeneo*, *Cavalleria Rusticana*, *Nixon in China*, *The Queen of Spades*, the complete Ring Cycle, *The Magic Flute*, *A Midsummer Night's Dream* and *Wozzeck*.

Also an active concert performer and recitalist, Ms. Mumford appeared with Gustavo Dudamel and the Los Angeles Philharmonic Orchestra in US and European tours of the world premiere of John Adam's oratorio *The Gospel According to the Other Mary* and in performances of Mahler Symphony No. 3. She also appeared with the Mo. Dudamel and the LAPO in performances of Mahler's *Das Lied von der Erde* in a production by Yuval Sharon

and the Chilean theater group Teatrocinema. Other concert engagements have included appearances with the New York Philharmonic, San Francisco Symphony, Dallas Symphony, Utah Symphony, Oregon Symphony, and the Berlin Philharmonic. She made her Carnegie Hall debut in 2005 as part of the Richard Good and Friends concert series in Zankel Hall, and has since appeared there with James Levine and the Met Chamber Orchestra.

Ms. Mumford has appeared in the Metropolitan Opera's *Met: Live in HD* series broadcasts of *Anna Bolena*, *Das Rheingold*, *Götterdämmerung*, *The Magic Flute*, *Nixon in China*, *Manon Lescaut*, and *Il Trittico*. Her recordings include Handel's *Messiah* with the Mormon Tabernacle Choir (Momon Tabernacle Choir), Beethoven's *Cantata on the Death of Emperor Joseph II* with Michael Tilson Thomas and the San Francisco Symphony (Avie), and John Adams' *The Gospel According to the Other Mary* with Gustavo Dudamel and the Los Angeles Philharmonic (Deutsche Grammophon).

Ms. Mumford holds a Bachelors of Music from Utah State University and has received awards from the Opera Index Competition, Palm Beach Opera Competition, Sullivan Foundation, Connecticut Opera Guild Competition, Joyce Dutka Foundation Competition and the MacAllister Awards. Ms. Mumford returns to the New Choral Society having sung in several previous performances.



Zach Borichevsky

Tenor **Zach Borichevsky** is “equipped with a flexible, bright voice that already has made him one of the most sought-after singers of his generation.” Mr. Borichevsky is known as a “star-level tenor” with a “precise, nuanced high-register singing” paired with a “magical sense of complete spontaneity that comes from being in total command of the instrument.” He has created widely celebrated international performances in roles such as Rodolfo in *La bohème* with Finnish National Opera, Romeo in *Roméo et Juliette* for Teatro Municipal de Santiago in Chile, and Alfredo in *La traviata* for the Glyndebourne Festival.

He joined the Lyric Opera of Chicago to cover the title role in their production of *Faust* and sang his first Narraboth in *Salome* with the Spoleto Festival, USA. He also performed Eisenstein in *Die Fledermans* for Palm Beach Opera, reprised the role of Alfredo in *La Traviata* for Opera Grand Rapids, and sang the tenor solo in Verdi’s *Requiem* for the National Philharmonic at the Kennedy Center.

Last season, Mr. Borichevsky performed as Cassio in Washington National Opera’s production

of *Otello*, Rodolfo in *La bohème* with Toledo Opera, and the Duke in *Rigoletto* with Nashville Opera and Central City Opera. Future seasons include the roles of Don Jose in *Carmen*, the title role in *Werther*, and des Grieux in *Manon* solidifying his place as one of Opera’s leading interpreters of the French repertoire.

In concert, Mr. Borichevsky has joined the Minnesota Orchestra for Beethoven’s *Symphony No. 9*, sang Rachmaninov’s *The Bells* with the St. Louis Symphony and with the Festival de Radio France et Montpellier, sang the role of Lazarus in John Adams’ *The Gospel According to the Other Mary* for the National Symphony Orchestra and the Netherlands Radio Philharmonic Orchestra, and gave his first performances of *The Dream of Gerontius* with the Orquesta Sinfónica del Principado de Asturias.

Mr. Borichevsky has been honored with numerous awards from organizations including the George London Foundation, The Metropolitan Opera National Council, Gerda Lissner Foundation, Opera Index, Mario Lanza Foundation, Shreveport Opera and Licia Albanese-Puccini Foundation. Mr. Borichevsky won second prize at the Loren L. Zachary National Vocal Competition for Young Opera Singers and third prize at Plácido Domingo’s Operalia Competition. This performance marks Mr. Borichevsky’s New Choral Society début.



Christopher Job

Bass-Baritone **Christopher Job** has been praised for his “commanding sonority” and described as a “rising star on the American opera scene.” Last summer, Job made his début with Los Angeles Opera as Dr. Grenvil in *La traviata* and sang Sciarone in *Tosca* with Bravo! Vail Music Festival. Last season, he returned to The Metropolitan Opera performing a variety of roles including the Marquis in *La traviata*, 1st Priest in *The Magic Flute*, Sciarone in *Tosca*, and Sergeant in *Manon Lescaut* as well as for their productions of *Macbeth*, *Le nozze di figaro*, *The Queen of Spades*, *Manon*, and *La Cenerentola*.

Mr. Job has been engaged by the Metropolitan Opera since the beginning of his career, making his house début for their production of *The Nose* under the baton of Valery Gergiev. Other notable engagements include the role of Sciaronne in *Tosca*, Sir Gualtiero Raleigh in *Roberto Devereux* and their productions of *La Cendrillon*, *Roméo et Juliette*, *La Fanciulla del West*, *Clemenza di Tito*, *Tosca*, *Don Carlo*, *The Enchanted Island*, Janáček’s *From the House of the Dead*, and *Lulu* created by world-renowned artist and director William Kentridge. He also can be seen on seven of their “Live in HD” broadcasts including as Brühlmann in *Werther* and in their production of *Macbeth*.

A globally sought-after artist, Mr. Job has been featured in many international opera houses. Highlights include the role of Alidoro in *La Cenerentola* in his French début with Le festival de Belle-Île-en-Mer and the roles of Sparafucile in *Rigoletto* and Il Podestà in *La gazza ladra* in his Italian début with Teatro Comunale di Bologna.

An experienced concert artist, Mr. Job often performs on the stages of Carnegie Hall including Mozart’s *Requiem*, Verdi’s *Requiem*, Haydn’s *Lord Nelson’s Mass* and Händel’s *Messiah*, which he has also performed with Avery Fisher Hall. Other highlights include a performance of Haydn’s *Creation* with Greeley Philharmonic and Concord Symphony; many of Beethoven’s works including *Symphony No. 9* at Avery Fisher Hall, *Christ on the Mount of Olives* with St. Patrick’s Cathedral, and *Missa Solemnis* with Colorado Springs Philharmonic; and, under the baton of Rob Fisher, a performance at Avery Fisher Hall with the New York Philharmonic, where he was featured in the Cockney Quartet in *My Fair Lady*.

A Grand Prize Winner of the Denver Lyric Opera Guild Competition, and a second-place winner of The Metropolitan Opera National Council auditions for both the Upper Midwest Region and the Rocky Mountain region, he received his Master’s in Vocal Performance from Northwestern University. Mr. Job returns to the New Choral Society, having sung *Messiah* in 2017.

With special thanks to:

Dave Steck and Numeric Pictures for producing tonight's event

Thomas Ryan for audio mixing

Erik-Peter Mortensen for editing the virtual choir video

Lawrence Tsuyuki for the recording of *Hallelujah!* from 2019

Our 2019 soloists featured in *Hallelujah!*

Ashley Emerson, Soprano

Margaret Lattimore, Mezzo Soprano

Dominic Armstrong, Tenor

Morris Robinson, Bass

Please note that this performance adhered to all current safety protocols.

All singers and unmasked performers had a negative COVID-19 test.

All the advertisers in this season program have personal relationships with the New Choral Society. Many support us in other ways, but all have helped make this season program possible with their advertising. Please patronize these great local merchants and businesses, and make sure to tell them you saw their ad in the New Choral Society season program!

10 Park St. Nyack, NY

www.elmwoodplayhouse.com 845-353-1313



**Elmwood Playhouse - we've been here for 73 years with
only one intermission! And we will be back.**

Part the First

Sinfonia (Overture)

Accompagnato (tenor)

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 (tenor)

Ev'ry 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 shall be revealed, and all flesh shall see it together; for the mouth of the Lord hath spoken it.

Accompagnato (bass)

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 (alto)

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

Recitative (alto)

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

Air and Chorus (alto)

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.

Accompagnato (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 (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.

MESSIAH text (*continued*)

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!

Pifa (Pastoral Symphony)

Recitative (soprano)

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

Accompagnato (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 (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.

Chorus

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

Air (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.

Recitative (alto)

Then shall the eyes of the blind be opened, and the ears of the deaf unstopped; then shall the lame man leap as an hart, and the tongue of the dumb shall sing.

Duet (alto, soprano)

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.

Chorus

His yoke is easy, His burthen is light.

Chorus

Hallelujah! for the Lord God Omnipotent reigneth, Hallelujah! The Kingdom of this world is become the Kingdom of our Lord and of His Christ; and He shall reign forever and ever, King of Kings, and Lord of Lords, Hallelujah!

MESSIAH . . . GEORG FRIEDRICH HÄNDEL

(Born Feb. 23, 1685, in Halle, Germany; died April 14, 1759, in London)

During the last decades of his life, beginning in the 1730's, Handel began to turn away from the world of the opera in order to devote more and more of his effort to the oratorio. The oratorio was a similar and closely related kind of musical presentation to the opera; it differed little outwardly in structure and content from opera musically, but it required no costumes, scenery or staging, and the subjects, generally elevated and noble, were more often taken from the Bible, or classic myths or other legends. Most importantly, it was written for public entertainment, not for religious services.

Handel's oratorios (and *Messiah* in particular) became the first "immortal masterpieces," and were performed over and over again long after their novelty was gone, even after their composer's death. Unlike now, until some seventy-five years after Handel's death, novelty was a supremely important factor in musical life. Music of the past, even of the recent past, was performed only with a sense of participating in a revival of something long gone. The then current repertoire was always contemporary and thus was always in flux, but Handel's *Messiah* broke the mold with its immediate and consequent perennial popularity. At once, Handel's oratorios captivated the English people, and their fame inspired Haydn, Mozart and Beethoven when the oratorio's popularity spread to the European continent. Gradually, oratorios established the idea that some "old" music was too good to abandon, and that, in fact, sometimes established pieces should actually be given precedence over the new.

Handel composed *Messiah* during the few weeks from August 22 to September 14, 1741. Presumably, his friend Charles Jennens assembled the text from the Bible, assisted by his private chaplain and in consultation with the composer. This theory is not definitive; some believe that the text was the careful work of Handel's secretary, a clergyman named Pooley. A few weeks after the score was complete, William Cavendish, Duke of Devonshire and Lord Lieutenant of Ireland, invited Handel to give some benefit concerts of his music in Dublin for several charities. Handel left London early in November, spent a few days in Chester awaiting good weather for the Irish Sea crossing, and arrived in Ireland on November 18th. In December, he began his successful series of subscription concerts.

On March 23, 1742, a notice appeared in two Dublin newspapers: "For the Relief of the Prisoners in the several Gaols, and for the Support of Mercer's Hospital, in Stephen's-street, and of the Charitable Infirmary on the Inn's Quay, on Monday, the 12th of April, will be performed at the Musick Hall in Fishamble-street, *Mr. Handel's new Grand Oratorio, called Messiah*, in which the Gentlemen of the Choirs of both Cathedrals will assist, with some Concertos on the Organ, by Mr. Handel."

A public rehearsal of *Messiah* was held on April 8 before a large audience, and the next day a newspaper reported, "It was allowed by the greatest Judges to be the finest Composition of Musick that ever was heard." The paper also suggested that ladies should come to the concert without hoops and the gentlemen without swords in order to make room for a larger than normal audience. The public cooperated and seven hundred people attended the premiere, although the hall really accommodated only six hundred.

Handel returned to London in the fall, and in March 1743, he began a series of performances of *Messiah* at Covent Garden. London did not immediately share Dublin's enthusiasm; the clergy even attempted to close the theater on the grounds that "any Work about the Omnipotent should never be performed in a playhouse." However, Handel's old patron, George II, attended the London premiere, and legend has it that he was so moved by the *Hallelujah* Chorus that he rose and remained standing until its end. Of course, when the King stood up, the rest of the audience stood too, and since that time, almost all audiences have traditionally risen at that point in the performance. Handel said of the *Hallelujah* that while composing it, "I did think I did see all Heaven before me, and the great God Himself." It is a glorious musical moment, but cynical historians think that if the reputed incident took place at all, the King probably thought that intermission came before, not after it.

In 1749, Handel presented an organ to the chapel of the Foundling Hospital, a home for abandoned and maltreated children founded in 1739 by a retired American sea captain. On May 1, 1750, he dedicated the organ with a revival of *Messiah* that turned out to be the first in a series of annual benefits that continued long after his death, and that initiated

Messiah's great popular appeal.

Handel himself made many changes in both the text and music during his lifetime, and in the long years since his death, countless variants have crept into the score. It is impossible now to hear the oratorio exactly as it was originally conceived and as it was performed in Handel's time. No one absolutely authentic version of the music has come down to us. The singers' art of decorating the composer's simple melodic lines with brilliant ornament was lost for about two hundred years and is now being revived only tentatively, or sometimes, clumsily. We no longer have the altered male sopranos and altos who sang the treble solos in Handel's time. In addition, we do not know Handel's exact scoring. Thirty years after Handel's death, Mozart completely modernized the orchestration; others have done so again and again since then. In our time, no two performances are exactly alike.

Handel divided *Messiah* into three parts. Part I contains the prophet's prophecy and the Nativity. It is made up of a sequence of Christmas movements and a final chorus, 'Glory to God'. Part II is the passion dealing with Christ's suffering and death, but it ends on an optimistic note; the trumpets, drums and chorus exult in a triumphant 'Hallelujah!' For Christmas, it became traditional to perform Part I and the *Hallelujah Chorus* from Part II. The final section, Part III, which is usually considered the Easter portion, includes the resurrection of all mankind to the glory of God.

Handel's *Messiah* is unique in that the text sung by the soloists and chorus is removed from outwardly dramatic situations; unlike in opera, or even choral cantatas or dramas which Handel had written, in *Messiah*, the singing is an extension of devotional contemplation. Handel gives us the life of the Christ in all its phases covering the whole liturgical year, yet *Messiah* is not liturgical music. Handel dealt with his subject as a non-sectarian humanist, glorifying the validity of just and moral action more than the dogmas of Christianity.

Messiah is Handel's only oratorio without a continuous dramatic plot; it uses soloists who are commentators on, rather than participants or characters in the oratorio's narrative. Like other oratorios, it is based on a biblical story, but few others use scripture as their text. To use only scripture and almost no direct narrative was a bold innovation for Handel.

NPR music commentator Miles Hoffman estimated that since Handel spent only 24 days composing *Messiah*, a work of roughly a quarter of a million notes, that if he had written every day for ten hours, Handel would have had to have kept a continuous pace writing 15 notes a minute.

Handel began the work with a French overture, a form that traditionally was used for the entrance of the king in French ballets and opera. Throughout the work, he follows this royal gesture with stately dotted rhythms that at the time connoted royalty. Text painting is another technique widely used at the time that can be found in *Messiah*. The contours of the valleys, mountains and hills are evident in the tenor's first aria, "Ev'ry valley shall be exalted" and in the wandering lines of melody of "All we like sheep have gone astray."

Initially, *Messiah* was performed during Advent, and then was thought to be ideal for the season of Lent when opera was banned. Only in the late 18th century did it receive its first Christmas performances. In 1818 *Messiah* received its first complete performance in the United States by the Handel and Haydn Society of Boston; that performance occurred on Christmas Day and set a precedent that has been followed for the last 200 years.

Jennens included several scriptural threads that demonstrate Christian doctrine: Christ is both a shepherd and a sacrificial lamb; he is scorned yet triumphant, and he is the deliverer of pastoral peace while warring against wickedness. Other contrasts are also evident in the optimistic conclusion of Part 1: "His Yoke is easy and his burthen is light" as set against Part II, where it is soon realized that the burden of the sins of the world was difficult for the Savior. Pastoral images, too, are prominent; they help form a composite portrait of a Messiah who is both King and Shepherd. Part II reinforces these concepts in such choruses as "And with His stripes we are healed and "All we like sheep, have gone astray."

© Susan Halpern Program Notes, 2019

THE NEW CHORAL SOCIETY CHORUS

CHUN-WEI KANG, ACCOMPANIST

SOPRANOS	ALTOS	TENORS	BASSES
Nancee Adams	Sarah Assalone	Hoh Koon Au Yeong	Jack Binder
Judith Ballan	Martha Binder	Raymond Cheung	Charles Blowe
Margaret Black	Patricia Chalifoux	Tracey Cosgrove	Samuel Clover
Betsy Broyd	Bonnie Gould	Steve Keyes	Bart Hamlin
Amanda Burrows-Fowler	Susan Halpern	Wilder Howland	Randy Heller
Denise DeSimone	Debra Hess	Tom Ice	Hans Khimm
Anita Kaplan	Holly Hesse	John P. Koulos	James Rose
Yuko Kingsbury	Anli Hsu	Jeffrey Kroutil	Steven Schnur
Dorothy Kroenlein	Erica Westcott Kelly	Jessica Meyer	Steve Taylor
Angela Nally	Sara Lehman		
Eui Pfeffer	Alyssa Morrin		
Miran Robarts	Alison Rose		
Colleen Kirk Roeschel	Andrea Taber		
Cristina Shih	Giselle Vagnini		
Lisa Waterworth			

THE NEW CHORAL SOCIETY ORCHESTRA

VIOLIN I

Krystof Witek, Concertmaster
(The Elizabeth J. Broyd Chair)
Una Tone*

VIOLIN II

Ani Gregorian, Principal
Nikita Morozov*

VIOLA

Jessica Meyer, Principal
Kallie Sugatski*

VIOLONCELLO

Eliot Bailen, Principal*
(The Rekha & Michael B. Packer Memorial Chair)
Laura Bontrager

DOUBLE BASS

Peter Weitzner, Principal*

FLUTE

Donna Elaine, Principal
Jessica Han

CLARINET

Ben Fingland, Principal

OBOE

Gerard Reuter, Principal
Kathy Halvorson
Keisuke Ikuma*

BASSOON

Michael Green, Principal

FRENCH HORN

Patrick Milando, Principal
Janet Lantz

TRUMPET

Alex Holton, Principal
Mike Baker
Terry Szor

TIMPANI/PERCUSSION

Andy Blanco
Ben Herman
Eric Phinney

ORGAN

David Enlow*

*Indicates a player performing on this concert

The Elizabeth J. Broyd Chair is given in honor and appreciation of our founding Executive Director for her 25 years of service.

The Rekha & Michael B. Packer Memorial Chair is given by the JSRM Foundation.

THE NEW CHORAL SOCIETY WISHES TO THANK THE FOLLOWING
CONTRIBUTORS FOR THEIR GENEROUS SUPPORT OF OUR 2020-2021 SEASON

PRESIDENT'S CLUB

(CONTRIBUTIONS OF \$1,250 OR MORE)

Hoh Koon Au Yeong and John P. Koulos
Mr. and Mrs. James I. Black III
Charles Blowe
Mr. and Mrs. Graham A.D. Broyd
Betsy and Steve Bush
Monsignor Patrick J. Carney
Lynne and Merrell Clark
Marthe and Bob Czufin
Linda and Tom Davis
Virginia and Stewart Gager
Bonnie and John Gould
Sara and Stephen Landon
Susanne and John Manley
Rosamonde and Ed Morgan
Gerry Mullen
The Michael B. Packer Family
Douglass and Robert Reitter
Alison and James Rose
Nancie and Steve Schnur
Linda and Joe Simon
Jennifer and Dan Smith
Marianne and David Spalding
Jennifer and Ralph Watts
Dr. Eileen and George Zambetti

BENEFACTORS

(CONTRIBUTIONS OF \$675 TO \$1,249)

Linda and Roger Camp
Mary and Jerry Cosgrove
Tracey Cosgrove and Mark McKinney
Mark Dalton
Sally and Chip Hall
Susan and Robert Halpern
Mary Jean and Wilder Howland
Lynn and Bud Johnson
Hans Khimm
Silvia Schnur
Elaine and Ed Schroeder
Roz and Stan Smith
Irene and Paul Soden
Heather and Phil Thorp
Joanna and Lawrence Tsuyuki
Marlene and Joseph Zakierski

SPONSORS

(CONTRIBUTIONS OF \$400 TO \$674)

Martha and Jack Binder
Judy and Jim Boyle
Marla and Kevin Dierking
Linda Blair and Bill Doescher
Cindy and Randy Heller
Debra Shaw Hess
Alice and Ed Howard
Lauren Bonfield and Steve Keyes
Millie and Bob McFarlane
Michele and Charles McNally
Barbara and Wink McKinnon
Richard C. Reuter
Carol and Frank Sarcinella
Mary Healy Shapiro
Jeffrey Steinkamp
Andi and Ken Taber
Barbara and Barry Wenglin

PATRONS

(CONTRIBUTIONS OF \$250 TO \$399)

Judy and Jim Boyle
Deborah and Andrew Brennan
Linda and Frank Edwards
Anita and Art Kaplan
Timothy King
Lorraine and Jeffrey Kroutil
Sandy and Bill Morrissey
Linda Schoenthaler
Dianne Stern
Beverly Thornhill and Rudyard Whyte

CONTRIBUTORS

(CONTRIBUTIONS OF \$100 TO \$249)

Lois Beilin
Betsy and Rick Beck
Mia and Michael Cha
Denice and Ernest Collazo
Catherine Cullen
Melvin D. Dickinson (In Memoriam)
Yvonne and Robert Fayne
Deborah Goldreyer and Bart Hamlin
Juliet Gopoian
Judith and Rony Gouraige

(continued)

CONTRIBUTORS
(CONTRIBUTIONS OF \$100 TO \$249)

Geri and Alex Holton
Dorothy and David Kroenlein
Jackie and Bill Kupper
Eileen and Peter Lehrer
Shirley Love
Rhonda and Tom Morrill
Olga Radetsky
Robert November
Ellen and Bill Yuracko

**MATCHING GIFTS
AND GRANTS**
WE ARE GRATEFUL TO THE FOLLOWING COMPANIES FOR
THEIR FINANCIAL SUPPORT

Bank of America
IBM Corporation

THE ENCORE SOCIETY

THE ENCORE SOCIETY WAS ESTABLISHED TO ACKNOWLEDGE
THOSE INDIVIDUALS AND ORGANIZATIONS
THAT PROVIDE MAJOR SUPPORT TO THE NEW CHORAL SOCIETY
AND LEADERSHIP IN STRENGTHENING ITS BASE OF SUPPORT

HoKoon Au Yeong and John P. Koulos	Annie and Pete Jones
Charles Blowe	Mr. and Mrs. Stephen Landon
Betsy and Graham Broyd	Gerry Mullen
Betsy and Steve Bush	The Rekha & Michael B. Packer Family
Patrick J. Carney	Douglass and Robert Reitter
Lynne and Merrell Clark	Nancie and Steve Schnur
Marthe and Bob Czufin	Linda and Joe Simon
Linda and Tom Davis	Marianne and David Spalding
Dolly and Stewart Gager	Joanna and Lawrence Tsuyuki
Bonnie and John Gould	Jennifer and Ralph Watts

HOW DO WE DO IT? WITH YOUR HELP, OF COURSE!

This season, why not become a financial contributor to the New Choral Society? More than 70% of our entire budget comes from contributing individuals, like you! This is a staggering number for any non-profit organization and we are very proud of our loyal patrons. If you have not already done so, please consider making a tax-deductible contribution for the season. All contributions of more than \$100 come with ticket benefits. If your company matches contributions to charitable organizations, we would appreciate knowing that too! Company matches make your gift even more valuable.

Your contribution can be made on our website at: www.newchoralsociety.org, or by sending your check to The New Choral Society, 6 Greenacres Avenue, Scarsdale, NY 10583.

For more information, please contact Erica Kelly, Executive Director, at erica@newchoralsociety.org or 914-725-1678.

We are Proud to Support the
Great Work and Talent of the

New Choral Society

in their commitment to share
the beauty and transformative
power of live choral music in
their communities and applaud
the inspiring work of its
distinguished artists.



applebank.com

Conveniently located branches throughout greater New York

THE NEW CHORAL SOCIETY

6 GREENACRES AVENUE

SCARSDALE, NY 10583

914.725.1678

WWW.NEWCHORALSOCIETY.ORG

INFO@NEWCHORALSOCIETY.ORG