

51. *Chorus*

But thanks be to God, who giveth us the victory through our Lord Jesus Christ.
(I Corinthians 15: 57)

52. *Air* (Alto)

If God be for us, who can be against us?
(Romans 8: 31)

Who shall lay anything to the charge of God's elect? It is God that justifieth,
who is he that condemneth? It is Christ that died, yea rather, that is risen again,
who is at the right hand of God, who makes intercession for us.
(Romans 8: 33-34)

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 power, be unto Him that sitteth upon the throne,
and unto the Lamb, for ever and ever. Amen.
(Revelation 5: 12-14)

MESSIAH

University of Illinois Chamber Singers
Urbana 415 – Nancy Wilson, *concertmaster*
Dr. Andrew Megill, *conductor*

Smith Recital Hall, University of Illinois at Urbana-Champaign
Friday, March 29, 7:30 pm

Trinity Episcopal Church – Indianapolis, Indiana
Sunday, March 31, 3:00 pm

GEORGE FRIDERIC HANDEL
(1685-1759)

Messiah

1. *Sinfonia*

Part One

Scene 1

2. *Comfort ye, comfort ye my people*
3. *Ev'ry valley shall be exalted*
4. *And the glory, the glory of the Lord*

Scene 2

5. *Thus saith the Lord, the Lord of Hosts*
6. *But who may abide the day of His coming*
7. *And He shall purify*

Scene 3

8. *Behold, a virgin shall conceive*
9. *O thou that tellest good tidings to Zion*
10. *For behold, darkness shall cover the earth*
11. *The people that walked in darkness*
12. *For unto us a Child is born*

Scene 4

13. *Pifa*
- 14a. *There were shepherds abiding in the field*
- 14b. *And lo, the angel of the Lord came upon them*
15. *And the angel said unto them*
16. *And suddenly there was with the angel*
17. *Glory to God in the highest*

Scene 5

18. *Rejoice greatly, O daughter of Zion*
19. *Then shall the eyes of the blind be open'd*
20. *He shall feed His flock like a shepherd*
Come unto Him, all ye that labour
21. *His yoke is easy, His burthen is light*

INTERMISSION

Part Two Scene 1
22. *Behold the Lamb of God*
23. *He was despised*
24. *Surely, He hath borne our griefs and carried our sorrows*
25. *And with His stripes we are healed*
26. *All we like sheep, have gone astray*
27. *All they that see Him, laugh Him to scorn*
28. *He trusted in God*
29. *Thy rebuke hath broken His heart*
30. *Behold, and see if there be any sorrow*

Scene 2
31. *He was cut off out of the land of the living*
32. *But Thou didst not leave his soul in hell*

Scene 3
33. *Lift up your heads*

Scene 4
34. *Unto which of the angels said he at any time*
35. *Let all the angels of God worship Him*

Scene 5
36. *Thou art gone up on high*
37. *The Lord gave the word*
38. *How beautiful are the feet of them*
39. *Their sound is gone out into all lands*

Scene 6
40. *Why do the nations so furiously rage together*
41. *Let us break their bonds asunder*
42. *He that dwelleth in heaven*

Scene 7
43. *Thou shalt break them with a rod of iron*
44. *Hallelujah*

Part Three Scene 1
45. *I know that my Redeemer liveth*
46. *Since by man came death*

Scene 2
47. *Behold, I tell you a mystery*
48. *The trumpet shall sound and the dead shall be rais'd*

Scene 3
49. *Then shall be brought to pass*
50. *O death, where is thy sting?*
51. *But thanks be to God*
52. *If God be for us, who can be against us*

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

42. *Recitative* (Tenor)
He that dwelleth in Heav'n shall laugh them to scorn; The Lord shall have them in derision.
(Psalm 2: 4)

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

44. *Chorus*
Hallelujah: for the Lord God Omnipotent reigneth.
(Revelation 19: 6)

The kingdom of this world is become the kingdom of our Lord,
and of His Christ; and He shall reign for ever and ever.
(Revelation 11: 15)

King of Kings, and Lord of Lords.
(Revelation 19: 16)

Hallelujah!

PART THREE

45. *Air* (Soprano)
I know that my Redeemer liveth, and that He shall stand at the latter day upon the earth.
And though worms destroy this body, yet in my flesh shall I see God.
(Job 19: 25-26)

For now is Christ risen from the dead, the first fruits of them that sleep.
(I Corinthians 15: 20)

46. *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.
(I Corinthians 15: 21-22)

47. *Accompagnato* (Bass)
Behold, I tell you a mystery; we shall not all sleep, but we shall all be changed in a moment,
in the twinkling of an eye, at the last trumpet.
(I Corinthians 15: 51-52)

48. *Air* (Bass)
The trumpet shall sound, and the dead shall be raised incorruptible, and we shall be changed.
For this corruptible must put on incorruption and this mortal must put on immortality.
(I Corinthians 15: 52-53)

49. *Recitative* (Alto)
Then shall be brought to pass the saying that is written: "Death is swallowed up in victory."
(I Corinthians 15: 54)

50. *Duet* (Alto & 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.
(I Corinthians 15: 55-56)

31. *Accompagnato* (Soprano)

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

32. *Air* (Soprano)

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

33. *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)

34. *Recitative* (Tenor)

Unto which of the angels said He at any time: "Thou art My Son, this day have I begotten Thee?"
(Hebrews 1: 5)

35. *Chorus*

Let all the angels of God worship Him.
(Hebrews 1: 6)

36. *Air* (Alto)

Thou art gone up on high; Thou hast led captivity captive, and received gifts for men;
yea, even from Thine enemies, that the Lord God might dwell among them.
(Psalm 68: 18)

37. *Chorus*

The Lord gave the word; great was the company of the preachers.
(Psalm 68: 11)

38. *Air* (Soprano)

How beautiful are the feet of them that preach the gospel of peace,
and bring glad tidings of good things.
(Isaiah 52: 7; Romans 10: 15)

39. *Chorus*

Their sound is gone out into all lands,
and their words unto the ends of the world.
(Romans 10: 18; Psalm 19: 4)

40. *Air* (Bass)

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)

Scene 4

53. *Worthy is the Lamb that was slain*

Clara Rottsoik, *soprano*; Geoffrey Williams, *countertenor*;
Steven Caldicott Wilson, *tenor*; Jesse Blumberg, *baritone*

Student soloists: Grace Thompson, *soprano*
(Mvt. 14 and 15)
Sadie Cheslak, *mezzo-soprano* (Mvt. 19 and 20);
Andrew Turner, *tenor* (Mvt. 50)

The **University of Illinois Chamber Singers** is the premiere choral ensemble at the University, comprised of experienced and outstanding singers from across the entire student body. The ensemble, conducted by Dr. Andrew Megill, explores a broad range of choral music, from Medieval chant to newly commissioned works, while demonstrating the highest level of musical excellence. The Chamber Singers share a passion for enriching the lives of their audiences and the University community, regularly reaching out to connect with public school programs and concert series across the state.

soprano

Lauren Falk
Elizabeth Gartman
Kirsten Hedegaard
Berit Johnson
Jessica Ragsdale
Katherine Stenzel
Grace Thompson
Lydia Walsh-Rock
Maggie Wolfe

tenor

Jon Arnold
Christopher Mason
Connor Pils
Simon Tiffin
Andrew Turner
Mark Woodcock

alto

Sadie Cheslak
Carolee Fairbanks
Olivia Gronenthal
Sofia Imbimbo
Kathy Kew Lee
Cami Philgreen
Geoffrey Williams
Michaela Wright

bass

Michael Brand
Jonathan Cortez
Scott Cuva
Scott Knier
Nic Koch
Kevin Lucas
Geoffrey Schmelzer

Urbana 415 is a project-based ensemble of Baroque specialists, performing on period instruments at period pitch (A=415 Hz).

Violin I: Nancy Wilson, concertmaster; Reynaldo Patino, Sun-Young Shin
and Guillermo Alberto Salas Suárez

Violin II: Marika Holmqvist, Anna Maberry, and Tamra Gingold

Viola: Daniel Elyar and Elizabeth Trower

Cello: Paul Dwyer and Benjamin Hayek

Violone: Philip Serna

Oboe: Luke Conklin and Fiona Last

Trumpet: Kris Kwapis and Shannon Walsh

Timpani: Brian McNulty

Harpsichord: Long Tao Tang

Organ: Michael Messina

We are very grateful to our hosts who helped house musicians: Barb Curtis, Russell Dankert, Megan Eagen Jones, Jane Kuntz, Libbie Morley, Philip Phillips, Iris Swanson, and Gaye Wong.

Andrew Megill is Professor of Conducting and Director of Choral Activities at the University of Illinois (Urbana-Champaign) and the conductor of three of North America's finest professional vocal ensembles: the Montreal Symphony Orchestra Chorus, the Carmel Bach Festival Chorale, and Fuma Sacra. His performances have been praised for their "power, subtlety, and nuance" and "profound spirituality" [Le Devoir, Montreal] and have been described as "piercing the heart like a frozen knife" [Monterey Herald] and "leaving the audience gasping in amazement" [Classical NJ]. At the University of Illinois, he leads the oldest doctoral program in choral conducting in the United States. Dr. Megill frequently collaborates with the world's leading orchestras. He made his debut conducting the Montreal Symphony Orchestra in December of 2014, and has prepared choirs for performances with the American Composers' Orchestra, American Symphony, the Cleveland Orchestra, Dresden Philharmonie, Montreal Symphony Orchestra, National Symphony, New Jersey Symphony, and New York Philharmonic and conductors Pierre Boulez, Charles Dutoit, Joseph Flummerfelt, Rafael Frühbeck du Burgos, Alan Gilbert, Jane Glover, Neeme Järvi, Zdenek Macal, Kurt Masur, Zubin Mehta, Kent Nagano, John Nelson, and Julius Rudel. An accomplished orchestral conductor, he has led the Spoleto Festival Orchestra, Carmel Bach Festival Orchestra, Masterwork Orchestra, and Sinfonia da Camera (Urbana, IL). Dr. Megill is particularly admired for his performances of Baroque choral works. He regularly collaborates with leaders in the field of historically-informed performance, including Masaaki Suzuki, Ton Koopman, Bruno Weil, Paul Goodwin, Julianne Baird, Elizabeth Wallfisch, Nancy Wilson, Peter Hanson, and John Holloway. He has conducted many period-instrument orchestras, including Piffaro, Rebel, Sinfonia NYC, Brandywine Baroque, the Sebastians, Tempesta di Mare, and the Trinity Baroque Orchestra. He has conducted and taught at Bach festivals at Westminster Choir College and the University of Missouri-Kansas City, as well as in Dublin, Ireland.

Dr. Megill has previously served as Music Director of the Masterwork Chorus and Orchestra (with whom he frequently performed in Carnegie and Avery Fisher Halls) and Chorusmaster for the Spoleto Festival USA (where he led "the finest opera chorus in the world" [Charleston Post and Courier]). Prior to his appointment at the University of Illinois, he taught at Westminster Choir College for over twenty years. Andrew Megill is recognized as one of the leading choral conductors of his generation, known for his passionate artistry and unusually wide-ranging repertoire, extending from early music to newly composed works.

Take his yoke upon you, and learn of Him, for He is meek and lowly of heart,
and ye shall find rest unto your souls.

(Matthew 11: 28-29)

21. *Chorus*

His yoke is easy, and His burden is light.

(Matthew 11: 30)

PART TWO

22. *Chorus*

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

(John 1: 29)

23. *Air* (Alto)

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

(Isaiah 53: 3)

He gave His back to the smiters, and His cheeks to them that plucked off His hair:

He hid not His face from shame and spitting.

(Isaiah 53: 6)

24. *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)

25. *Chorus*

And with His stripes we are healed.

(Isaiah 53: 5)

26. *Chorus*

All we like sheep have gone astray; we have turned every one to his own way. And the Lord hath laid on Him the iniquity of us all.

(Isaiah 53: 6)

27. *Accompagnato* (Tenor)

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

(Psalm 22: 7)

28. *Chorus*

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

(Psalm 22: 8)

29. *Accompagnato* (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)

30. *Arioso* (Tenor)

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

(Lamentations 1: 12)

11. *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.
(Isaiah 9: 2)

12. *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)

13. *Pifa* (“*Pastoral Symphony*”)

14a. *Recitative* (Soprano)
There were shepherds abiding in the field, keeping watch over their flocks by night.
(Luke 2: 8)

14b. *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.
(Luke 2: 9)

15. *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)

16. *Accompagnato* (Soprano)
And suddenly there was with the angel, a multitude of the heavenly host,
praising God, and saying:
(Luke 2: 13)

17. *Chorus*
“Glory to God in the highest, and peace on earth, good will towards men.”
(Luke 2: 14)

18. *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.
(Zechariah 9: 9-10)

19. *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.
(Isaiah 35: 5-6)

20. *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.
(Isaiah 40: 11)

Come unto Him, all ye that labour, come unto Him that are heavy laden,
and He will give you rest.

“Pure and shining” (Cleveland Plain Dealer) soprano **Clara Rottsolk** has been lauded by The New York Times for her “clear, appealing voice and expressive conviction” and by The Philadelphia Inquirer for the “opulent tone [with which] every phrase has such a communicative emotional presence.” In a repertoire extending from the Renaissance to the contemporary, her solo appearances with orchestras and chamber ensembles have taken her across the United States, the Middle East, Japan and South America. She specializes in historically informed performance practice, singing with ensembles including American Bach Soloists, Tempesta di Mare, Seattle Baroque Orchestra, Les Délices, Pacific MusicWorks, St. Thomas Church 5th Avenue, Virginia Symphony, Atlanta Baroque, Santa Fe Pro Musica, Baltimore Chamber Orchestra, Piffaro—The Renaissance Wind Band, Colorado Bach Ensemble, Trinity Wall Street Choir, Seraphic Fire, New Mexico Symphonic Chorus, ARTEK, and the Masterwork Chorus under the direction of conductors including Joshua Rifkin, Bruno Weil, Paul Goodwin, Jeffrey Thomas, John Scott, David Effron, and Andrew Megill. A native of Seattle, Ms. Rottsolk earned her music degrees at Rice University and Westminster Choir College, and was awarded for musical excellence by the Metropolitan Opera National Council (Northwest Region). Currently she is based in Philadelphia and teaches voice at Swarthmore, Haverford and Bryn Mawr Colleges.

Acclaimed for his “deeply hued countertenor” (New York Times), **Geoffrey Williams** is in growing demand as an early music specialist throughout the United States, particularly as founder and artistic director of the GRAMMY-nominated male classical vocal quartet New York Polyphony. He also performs regularly with Vox Vocal Ensemble, Early Music New York, and the Clarion Choir. Geoffrey hails from the Midwest and began his musical life as a treble in the American Boychoir. A devoted church musician, he is a graduate of Westminster Choir College and the University of Illinois, a former member of the Washington National Cathedral Choir, and was for a decade a Gentleman of the Choir of Men and Boys at Saint Thomas Church Fifth Avenue. Geoffrey serves on the faculty of the Amherst Early Music Festival. In 2015 he was appointed Choirmaster of Emmanuel Memorial Episcopal Church in Champaign, Illinois.

Tenor **Steven Caldicott Wilson** is a member of the male classical a cappella quartet New York Polyphony, and he regularly appears with the Handel + Haydn chorus in Boston and Trinity Wall Street choir in NYC. He has been praised for his “steadiness and sensitivity...impassioned without ever straining” (New York Times) and “powerful, polished and moving Evangelist.” Mr. Wilson is a veteran of the United States Air Force Band Singing Sergeants, and a graduate of Ithaca College and the Yale University Voice Masters program in early music, oratorio, and chamber ensemble. He lives in Maryland.

Baritone **Jesse Blumberg** enjoys a busy schedule of opera, concerts, and recitals, performing repertoire from the Renaissance and Baroque to the 20th and 21st centuries. Jesse has been featured on nearly twenty commercial recordings, including the 2015 GRAMMY-winning Charpentier Chamber Operas with Boston Early Music Festival. Jesse received a Master of Music degree from the University of Cincinnati College-Conservatory of Music, and received undergraduate degrees in History and Music from the University of Michigan. Jesse is also the founder and artistic director of Five Boroughs Music Festival, which brings chamber music of many genres to every corner of New York City.

The Harold Decker Fund for Choral Excellence honors Harold Decker (1914-2003), one of the leading figures in choral music in the mid-20th century. Professor Decker led the choral program at the University of Illinois from 1957-1981, establishing the first doctoral program in the field. Under his leadership, the University of Illinois became one of the most important centers for the exploration of choral music as both an art and an academic discipline. Decker was admired not only for his artistry and his commitment to his students, but also for his vision for the choral department at the University of Illinois. The Harold Decker Fund for Choral Excellence will provide much needed support to the choral program at the University of Illinois for activities such as commissioning new works by leading composers, scholar and Artist-In-Residence programs, national and regional choral ensemble tours, and scholarships for talented students.

Give a gift to the Harold Decker Fund for Choral Excellence by check made out to **UIUC School of Music** to: School of Music Development Office, 1114 West Nevada Street, Urbana, IL 61801

TEXTS

PART ONE

1. *Sinfonia (Overture)*

2. *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.

(Isaiah 40: 1-3)

3. *Air (Tenor)*

Ev'ry valley shall be exalted, and ev'ry moutain and hill made low;
the crooked straight and the rough places plain.

(Isaiah 40: 4)

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)

5. *Accompagnato (Bass)*

Thus saith the Lord, the Lord of hosts: Yet once a little while
and I will shake the heavens and the earth, the sea and the dry land.
And I will shake all nations; and the desire of all nations shall come.

(Haggai 2: 6-7)

The Lord, whom ye seek, shall suddenly come to His temple, even the messenger of the
Covenant, whom you delight in; behold, He shall come, saith the Lord of hosts.

(Malachi 3: 1)

6. *Air (Soprano)*

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)

7. *Chorus*

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

(Malachi 3: 3)

8. *Recitative (Alto)*

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

(Isaiah 7: 14; Matthew 1: 23)

9. *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!

(Isaiah 40: 9)

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

(Isaiah 60: 1)

10. *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.

(Isaiah 60: 2-3)