

Milledgeville Singers Guild

presents

George Frederick Handel's

Messiah

Parts II and III

Tuesday, April 26 at 7:30 p.m. First Baptist Church

Welcome

Caroline Carson

No. 22 Chorus

"Behold the Lamb of God"

No. 23 Air (all sing)

"He Was Despised"

No. 24 Chorus

"Surely He Hath Borne Our Grievs"

No. 25 Chorus

"And With His Stripes We Are Healed"

No. 26 Chorus

"All We Like Sheep Have Gone Astray"

No. 27 Recitative

"All They That See Him Laugh Him To Scorn"

No. 28 Chorus

"He Trusted in God"

No. 29 Recitative

"Thy Rebuke Hath Broken His Heart"

No. 30 Air

"Behold And See If There Be Any Sorrow"

No. 31 Recitative

"He Was Cut Off Out of the Land of the Living"

No. 32 Air

"But Thou Didst Not Leave Thy Soul in Hell"

No. 33 Chorus

"Lift Up Your Heads, O Ye Gates"

No. 34 Recitative

"Unto Which of the Angels Said He at Any Time"

No. 35 Chorus

"Let All the Angels of God Worship Him"

No. 36 Air

"Thou Art Gone Up On High"

No. 37 Chorus

"The Lord Gave The Word"

No. 38 Air

"How Beautiful Are The Feet"

No. 39 Chorus

"Their Sound Is Gone Out"

No. 40 Air

"Why Do The Nations So Furiously Rage Together?"

No. 41 Chorus

"Let Us Break Their Bonds Asunder"

No. 42 Recitative

"He That Dwelleth In Heaven"

No. 43 Air

"Thou Shalt Break Them"

No. 44 Chorus

"Hallelujah"

No. 45 Air

"I Know That My Redeemer Liveth"

No. 46 Chorus

"Since By Man Came Death"

No. 47 Recitative

"Behold, I Tell You A Mystery"

No. 48 Air

"The Trumpet Shall Sound"

No. 49 Recitative

"Then Shall Be Brought To Pass"

No. 50-51 Duet and Chorus

"O Death, Where Is Thy Sting?"

"But Thanks Be To God"

No. 53 Chorus

"Worthy Is The Lamb That Was Slain"

Instrumentalists

Violin I - Oleg Proskurnya **Violin II** - Malgorzata Siazewska **Viola** - Dan Kaplunas
Cello - Barbara Altman **Trumpet** - Joseph Lombardo **Timpani** - Chris Ryles
Organ - David G. Cole and Ann Caldwell
Rehearsal Accompanist - David G. Cole

Soloists

Dr. Liana Valente, Soprano Cissy Lane, Alto Will Humphrey, Tenor / Bass
Michael Newberry, Tenor David G. Cole, Bass

Milledgeville Singers Guild Personnel

SOPRANO

Sue Courtney
Kim Hornsby
Cissy Lane
Cindy Rivers
Ruby Werts

Other Music I Also Enjoy

How Lovely Is Thy Dwelling Place – Johannes Brahms
Yesterday – Paul McCartney / The Beatles
Stairway to Heaven – Led Zeppelin
Lacrymosa from W.A. Mozart's Requiem
“Jesu Joy of Man's Desiring” – J. S. Bach

ALTO

Lynn Campbell
Eleanor M. Ethier
Hope McElheney
Louise Sallstrom
Cathy Summerlin
Lucy Underwood

Deo Gracias – Benjamin Britten
“Hallelujah” from Mt. of Olives – Ludwig van Beethoven
Symphony No. 3 - Aaron Copland
Reverie – Claude Debussy
Clair de Lune – Claude Debussy
Symphony No. 4 – Johannes Brahms

TENOR

William L. Humphrey
Michael A. Newberry
Anisio Martins dos Santos
Matt Turbeville

Vespers - Sergei Rachmaninoff

How Great Thou Art – Swedish melody arr. Stuart Kline

Messe en H-Moll – J. S. Bach

Deux offertories pour tous les temps – Jean Langlais

BASS

Robert O. Ethier
John Hargaden
Eustace Palmer

Guide Me, O Thou Great Jehovah – John Hughes

Clarinet Quintet – W.A. Mozart

Symphony No. 39 – W.A. Mozart

Rehearsal Accompanist – David G. Cole The Impossible Dream - Mitch Leigh

Conductor – Caroline Carson And So It Goes – arr. by Bob Chilcott / King's Singers

Meadow

Tuesday, April 26 7:30 p.m. First Baptist Church Milledgeville, GA 31061
Sing-along sponsored by the Milledgeville Singers Guild

About the group...

The Milledgeville Singers Guild (MSG) is in its third successful season of providing audiences with outstanding choral literature. Our singers come from all walks of life and give their time each Monday evening for the love of singing. The group has performed Antonio Vivaldi's *Gloria* and *Magnificat*, G. F. Handel's *Messiah*, portions of *ein Deustches Requiem* by Johannes Brahms, and the *Magnificat* of Jan Dismas Zelenka.

Donations are gratefully accepted this evening as you exit the church. They will be used for this evening's instrumentalists and accompanist fees and for our next winter concert. Checks may be made out to "First Presbyterian Church" and designated - "Singers Guild" or "MSG".

A HUGE thank you to the following people: David Cole, Ann Caldwell, First Baptist Church, Gay Cowan, and GCESU Dept of Music (Timpani) You are awesome! - Caroline

Would you like to sing with us? We would love to have you!

We are in need of all voice parts. Sight-reading is a benefit. We rehearse on Mondays from 7:00 – 8:30 (sometimes later) at First Presbyterian Church. Fall rehearsals begin on Monday, August 29th. If you are interested in joining us, please fill out the form below and drop it in the donation basket.

Name _____

Voice _____ Phone(s) _____

E-mail _____

Previous choral experiences (Circle one) 1 2 3 4 5 6 7 8 9 10
Little bit Avg. LOTS

Please feel free to contact Caroline Carson at choralmusicrules@hotmail.com or call **(478) 453-2646** for more information!

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This evening's *Messiah* sing-along is an informal event. The Singers Guild will stand during the choruses and you are welcome to stand or remain seated as you desire. Feel free to sing all of your favorite parts! If you borrow a score, please do return it afterwards as they belong to various churches in the area.

George Frederick Handel

(born Halle (Germany), 23 February 1685; died London, 14 April 1759). He was born Georg Friederich Händel, son of a barber-surgeon who intended him for the law. You will also see the spelling George Frideric Handel.

The *Messiah* is probably the most often performed and certainly is the most known of Handel's compositions. It has become a tradition in many cities to present an annual *Messiah* at Christmastide, but in Handel's day it was usually sung at Easter. Handel composed the work in about 24 days. *Messiah* is his only completely sacred oratorio. The librettist was Charles Jennings, who prepared the text with the assistance of his private chaplain and in consultation with the composer. Handel had been composing oratorios more frequently to offset the problems the English public had with opera. They did not always approve of opera during the Lenten season, nor did the audience always approve of the excesses found in operatic production. Through the oratorio, Handel afforded himself a vehicle for similar compositional techniques, without the extravagance of costumes, scenery, or staging. Speaking of techniques, Handel borrowed mercilessly from lesser-known composers as well as his own writings. Borrowed material could consist of a single theme or an entire movement!

As soon as *Messiah* was completed, Handel was invited by William Cavendish, Duke of Devonshire and Lord Lieutenant of Ireland, to present concerts of his music in Dublin. He arrived November 18 and began his successful series of subscription concerts in December. The first performance of *Messiah* was in Dublin in April 1742. Alexander Pope wrote that Handel's music "proved so much too manly for the fine Gentlemen of his age that he was obliged to remove his music to Ireland. Faulkner's Dublin Journal carried this admonition: "The stewards of the Charitable Musical Society request the favour of the ladies not to come with hoops this day to the Musick-Hall in Fishamble Street. The gentlemen are desired to come without their swords." With all of that extra space, 700 listeners were able to fit into the hall, making a profit of 400 pounds which was donated to local charities. During his last decade he gave regular performances of *Messiah*, usually with about 16 singers and an orchestra of about 40, in aid of the Foundling Hospital. The work aroused controversy in England because some thought it irreverent to sing religious text in the concert hall.

It has been said that England's King George II was so impressed at the London premiere that he stood up during the "Hallelujah Chorus." The rest of the audience was obliged to stand in deference to the king. Speculation on this idea hints that the "concert-going" traditions of the time were less formal than today and audiences sometimes interrupted, stood up, came and left, applauded, hissed, boo-ed etc. during performances. The king could have been awakened by the chorus's *forte* opening, stretching, uncomfortable in his seat due to his gout, or could have been genuinely moved by the glory of the spirit with which Handel still captures our hearts. Whatever you decide, enjoy the evening knowing that you participated in the marvelous tradition of making this music come alive!

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