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 Griefs”
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?”
No. 52 Recitative  “But Thanks Be To God”
No. 53 Chorus  “Worthy Is The Lamb That Was Slain”
**Instrumentalists**

- Violin I: Oleg Proskurnya
- Violin II: Malgorzata Staszewska
- 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

**ALTO**
- Lynn Campbell
- Eleanore M. Ethier
- Hope McElheney
- Louise Sallstrom
- Cathy Summerlin
- Lucy Underwood

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

**BASS**
- Robert O. Ethier
- John Hargaden
- Eustace Palmer

**Rehearsal Accompanist**
- David G. Cole

**Other Music I Also Enjoy**

- Sue Courtney: How Lovely Is Thy Dwelling Place – Johannes Brahms
- Kim Hornsby: Yesterday – Paul McCartney / The Beatles
- Cissy Lane: “Jesu Joy of Man’s Desiring” – J. S. Bach
- Lynn Campbell: Deo Gracias – Benjamin Britten
- Eleanore M. Ethier: “Hallelujah” from Mt. of Olives – Ludwig van Beethoven
- Hope McElheney: Symphony No. 3 - Aaron Copland
- Louise Sallstrom: Reverie – Claude Debussy
- Cathy Summerlin: Clair de lune – Claude Debussy
- Lucy Underwood: Symphony No. 4 – Johannes Brahms
- William L. Humphrey: Vespers - Sergei Rachmaninoff
- Michael A. Newberry: How Great Thou Art – Swedish melody arr. Stuart Kline
- Anisio Martins dos Santos: Messe en H-Moll – J. S. Bach
- Matt Turbeville: Deux offertories pour tous les temps – Jean Langlais
- John Hargaden: Clarinet Quintet – W.A. Mozart
- Eustace Palmer: Symphony No. 39 – W.A. Mozart

**Conductor**
- Caroline Carson

**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”.

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!
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.

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 Christmas, but in Handel's day it was usually sung at Easter. The librettist was Charles Jennings, who prepared the text with the assistance of his private chaplain and in consultation with the composer. Handel approved of the excesses found in opera during the Lenten season, nor did the audience always approve a wife's performance tours. The opera's librettist, Thomas Colman Darien, has said that there were many who were not satisfied with the music, but that Handel had written a score that was too manly for the fine Gentlemen of his age that he was obliged to remove his music to Ireland. The works 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 of the Messiah that he stood up during the "Hallelujah Chorus." The rest of the audience was obliged to stand in deference to the king. Specialization on this idea hints that the "concert-sing" 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 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!