

Saturday, December 14, 2013, 8pm  
Zellerbach Hall

## Philharmonia Baroque Orchestra

Nicholas McGegan, *conductor*

Yulia Van Doren, *soprano*  
Jay Carter, *countertenor*  
Lawrence Wiliford, *tenor*  
Philip Cutlip, *bass-baritone*

### Philharmonia Chorale

Bruce Lamott, *director*

*Messiah*  
*an Oratorio*

#### PROGRAM

George Frideric Handel (1685–1759) *Messiah*, HWV 56 (1741)

Part I

INTERMISSION

Part II

PAUSE

Part III

*This length of this performance is approximately three hours.*

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George Frideric Handel (1685–1759)  
*Messiah*, HWV 56 (1741)

**P**RIMO LE PAROLE, poi la musica: first the words, then the music. Ask a roomful of people to identify the composer of *Messiah*, and a roomful of hands will go up. Ask that same gathering to name the librettist, and puzzled silence is likely to follow. To be sure, *Messiah* is not a setting of a freshly written, original book; the text is a compilation of passages from the Old and New Testaments. But that makes it no less impressive an achievement. The work of a perceptive and passionate writer, *Messiah*'s libretto is just as noteworthy in its own way as George Frideric Handel's immortal music. So before that music, a look at those fine words—and their curator—is very much in order.

Charles Jennens's palatial home at Gopsall, North West Leicestershire—near Bosworth Field, where the War of the Roses was conclusively ended—was demolished in 1951 after years of neglect and abuse. Much the same can be said about Jennens himself: glamorous in his day, his star faded rapidly and commentarial wrecking balls gutted his posthumous reputation. “Suleyman the Magnificent,” japed 18th-century Shakespeare scholar George Steevens. “A vain fool crazed by his wealth,” sniped Samuel Johnson.

Prickly, prissy, snippy, snooty, and waspish, Jennens was manifestly not a man of the people. But charges that he was an intellectual featherweight are unfounded. The sharpest barbs are products of Steevens's malicious envy of Jennens's classy Shakespeare editions and, as such, deserve permanent retirement. Christopher Hogwood duly notes Jennens's “self-importance and intolerance, the high-handed manner of a wealthy country gentleman, opinionated and cruel in his criticism, whose ostentation made many of his contemporaries enemies.” But, he also points out Jennens's many accomplishments, his educated taste, his passionate dedication to Handel's music, his well-designed libretti, and his often splendid editorial advice—such as restoring an excised “Allelujah” to the Part I finale of *Saul*.

*Messiah* is a child of the Enlightenment, that revolutionary mindset that promoted reason over unexamined belief, but Charles Jennens was no Edward Gibbon, Thomas Paine or Thomas Jefferson proclaiming a humanistic philosophy based on rational inquiry. Instead, he sought to defend his deeply felt and conservative Anglican Christianity against what he saw as intellectual attacks on the core of the Christian message. In July 1741, Jennens wrote to his friend Edward Holdsworth:

Handel says he will do nothing next Winter, but I hope I shall persuade him to set another Scripture Collection I have made for him, & perform it for his own Benefit in Passion Week. I hope he will lay out his whole Genius & Skill upon it, that the Composition may excell all his former Compositions, as the Subject excells every other Subject. The Subject is *Messiah*.

Jennens did indeed manage to “persuade” his eminent friend and colleague, but victory was tempered with disappointment, as we hear in another letter to Holdsworth, from December 1741:

I heard with great pleasure at my arrival in Town, that Handel had set the Oratorio of *Messiah*; but it was some mortification to me to hear that instead of performing it here he was gone to Ireland with it. However, I hope we shall hear it when he comes back.

These letters reveal that *Messiah* represents a departure from Handel's customary active and collaborative relationship with his librettists, including Jennens in previous projects such as *Saul*, *L'Allegro*, and (probably) *Israel in Egypt*. Handel apparently set the completed *Messiah* libretto as handed to him, without the usual rounds of editorial negotiations. That speaks well of Jennens's literary skill, for his elegantly structured libretto deserves a full share of the credit for *Messiah*'s perennial popularity. Jennens based his scriptural selections on both theological and musical considerations—*Messiah* is first and foremost an

oratorio libretto, not a religious tract. Consider the very first section, drawn from the first five verses of Isaiah 40, which Jennens structured as recitative-aria-chorus, a formula that will repeat itself—sometimes with significant expansion—throughout the entire oratorio.

Now it was Handel's turn to clothe Jennens's masterful compilation with compelling and entertaining music. He was more than up to the task. By 1741, George Frideric Handel was an English institution, resident for 30 years, citizen for the past 14 years, a robust (if not always altogether healthy) man in his mid-fifties. As a self-employed freelance musician, responsible to the dictates of the public rather than the directives of courtly or clerical patrons, he had seen his full share of triumph and failure, boom and bust, hits and flops. As recently as 1737, he had suffered a sickening financial loss from the collapse of an opera season in which he was a partner, followed by a "palsy" (probably a stroke) that left him temporarily without the use of his right hand. Showing his customary powers of recuperation, he not only regained his health but also his financial footing. Nothing seemed to keep him down for long; Handel was tough, resilient, and supremely confident in his ability to produce music that met public approval.

He had good reason for that confidence. As far back as 1710, his first London visit had resulted in the blockbuster hit *Rinaldo*, and, for decades, he had produced a steady stream of Italian operas in addition to a sizeable catalog of instrumental music. His nontheatrical enterprises kept him afloat during the 1730s as the Italian opera craze subsided, leaving Handel searching for another high-profit genre that could restore his endangered fortunes. He didn't have to look very far: the oratorio stood ready to provide him with the next stage in his career. He was no newcomer to the genre: as far back as 1707, he had written *Il trionfo del Tempo e del Disinganno* for his Roman patron Cardinal Pamphili, and the flamboyant *La Resurrezione* the following year. Early in his English residency, he wrote *Acis and Galatea* and *Esther* for the Duke of Chandos. As the 1730s progressed, oratorios made up a steadily expanding share

of his output: *Deborah* and *Athalia* in 1733, *Alexander's Feast* and *Ode for St. Cecilia's Day* in 1736, *Saul* and *Israel in Egypt* in 1739, and, most recently, 1740's *L'Allegro, il Penseroso ed il Moderato*, to texts adapted from John Milton by Charles Jennens.

So it was a seasoned veteran who determined that Jennens's new libretto would be ideal for a forthcoming Dublin concert series scheduled to begin in late 1741. Handel started composing *Messiah* on August 22 and completed the manuscript on September 14—that's 24 days, or three-and-a-half weeks. Such speed has typically left commentators nonplussed if not downright confounded: how could anybody write a work of *Messiah's* length in such an incredibly short time? That *Messiah* contains quite modest amounts of recycled or borrowed material only exacerbates commentarial befuddlement. Here and there awkward scansion betrays a repurposed melody, such as "For unto us a Child is born"—originally "Nò, di voi non vo fidarmi," a duet from a recent cantata. But on the whole, *Messiah* is original work. So how did Handel write it so quickly?

The answer is far simpler than one might expect and has nothing to do with romantic notions of divine inspiration, sleep deprivation, starvation or tearstained manuscripts. Handel always composed quickly—speed is a basic survival skill for any hardworking theatrical composer in any era—and Handel was nothing if not a survivor. He was a past master at turning out yards upon yards of finished manuscript on schedule and to specification and, even considering the unusual challenges posed by *Messiah*, a libretto fundamentally unlike any he had ever set before, three-and-a-half weeks from start to finish is impressive but altogether believable.

Speedy, yes; formulaic, no. *Messiah* is no dutiful progression of recitatives followed by arias but rather a skillful blend of vocal forms and genres, sometimes blurring the customary boundaries between recitative, aria, and chorus. Throughout *Messiah*, Handel changes key, tempo, meter, and mode as best serves the text—such as the dramatic shifts throughout "But who may abide the day of his coming" in

Part I. Saving the best for last, Handel treats the concluding numbers—44 through 47—as one sustained movement, almost in the manner of a recitative-free operatic finale.

For his Dublin series, booked in the city's shiny new Music Hall on Fishamble Street, Handel planned an ambitious program of recent hits as well as old favorites. He presented *L'Allegro* on December 23, *Acis and Galatea* and the *Ode* on January 20. *Esther* and *Alexander's Feast* followed on January 30 and February 13, respectively. For the March concert version of *Imeneo*, the company was joined by singer/actress Susannah Cibber, shortly to achieve immortality as the first soprano ever to perform *Messiah*: that came about on Tuesday, April 13, 1742.

Words are wanting to express the exquisite Delight it afforded to the admiring crouded Audience. The Sublime, the Grand, and the Tender, adapted to the most elevated, majestic, and moving Words, conspired to transport and charm the ravished Heart and Ear.

Thus the *Dublin Journal*, snagging the honors of posting the very first of uncountable *Messiah* reviews, on April 17, 1742. Another less formal appraisal came from the Reverend Dr. Delaney, so taken with Mrs. Cibber's performance of "He was despised" that he exclaimed, "Woman, for this, be all thy sins forgiven!" Dublin heard *Messiah* twice more, in May and June; Handel departed for London on August 17, determined to recapture the affection of a London public that had cooled towards him in recent years.

Handel returned to a London that was riding a wave of religious piety, thanks to the energies of John and Charles Wesley, Anglican revivalists whose influence ran towards the puritanical, in particular regarding that perennial scapegoat of evangelical reformers, the popular theater. Handel, ever sensitive to the overall public temperature, decided to hold off from introducing *Messiah* and chose instead to re-establish his London presence with the new *Samson*, given six performances starting on February 18, 1743. Despite a few brickbats tossed by an unamused Horace Walpole on Handel's preference for

English soloists over Italian opera singers ("he has hired all the goddesses from farces and the singers of Roast Beef from between the acts at both theaters"), the *Samson* performances were warmly received. Thus emboldened, Handel scheduled another series of six oratorio concerts featuring the same company; they would begin on March 16 with a repeat of *Samson* followed by a revival of *L'Allegro* on the 18th, with *Messiah* set for its London première on Wednesday, March 23. In a fit of uncertainty about potential backlash from Anglican right-wingers, Handel chose to advertise it only as "A New Sacred Oratorio," rather than referring to it by name.

But the oratorio's identity and subject matter were known about town nonetheless, and the same day (March 19) as Handel's advertisement appeared, the *Universal Spectator* published a letter signed with the pseudonym "Philalathes"—i.e., lover of truth.

But it seems the Old Testament is not to be prophan'd alone, nor God by the Name of Jehovah only, but the New must be join'd with it, and God by the most sacred the most merciful name of Messiah; for I'm inform'd than an Oratorio call'd by that Name has already been perform'd in Ireland, and is soon to be perform'd here: What the Piece itself is, I know not, and therefore shall say nothing about it; but I must again ask, If the Place and Performers are fit?

The tone is respectful but the message is clear enough: the objection was not so much to the oratorio, but rather to the blending of theater with religion, an issue that was to dog London's reception of *Messiah* for years to come. Whether the London première was even successful or not remains a bit uncertain, although the Earl of Shaftesbury states firmly that *Messiah* "was but indifferently relish'd."

Subsequent outings were few and far between during the 1740s. Then fortune suddenly smiled on Handel's undervalued oratorio. Handel arranged a performance of the complete *Messiah* for May 1, 1750, at London's Foundling Hospital, as a dedication for the new organ

he had donated. The association with charity proved to be the oratorio's turning point, as sellout crowds cheered. Handel would produce *Messiah* at both Covent Garden and the Foundling Hospital on a yearly basis for the rest of his life; he died on April 14, 1759, in the interval between the April and May concerts. By then, *Messiah* had become a cherished fixture of the Easter season; only during the 19th century did it become traditional Christmas fare.

There can be no single, absolutely authoritative version of *Messiah*. Handel was quick to revise, rewrite, and rework as necessary to meet the needs of a particular performer or venue, and, from 1742 through the early 1750s, the oratorio underwent numerous and often significant changes. Although the *Messiah* revisions are convoluted and confusing, a standardized *Messiah* has evolved that generally conforms to the score as Handel performed it in the 1750s. But the variants offer abundant opportunity for exploration, such as a recent recording that proudly declares itself as reproducing the 1742 Dublin original.

So, finally, the question: Why *Messiah*? Why wasn't Bach's Christmas Oratorio adopted for sing-it-yourself festivals, or the *St. Matthew Passion* at Eastertime? Those pieces are revered and respected—but it is *Messiah* that has joined hands with Santa Claus, *Messiah* that everybody can whistle, *Messiah* that inspired the *Hallelujah Hustle*. That's actually quite understandable, for alone of the great sacred choral works of modern music—Bach's Masses and Passions, Mozart's and Haydn's Masses, Beethoven's *Missa solennis*,

and the Verdi *Requiem—Messiah* stands apart as having at least one foot in homey, popular theater. *Messiah* does not call upon us to repent, to anguish or to ponder: its *raison d'être* is to offer reassurance. It was created to provide pleasure and entertainment, and if it managed to tuck a bit of spiritual renewal into the mix, so much the better. The theatricality that caused so much consternation in the 1740s has proven to be *Messiah*'s greatest strength in the long run. There's something fundamentally friendly about it, something instinctively loveable and approachable. So it thrives—in churches, community centers, concert halls, and high-school gymnasiums; on records, on the radio, in movies, on TV, even on YouTube. Eighteenth-century historian Charles Burney recounts an incident at the Dublin première, in which orchestra leader Matthew Dubourg became hopelessly lost during a solo in one of the arias. Somehow he stumbled back to the proper key, at which point Handel bellowed out lustily: "You are welcome home, Mr. Dubourg!"

You are welcome home. That's the key to *Messiah*—beloved, reassuring, and familiar, it offers living proof that great art is for all people, in all times and in all places. The Roubiliac statue on Handel's tomb in Westminster Abbey shows him holding the score to *Messiah*. He needs no other epitaph.

*Scott Fogelson*  
*Chair, Department of Musicianship and Music Theory, San Francisco Conservatory of Music*

George Frideric Handel (1685–1759)  
*Messiah*, HWV 56 (1741)

**A**ND WITHOUT CONTROVERSY, great is the Mystery of Godliness: God was manifested in the flesh, justified by the Spirit, seen of Angels, preached among the Gentiles, believed on in the World, received up in Glory. In whom are hid all the Treasures of Wisdom and Knowledge.

## PART ONE

### SYMPHONY

#### ACCOMPAGNATO (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.

*Isaiah 40, vv. 1–3*

#### AIR (TENOR)

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

*Isaiah 40, v. 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, v. 5*

#### ACCOMPAGNATO (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.

*Haggai 2, vv. 6–7*

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.

*Malachi 3, v. 1*

#### 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.

*Malachi 3, v. 2*

#### CHORUS

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

*Malachi 3, v. 3*

#### RECITATIVE (ALTO)

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

*Isaiah 7, v. 14; Matthew 1, v. 23*

#### AIR (ALTO) & CHORUS

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.

*Isaiah 40, v. 9; 60, v. 1*

**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, vv. 2–3*

**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, v. 2*

**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, v. 6*

**PIFA (PASTORAL SYMPHONY)****RECITATIVE & ACCOMPAGNATO (SOPRANO)**

There were shepherds abiding in the field, keeping watch over their flock by night. 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, vv. 8–9*

**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, vv. 10–11*

**ACCOMPAGNATO (SOPRANO)**

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

*Luke 2, v. 13*

**CHORUS**

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

*Luke 2, v. 14*

**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, vv. 9–10*

**RECITATIVE (ALTO)**

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.

*Isaiah 35, vv. 5–6*

**AIR (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, v. 11*

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.

*Matthew 11, vv. 28–29*

**CHORUS**

His yoke is easy, his burthen is light.

*Matthew 11, v. 30*

**PART TWO****CHORUS**

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

*John 1, v. 29*

**AIR (ALTO)**

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

*Isaiah 53, v. 3*

He gave his back to the smiters, and his cheeks to them that plucked off the hair: he hid not his face from shame and spitting.

*Isaiah 50, v. 6*

**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, vv. 4–5*

And with his stripes we are healed.

*Isaiah 53, v. 5*

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.

*Isaiah 53, v. 6*

**ACCOMPAGNATO (TENOR)**

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

*Psalms 22, v. 7*

**CHORUS**

He trusted in God that he would deliver him: let him deliver him, if he delight in him.

*Psalms 22, v. 8*

**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.

*Psalms 69, v. 21*

**ARIO SO (TENOR)**

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

*Lamentations 1, v. 12*

**ACCOMPAGNATO (SOPRANO)**

He was cut off out of the land of the living: for the transgression of thy people was he stricken.

*Isaiah 53, v. 8*

**AIR (SOPRANO)**

But thou didst not leave his soul in hell; nor didst thou suffer thy Holy One to see corruption.

*Psalms 16, v. 10*

**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.

*Psalms 24, vv. 7–10*

**RECITATIVE (TENOR)**

Unto which of the angels said he at any time: Thou art my son, this day have I begotten thee?

*Hebrews 1, v. 5*

**CHORUS**

Let all the angels of God worship him.

*Hebrews 1, v. 6*

**AIR (ALTO)**

Thou art gone up on high, thou hast led captivity captive, and received gifts for men: yea, even for thine enemies, that the Lord God might dwell among them.

*Psalms 68, v. 18*

**CHORUS**

The Lord gave the word: great was the company of the preachers.

*Psalms 68, v. 11*

**AIR (SOPRANO)**

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

*Romans 10, v. 15*

**CHORUS**

Their sound is gone out into all lands, and their words unto the ends of the world.

*Romans 10, v. 18*

**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.

*Psalms 2, v. 1–2*

**CHORUS**

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

*Psalms 2, v. 3*

**RECITATIVE (TENOR)**

He that dwelleth in heaven shall laugh them to scorn: the Lord shall have them in derision.

*Psalms 2, v. 4*

**AIR (TENOR)**

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

*Psalms 2, v. 9*

**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 for ever and ever, Hallelujah! King of Kings, and Lord of Lords, and he shall reign for ever and ever, Hallelujah!

*Revelations 19, v. 6; 11, v. 15; 19, v. 16*

## PART THREE

**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, vv. 25–26*

For now is Christ risen from the dead, the first fruits of them that sleep.

*1 Corinthians 15, v. 20*

**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.

*1 Corinthians 15, vv. 21–22*

**RECITATIVE (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.

*1 Corinthians 15, vv. 51–52*

**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.

*1 Corinthians 15, vv. 52–53*

**RECITATIVE (ALTO)**

Then shall be brought to pass the saying that is written: Death is swallow'd up in victory.

*1 Corinthians 15, v. 54*

**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.

*1 Corinthians 15, vv. 55–56*

**CHORUS**

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

*1 Corinthians 15, v. 57*

**AIR (SOPRANO)**

If God be for us, who can be against us? 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, vv. 31, 33–34*

**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 pow'r be unto Him that sitteth upon the throne, and unto the Lamb, for ever and ever. Amen.

*Revelations 5, vv. 12–14*

*Libretto by Charles Jennens (1700–1773), from biblical texts.*

## PHILHARMONIA BAROQUE ORCHESTRA

Nicholas McGegan, *Music Director**The Players and Their Instruments*

Philharmonia Baroque's musicians perform on historically accurate instruments. Below each player's name is information about his or her instrument's maker and origin.

## VIOLIN

Lisa Weiss\*  
*Johann Georg Thir, Vienna, 1754*  
*Egon & Joan von Kaschnitz Concertmaster Chair*

Maria Ionia Caswell  
*Antoni Rief, Vils, Tyrol, 1725*

Jolianne von Einem  
*Rowland Ross, Guildford, England, 1979; after Antonio Stradivari, Cremona*

Lisa Grodin†  
*Paulo Antonio Testore, Contrada, Larga di Milano, 1736*

Katherine Kyme  
*Carlo Antonio Testore, Milan, 1720*

Tyler Lewis  
*Timothy Johnson, Hewitt, Texas, 2009; after Antonio Stradivari*

Anthony Martin  
*Thomas Oliver Croen, Walnut Creek, California, 2005; after F. Gobetti, Venice, 1717*

Carla Moore  
*Johann Georg Thir, Vienna, 1754*

Maxine Nemerovski  
*Timothy Johnson, Bloomington, Indiana, 1999; after Antonio Stradivari, Cremona*

Laurie Young Stevens  
*Anonymous, Paris, France, c. 1720*

Gabrielle Wunsch  
*Lorenzo Carcassi, Florence, Italy, 1765*

## VIOLA

Ellie Nishi\*  
*Anonymous, Germany, 18th century*

David Daniel Bowes  
*Richard Duke, London, c. 1780*

Aaron Westman  
*Dmitry Badiarov, Brussels, 2003*

## VIOLONCELLO

Tanya Tomkins\*  
*Joseph Panormo, London, 1811*

Phoebe Carrai  
*Anonymous, Italy, c. 1690*  
*Osher Cello Chair Endowment*

Paul Hale  
*Joseph Grubaugh & Sigrun Seifert, Petaluma, 1988; after Antonio Stradivari*  
*Zheng Cao Memorial Cello Chair*

## BASS

Kristin Zoernig\*  
*Joseph Wrent, Rotterdam, Holland, 1648*

## OBOE

Marc Schachman\*  
*Sand Dalton, Lopez Island, 1993; after Floth, c. 1800*  
*In Memory of Clare Frieman Kivelson & Irene Valente*  
*Angstadt Chair*

## BASSOON

Danny Bond\*  
*Peter de Koningh, Hall, Holland, 1978; after Prudent, Paris, c. 1760*

Marilyn Boenau  
*Paul Halperin, Zell i.W., Germany, 2002; after Deper*

## TRUMPET

Kathryn Adduci\*  
*Rainer Egger, Basel, 2006; after L. Ebe, Nuremburg, 1748*

Fred Holmgren  
*Fred Holmgren, Massachusetts, 2004; after J. L. Ebe III, Nuremburg, 1746*

## TIMPANI

Kent Reed\*  
*Anonymous, England, c. 1840*

## ORGAN

Hanneke van Proosdij\*  
*Winold van der Putten, Finsterwolde, Holland, 2004; after 18th-century chest organ*

## HARPSICHORD

Charles Sherman\*  
*John Phillips, Berkeley, 2010; after Johann Heinrich Gräbner, Prague, 1722; generously lent by Peter & Cynthia Hibbard*

\* *Principal*  
† *Principal Second Violin*

## TOURING STAFF

Michael Costa, *Executive Director*  
David Daniel Bowes, *Music Librarian*  
E. J. Chavez, *Stage Equipment Coordinator*  
Adam Cockerham, *Education & Production Coordinator*  
Alexander Kort, *Stage Manager*  
Jeffrey Phillips, *Artistic Administrator*  
Thomas Winter, *Keyboard Technician*

PHILHARMONIA CHORALE  
*PBO Community Fund for Choral Music*

Bruce Lamott, *Director*  
*Robert & Laura Cory Chorale Director Chair*

## SOPRANO

Angela Arnold  
Jennifer Ashworth  
Claire Kelm  
Barbara Rowland  
Helene Zindarsian  
Angelique Zuluaga

## ALTO

Laurel Cameron  
Elliot Franks  
Linda Liebschutz  
Heidi Waterman  
Jacque Wilson

## TENOR

Jeffrey Barnett  
Thomas Busse  
Kevin Gibbs  
Daniel Harper  
Corey Head  
Jimmy Kansau

## BASS

John Bischoff  
Paul Boyce  
Randall Bunnell  
James Monios  
Jess Perry  
Chad Runyon



Randi Beach

**SAN FRANCISCO'S Philharmonia Baroque Orchestra** has been dedicated to historically informed performance of Baroque, Classical, and early Romantic music on original instruments since its inception in 1981. Under Music Director Nicholas McGegan, Philharmonia was named Ensemble of the Year by *Musical America* in 2004. The Orchestra performs an annual subscription series in the San Francisco Bay Area and regularly tours the United States and abroad. Among the most-recorded period-instrument orchestras in the world, Philharmonia has made 34 recordings for Harmonia Mundi, Reference Recordings, and BMG, including its Gramophone Award-winning recording of Handel's *Susanna*. In 2011, Philharmonia launched its own record label, Philharmonia Baroque Productions. Its recording of Haydn's Symphonies Nos. 104, 88, and 101 was a Grammy Award nominee for Best Orchestral Performance, and its recording of Brahms's *Serenades* was named one of the Best Classical CDs of 2012 by *The New York Times*. Its other recordings include Vivaldi's *The Four Seasons*; Handel's *Atalanta*; Beethoven's Symphonies

Nos. 4 and 7; and Berlioz's *Les nuits d'été* with Lorraine Hunt Lieberson. The Orchestra was founded by harpsichordist and early music pioneer Laurette Goldberg.



As he embarks on his fourth decade on the podium, **Nicholas McGegan**, hailed as "one of the finest Baroque conductors of his generation" (*The Independent*, London), is increasingly recognized for his probing and revelatory explorations of music of all periods. He has been music director of Philharmonia Baroque Orchestra for 27 years, and was Artistic Director of the International Handel Festival Göttingen for 20 years (1991–2011). Beginning in the 2013–2014 season he becomes Principal Guest Conductor of the Pasadena Symphony, and in 2014 becomes Artist in Association with Australia's Adelaide Symphony.

His approach to period style—intelligent, infused with joy, and never dogmatic—has led

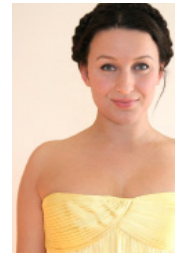
to appearances with major orchestras: including the New York, Los Angeles, and Hong Kong philharmonics; the Chicago, Milwaukee, St. Louis, Toronto, and Sydney symphonies; the Cleveland and the Philadelphia orchestras; and the Northern Sinfonia and Scottish Chamber Orchestra, where his programs often mingle Baroque with later works. He is also at home in opera houses, having conducted such companies as Covent Garden, San Francisco, Santa Fe, and Washington, and he was Principal Conductor at Sweden's famed Drottningholm Palace Theatre from 1993 to 1996.

English-born Mr. McGegan was educated at Cambridge and Oxford. He was made an Officer of the Most Excellent Order of the British Empire (OBE) "for services to music overseas." Other awards include the Halle Handel Prize; the Order of Merit of the State of Lower Saxony (Germany); the Medal of Honor of the City of Göttingen; and a declaration of Nicholas McGegan Day by the Mayor of San Francisco in recognition of his work with Philharmonia Baroque. In 2013, he was awarded an honorary degree of Doctor of Music by the San Francisco Conservatory of Music.



**Jay Carter** is quickly gaining recognition as one of North America's finest countertenors. He made his Carnegie Hall debut in *Messiah* with Musica Sacra/Kent Tritle and his Kennedy Center Debut with the National Symphony conducted by Matthew

Halls. Mr. Carter is in demand as a guest lecturer on countertenor technique and repertory, frequently offering interactive lecture-recitals and master classes. He received a Master of Music degree from Yale School of Music and Institute of Sacred Music, where he studied with James Taylor, Simon Carrington, and Judith Malafrente. He received his undergraduate degree from William Jewell College, where he studied voice with Arnold Epley. Mr. Carter was a 2008 regional finalist in the Metropolitan Opera National Council Auditions. He lives in Liberty, Missouri, with his wife and two children, and serves as artist-in-residence at William Jewell College.



Hailed as "a hugely appealing, obviously important talent" (*Philadelphia Inquirer*) the young Russian-American soprano **Yulia Van Doren** is increasingly sought after for her ability to tackle the most demanding and varied repertoire. In recent seasons, she

made her Los Angeles Philharmonic debut in Shostakovich's *Orango*, sang St. Theresa in Virgil Thomson's *Four Saints in Three Acts* with the Mark Morris Dance Group, and performed Nielsen's Symphony No. 3 with the American Symphony Orchestra at the Bard Festival. Ms. Van Doren earned an undergraduate degree at New England Conservatory, a master's degree from Bard College, and is a recipient of the prestigious Soros Fellowship for New Americans. She was a winner of Astral Artists' 2009 National Auditions.



Lauded for his luminous projection, lyrical sensitivity, and brilliant coloratura, American-Canadian tenor **Lawrence Wiliford** is in demand in concert, opera, and recital repertoire. He has been recognized in particular for his

interpretation of Bach and is a champion of English and North American art song. Mr. Wiliford has participated in world première performances of works by Benjamin Britten, Derek Holman, James Rolfe, and John Greer. Born in Muskegon, Michigan, Mr. Wiliford grew up in Michigan, Wisconsin, and New York. At age ten, he became a member of the American Boychoir School in Princeton, New Jersey, under the leadership of James Litton. While a student at St. Olaf College, he became a published choral arranger and a founding member of the male vocal ensemble Cantus. Mr. Wiliford holds a Bachelor of Music degree in church music from St. Olaf College and a

Master of Music degree in vocal performance from the University of Toronto.



Baritone **Philip Cutlip** has garnered critical acclaim for his performances across North America and Europe. Established on both concert and opera stages, he has performed with a distinguished list of conductors including

Nicholas McGegan, Yves Abel, Miguel Harth-Bedoya, Gerard Schwarz, and Donald Runnicles. A distinctive element in Mr. Cutlip's career is his ongoing collaboration with established dance companies and avant-garde ensembles, starting with the New York City Ballet to perform songs by Charles Ives. Frequently heard in the New York Festival of Song, Mr. Cutlip gave the world première of *American Love Songs*, a set of ten commissioned pieces for vocal quartet, at the Tisch Center for the Arts and at the 92nd Street Y. His appearance as Joseph de Rocher in Heggie's *Dead Man Walking*, with Joyce DiDonato and Frederica von Stade for Houston Grand Opera, has been released on Virgin Records.

Critically acclaimed for its brilliant sound, robust energy, and sensitive delivery of text, the **Philharmonia Chorale** was formed in 1995



to provide a vocal complement whose fluency in the stylistic language of the Baroque period matched that of Philharmonia Baroque Orchestra. The 24 members of the Chorale are professional singers

with distinguished solo and ensemble experience with organizations, including the San Francisco Symphony, Carmel Bach Festival, and American Bach Soloists. They appear in roles with regional opera companies and have been members and founders of some of the

country's premier vocal ensembles, including Chanticleer, the Dale Warland Singers, and Theatre of Voices. The Chorale appears on the Philharmonia Baroque Orchestra recordings of Arne's *Alfred*, Alessandro Scarlatti's *Cecilian Vespers*, and Beethoven's *Symphony No. 9*.



**Bruce Lamott** has been director of the Philharmonia Chorale for more than a decade. He first performed with Philharmonia Baroque in 1989 as continuo harpsichordist for Handel's *Giustino*.

Dr. Lamott was previously the director of choruses and conductor of the Mission Candlelight Concerts at the Carmel Bach Festival, where his 30-year tenure included performing as a harpsichordist and presenting as a lecturer and education director. In eight seasons as choral director and assistant conductor of the Sacramento Symphony, he conducted annual choral concerts of major works, including both Bach Passion settings and Haydn's *The Seasons*, as well as preparing the chorus for most of the standard symphonic choral repertoire.

Dr. Lamott received a bachelor's degree from Lewis and Clark College and an M.A. and Ph.D. in musicology from Stanford University, where he researched the keyboard improvisation practices of the Baroque period. He joined the musicology faculty at UC Davis, where he directed the Early Music Ensemble. He currently resides in San Francisco, where he teaches choral music and music history at San Francisco University High School, and is a part-time professor of music history at the San Francisco Conservatory of Music.

Among his other music-related activities, Dr. Lamott teaches continuo realization in the Merola Program of the San Francisco Opera and lectures for the San Francisco Opera Guild.

Caroline Copp