

# Break Forth into GLORY!

the Shenandoah Valley Choral Society  
and Orchestra's

## *Annual Christmas Concert*

*Curtis Nolley, Conductor*  
*Amy Robertson, Accompanist*

*Anne Wick, Soprano*  
*Beth Harter, Contralto*  
*Les Helmuth, Tenor*  
*Lawrence Evans, Baritone*

**Friday, December 15<sup>th</sup>**  
**Saturday, December 16<sup>th</sup>**

**8:00 p.m.**

**Bridgewater Church of the Brethren**



## Handel's Masterpiece

April 13, 1742. Dublin bustled with excitement. Sedan chairs and carriages thronged around the new music hall in Fishamble Street as patrons arrived to hear George Frideric Handel's new sacred oratorio.

More than one woman in the crowd commiserated with her neighbor about the inconvenience of leaving her dress hoops at home, as a newspaper notice had requested. Men had left off their swords, too, all in the interest of seating more people in the hall for this performance, which was to benefit several charities.

The two performances of *Messiah* that day, a dress rehearsal and an evening concert, were sung by a choir of fourteen men and six boys, plus half a dozen male and female soloists, accompanied by a thirty piece orchestra. At the harpsichord, commanding singers and instrumentalists, sat the composer.

Fashionable Dublin loved *Messiah*. Its approval was echoed in the newspaper review: "The Sublime, the Grand and the Tender, adapted to the most elevated, majestick and moving Words, conspired to transport and charm the ravished Heart and Ear."

And because seven hundred people had been able to squeeze into the hall, a sum of four hundred pounds sterling was raised and one hundred forty-two debtors were released from prison. This set a pattern: during Handel's lifetime his greatest oratorio would be performed to benefit a charity more often than its composer. A contemporary English writer said, "It fed the hungry, clothed the naked, fostered the orphan."

*Messiah* became a favorite in London, Dublin and other parts of the British Isles. It crossed the ocean to the New World before the colonies became the United States.

Through the years strange things have been done to *Messiah*. Mozart arranged the work according to his own style. In Victorian times it was often sung by massive choirs of a thousand or more voices, accompanied by huge orchestras.

*Messiah* survived it all. And through its many versions its magic has continued to shine. The perennial appeal of *Messiah* is as fresh today as when it was first heard, more than two hundred years ago.

From the article "Handel's Masterpiece" by Elizabeth G. Benton, published in the *Presbyterian Survey* magazine, December 1986.

The Many Moods of Christmas

Arr. Robert Shaw and Robert Russell Bennett

Break Forth, O Beauteous Heavenly Light  
The First Nowell  
O Little Town of Bethlehem  
I Saw Three Ships  
Deck the Halls with Boughs of Holly



Gloria

John Rutter

Part I

*Gloria in excelsis Deo.*  
*Et in terra pax*  
*hominibus bonae voluntatis*

Glory to God in the highest.  
And on earth peace  
to all those of good will.

*Laudamus te. Benedicimus te.*  
*Adoramus te. Glorificamus te.*

We praise thee. We bless thee.  
We worship thee. We glorify thee.

*Gratias agimus tibi*  
*Propter magnam gloriam tuam.*

We give thanks to thee  
According to thy great glory.

*Domine Deus, Rex coelestis*  
*Deus Pater omnipotens.*

Lord God, Heavenly King,  
God the Father almighty.

Part II

*Domine Fili unigenita, Jesu Christe.*

Lord Jesus Christ, the only begotten Son.

*Domine Deus, Agnus Dei,*  
*Filius Patris.*

Lord God, Lamb of God,  
Son of the Father.

*Qui tollis peccata mundi*  
*Miserere nobis*

Thou who takest away the sins of the world,  
have mercy upon us.

*Qui tollis peccata mundi,*  
*Suscipe deprecationem nostram*

Thou who takest away the sins of the world,  
receive our prayer.

*Qui sedes ad dexteram Patris.*  
*Miserere nobis.*

Thou who sittest at the right hand of the Father,  
Have mercy upon us.

*Soloist* - Kim Tate

*Trio* - Mary Gregson, Renee Stock, Fern Miller

### Part III

*Quoniam tu solus sanctus.  
Tu solus Dominus.  
Tu solus Altissimus, Jesu Christe.*

For Thou alone art holy.  
Thou alone art the Lord.  
Thou alone are the most high, Jesus Christ.

*Cum Sancto Spiritu  
In gloria Dei Patris. Amen.*

With the Holy Spirit  
In the glory of God the Father. Amen.

### *Instrumentalists*

**Trumpet** James Kluesner  
Jonathon Poland  
Jeremy Wampler  
Kristen Amos

**Tuba** Kevin Stees

**Percussion** Larry Correll  
Marlon Foster

**Trombone** Jeannie Little  
Thomas McKenzie  
T. J. Miles

**Organ** Sue Correll

~~ *Intermission* ~~

## THE MESSIAH G. F. Handel (1685-1759)

### Part I

Overture

Recitative (Tenor)

*Comfort ye my people*

Isaiah 40:1-3

Air (Tenor)

*Every valley shall be exalted*

Isaiah 40:4

Chorus

*And the glory of the Lord*

Isaiah 40:5

Recitative (Bass)

*Thus saith the Lord*

Malachi 3:1

Air (Bass)

*But who may abide the day of His coming?*

Malachi 3:2

*The people that walked in darkness*

<b>Chorus</b>	<i>For unto us a Child is born</i>	<b>Isaiah 9:6</b>
<b>Pastoral Symphony</b>		
<b>Recitative (Soprano)</b>	<i>There were shepherds abiding in the field</i>	<b>Luke 2:8</b>
<b>Recitative (Soprano)</b>	<i>And lo! The angel of the Lord came upon them</i>	<b>Luke 2:9</b>
<b>Recitative (Soprano)</b>	<i>And the angel said unto them</i>	<b>Luke 2:10,11</b>
<b>Recitative (Soprano)</b>	<i>And suddenly there was with the angel</i>	<b>Luke 2:13</b>
<b>Chorus</b>	<i>Glory to God</i>	<b>Luke 2:14</b>
<b>Air (Soprano)</b>	<i>Rejoice greatly, O daughter of Zion</i>	<b>Zechariah 9:9,10</b>
<b>Recitative (Alto)</b>	<i>Then shall the eyes of the blind be opened</i>	<b>Isaiah 35:5,6</b>
<b>Air (Alto)</b>	<i>He shall feed His flock like a shepherd</i>	<b>Isaiah 40:11</b>

**Chorus**

**Matthew 11:30**

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

**Part II**

**Chorus**

**Revelation 19:6**

*Hallelujah!*

***Orchestra***

**First Violin** Joan Griffing, concertmaster  
Wanchi Huang  
Beth Aracena

**Doublebass** Todd Matthews

**Oboe** Michelle Kirkdorffer, principal  
Stephanie Kluesner

**Second Violin** Rebecca Hunter, principal  
Gail Little

**Bassoon** Susan Barber

**Viola** Paul McEnderfer, principal  
Kari Carpenter

**Trumpet** James Kluesner  
Jeremy Wampler

**Violoncello** Carl Donakowaki - principal  
Mary Kay Adams

**Timpani** Larry Correll

**Harpichord** Amy Robertson

**Thank you for attending our concert.**

**The Shenandoah Valley Choral Society gratefully acknowledges  
the Harrisonburg First Church of the Brethren for rehearsal facilities,  
the Bridgewater College Music Department  
for harpsichord and percussion instruments,  
the Harrisonburg City Schools for the timpani, and the  
Bridgewater Church of the Brethren for this performance facility.**