

Cape Fear Chorale

&
orchestra

A Walk-In Sing-Along Messiah

by G. F. Handel

Jerry S. Cribbs, Artistic Director and Conductor
Libby Oldham, Accompanist



Sunday, November 19, 2017
4:00 p.m.

Kenan Auditorium
University of North Carolina Wilmington
Wilmington, North Carolina

Please silence all electronic devices.

Program

Messiah

Georg Frideric Handel

Audience members who are singing the choruses with the Chorale are invited to stand when the Chorale stands.

Part 1

- | | | |
|----------------|---|---------------------------|
| 1. Sinfony | <i>Overture</i> | |
| 2. Recitative | <i>Comfort Ye</i> | Sam Robinson, tenor |
| 3. Air | <i>Every Valley</i> | Sam Robinson |
| 4. Chorus | <i>And the Glory of the Lord</i> | |
| 5. Recitative | <i>Thus Saith the Lord</i> | Curtis Campbell, baritone |
| 6. Air | <i>But Who May Abide</i> | Angela Daughtry, alto |
| 8. Recitative | <i>Behold, a Virgin Shall Conceive</i> | Angela Burns, alto |
| 9. Air | <i>O Thou That Tellest</i> | Angela Burns |
| Chorus | <i>O Thou That Tellest</i> | |
| 10. Recitative | <i>For Behold, Darkness Shall Cover the Earth</i> | Todd Vernon, bass |
| 11. Air | <i>The People That Walked in Darkness</i> | Todd Vernon |
| 12. Chorus | <i>For Unto Us a Child Is Born</i> | |
| 13. Pifa | <i>Pastoral Symphony</i> | |
| 14. Recitative | <i>There Were Shepherds</i> | Melissa Duffield, soprano |
| Recitative | <i>And Lo, the Angel of the Lord</i> | Melissa Duffield |
| 15. Recitative | <i>And the Angel of the Lord Said Unto Them</i> | Rachelle Dries, soprano |
| 16. Recitative | <i>And Suddenly There Was With the Angel</i> | Rachelle Dries |
| 17. Chorus | <i>Glory to God</i> | |
| 18. Air | <i>Rejoice Greatly</i> | Jennifer Mueske, soprano |
| 19. Recitative | <i>Then Shall the Eyes of the Blind</i> | Kaitlyn McCrary, alto |
| 20. Air | <i>He Shall Feed His Flock</i> | Kaitlyn McCrary |
| Air | <i>Come Unto Him</i> | Rachelle Dries |

Part 2

- | | | |
|----------------|--|-----------------------|
| 22. Chorus | <i>Behold, the Lamb of God</i> | |
| 24. Chorus | <i>Surely He Hath Borne Our Grievs</i> | |
| 33. Chorus | <i>Lift Up Your Heads</i> | |
| 34. Recitative | <i>Unto Which of the Angels</i> | Alex Vedder, tenor |
| 35. Chorus | <i>Let All the Angels</i> | |
| 38. Air | <i>How Beautiful Are the Feet</i> | Susan Carron, soprano |
| 39. Chorus | <i>Their Sound Is Gone Out</i> | |
| 44. Chorus | <i>Hallelujah</i> | |

Part 3

- | | | |
|----------------|---------------------------------------|-----------------------|
| 45. Air | <i>I Know That My Redeemer Liveth</i> | Liz Halloran, soprano |
| 46. Chorus | <i>Since By Man Came Death</i> | |
| 47. Recitative | <i>Behold, I Tell You a Mystery</i> | Curtis Campbell |
| 48. Air | <i>The Trumpet Shall Sound</i> | Curtis Campbell |
| 51. Chorus | <i>But Thanks Be to God</i> | |
| 53. Chorus | <i>Worthy Is the Lamb</i> | |
| 54. Chorus | <i>Amen</i> | |

Program Notes

Messiah was composed between August 22, 1741 and September 12, 1741, with a further two days to fill out details of some accompaniment sections. Handel took only 24 days to compose the most performed and loved work in the choral repertoire. Such speed was not unusual, nor was the time of year. Not much happened in London during the summer, so it was a good time to get ahead with preparation for the next season. The sheer quantity of notes was less of a burden than for later composers, since the orchestral forces were much smaller. Composers were accustomed to writing quickly: three weeks to compose an oratorio without the immediate responsibility for organizing the performance was, therefore, ample. But, however hasty the composition, the power of musical imagination, the wealth of ideas, the depth of inspiration, and the sheer variety of invention continue to astonish.

Why *Messiah*? The impetus most likely came from Charles Jennens. He was an admirer of Handel and had already written the text for one of his most powerful oratorios *Saul*, and probably also prepared the Biblical section for the popular *Israel in Egypt*. The fact that the work is called by the Old Testament Hebrew name 'Messiah,' not the New Testament Greek 'Christus,' is the consequence of his particular theological preoccupation. It is notable that his magnificent compilation from the Bible manages to avoid the Gospel narrative almost completely except for the brief nativity section. Handel himself was a religious man, but what counts more in *Messiah* is his understanding of how to express a vast range of instantly recognizable emotions in the memorable music—an understanding refined in the course of writing forty operas. Handel was primarily a dramatic composer, and it shows, from *Messiah*'s first chord to its final *Amen*. If he did see *the heavens open*, as history suggests one of his servants heard him call out after composing *Hallelujah*, perhaps it was because he was overwhelmed by the power of his own music!

The first performance took place in Dublin on Tuesday, April 13, 1742. Handel performed it in London eleven months later, but only in the last ten years of his life did performances become annual events.

Georg Frideric Handel (1685 – 1759), arguably the most cosmopolitan and versatile theatrical composer of the Baroque period, was born and trained in Germany, achieved mastery and success in every musical genre while in Italy, and then settled for nearly five decades in England, during which time he assimilated all those nations' musical styles and specialized in operas and oratorios. These oratorios were almost always dramatic narratives, functioning like English operas composed for concert performances in theatres such as Covent Garden. Most are based on Biblical or religious stories, but some, such as *Semele* and *Hercules*, are blatantly secular. Even *Messiah*, which does not tell a story in conventional terms and is therefore unlike almost all other Baroque oratorios, amply demonstrates Handel's abilities as an operatic composer.

A combination of many elements has won *Messiah* its enduring popularity. The qualities which have elevated it above those created by so many other composers are the richness and variety of the music, the insightful matching of word and sound, and the consistently inspired evocations of such universal emotions as pathos, serenity, and joy. It is also a deeply satisfying work to perform, be the artists seasoned professionals or enthusiastic amateurs. *Messiah* consists of three sections. In the first, the way is paved for the Redeemer's coming. After His Advent is announced, there follow descriptions of the events of the nativity. Part Two describes the Passion, death, and resurrection of Jesus. It concludes with the familiar *Hallelujah*. One of Handel's servants is said to have come upon him directly after he had composed this portion, and heard him exclaim, "I did think I did see all Heaven before me, and the great God Himself!" According to common beliefs it was at this point in the oratorio, during one of the early London performances, that King George II spontaneously rose to his feet in a spirit of exaltation. Audiences have traditionally repeated this practice ever since. In Part Three, the spiritual messages represented by Christ's teachings are set forth for the instruction and benefit of all. Part Three and the oratorio itself conclude with a final dramatic and jubilant chorus of *Amen*.

About Cape Fear Chorale

Currently in its nineteenth year, Cape Fear Chorale is under the direction of Jerry S. Cribbs, founder, Artistic Director and Conductor. All members are volunteers and the group is comprised of 60-75 auditioned singers each semester.

Cape Fear Chorale presents two concerts annually, one in the fall and one in the spring. The repertoire has included major works, sacred music, secular music, patriotic music, humorous music, spirituals, holiday music, motets, madrigals, and light opera. The Chorale has enjoyed hosting two guest conductors: internationally-known choral composer Carl J. Nygard, Jr., and Welborn E. Young, Director of Choral Activities at the University of North Carolina at Greensboro, and Artistic Director and Conductor of Bel Canto Company, a professional community chorus. During its fifteenth anniversary season, the Chorale premiered a commissioned work, Nygard's *Festival of Praise*.

The mission of Cape Fear Chorale is to present, at no charge, professional quality choral music that provides artistic and educational experiences for its performers and an ever-broadening audience. To this end, the group (an incorporated non-profit 501[c][3] organization) is totally dependent upon donations.



Jerry S. Cribbs, Artistic Director and Conductor of Cape Fear Chorale served New Hanover County Schools from 1980 until his retirement in 2004. He taught choral music at E.A. Laney High School, John T. Hoggard High School, and Winter Park Elementary School. He also served as Director of Arts Education and Public Relations, and as Director of Human Resources. Mr. Cribbs also served as an adjunct instructor for the Music Department at the University of North Carolina at Wilmington and in the Fine Arts and Humanities Department at Cape Fear Community College.

As an active guest conductor, clinician, and adjudicator throughout the Eastern United States, Mr. Cribbs has conducted well over 100 district choruses, festivals, and school and church clinics. He has Bachelor of Music and Master of Music in Music Education degrees, as well as a Certificate of Supervision from East Carolina University, inclusively. He has public school teaching experience in choral, instrumental and general music at all levels, K-12. Mr. Cribbs has taught at the college level in the areas of choral music, choral methods, music fundamentals and music appreciation.

Mr. Cribbs is the Director of Music Ministries at Grace United Methodist Church in Wilmington, NC, where he conducts the Chancel Choir and the Grace Ringers handbell choir.

Mr. Cribbs is a member of the North Carolina Chapter of American Choral Directors Association (NC-ACDA) and has served on the board. He currently maintains membership in the Wilmington Chapter of the American Guild of Organists (AGO). Mr. Cribbs is a member of and has held offices in the North Carolina Music Educators Association (NCMEA). In 2008, he received the Lara Hoggard Award for distinguished Service in Choral Music in North Carolina, presented by the North Carolina ACDA, and in 2009 was awarded the East Carolina School of Music Distinguished Alumni Award.



Elizabeth (Libby) Oldham, Organist, Pianist and Rehearsal Accompanist is a native of Wilmington, NC, but has lived in five states and two countries. She received the Bachelor of Arts in Piano Performance and Music Education from Campbell University and completed graduate studies in Ft. Worth, TX. As an educator, she has taught Music, English and Spanish in North Carolina and Florida. Since 2002, she has been a Staff Accompanist at Campbell University. Libby is in demand throughout the region as a vocal and instrumental accompanist, participating in state and regional competitions for the National Association of Teachers of Singing, student and professional recitals, choral festivals and concerts, and music camps. Libby and her husband Larry have four children, twenty-two grandchildren and one great-grandchild.

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Susan Carron
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Erin Cuellar
Rachelle Dries
Melissa Duffield
Susan Gardner *
Liz Halloran +
Lucinda Houck +
Anne Matney
Belinda Mayhew
Cindy Moore
Mary Morgan
Jennifer Mueske
Jeanne Owens
Sandy Rowe
Myrtle Sanders *
Jennings Trawick
Gina Vanderwal

Alto

Jane Both
Gayle Brandon
Angela Burns
Patty Conner +
Angela Daughtry
R'Lou Ellson +
Doris Graybar
Sherry Heuber
Margaret Hutchins * +
Amy Luck
Diane Lusk
Kaitlyn McCrary
Emily Morgan
Edna Mory
Kahla Nelson
Nancy Seamans
Judy Siebold
Jenn Tabor
Marilee Tremlett
Tabitha Vedder
Tanya Wheeler

Tenor

Javier Mory
Larry Oldham
Allen Phillips-Bell
Sam Robinson
Charles Sanders * +
Alex Vedder
Rob Williams +

Bass

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Raymond Burt
Curtis Campbell
Les Conner
Don Ellson
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(Donations received October 26, 2016 through October 30, 2017)

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FASTSIGNS, Exterior Signs
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Upcoming Cape Fear Chorale Concert

Schubert, Sherbet & Ice Cream

Tantum Ergo in E flat, Stabat Mater in G minor, and Mass in B flat

(All composed by Franz Schubert.)

Saturday, April 28, 2018 at 7:30 p.m.

Sunday, April 29, 2018 at 4:00 p.m.

Winter Park Baptist Church
4700 Wrightsville Avenue

For details, please check the CFC website: www.capefearchorale.org

Are you interested in singing with Cape Fear Chorale?

Auditions for Spring 2018 will be **Monday, December 4, 2017**,
throughout the day by appointment.

Please complete and submit the form under Membership at www.capefearchorale.org.

Appointments for auditions for other days and times may be arranged.

Contact us: PO Box 7893, Wilmington, NC 28406 www.capefearchorale.org

November 2017

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