

BETHANY NAZARENE COLLEGE  
CHORAL SOCIETY  
WITH ORCHESTRA  
PRESENTS

# MESSIAH

BY  
GEORGE FRIDERIC HANDEL



DR. DWIGHT L. UPHAUS, Conductor

Prof. Mark Reighard  
Continuo

Jaleen Morgan  
Rehearsal Accompanist

DECEMBER 7, 1981

HERRICK AUDITORIUM

8:00 P.M.

SOLOISTS  
In order of appearance

Alan Johnson  
Twillla Watkins  
John Courtney  
Jeanne Fuller  
Bryan Merrill  
Dena Brady  
Joanna Oyler

Brenda House  
Kelli Niles  
Robert Cook  
Barbara Harrell  
Michelle Ross  
Tim Hursh  
Kerri Edwards

\* \* \* PROGRAM \* \* \*

*SINFONIA*

*PART I*

*COMFORT YE*

*EV'RY VALLEY SHALL BE EXALTED*

*AND THE GLORY OF THE LORD*

*THUS SAITH THE LORD*

*BUT WHO MAY ABIDE THE DAY OF HIS COMING*

*AND HE SHALL PURIFY*

*BEHOLD, A VIRGIN SHALL CONCEIVE*

*O THOU THAT TELLEST GOOD TIDINGS TO ZION*

*FOR BEHOLD, DARKNESS SHALL COVER THE EARTH*

*THE PEOPLE THAT WALKED IN DARKNESS*

*FOR UNTO US A CHILD IS BORN*

*THERE WERE SHEPHERDS ABIDING IN THE FIELD*

*AND LO, THE ANGEL OF THE LORD CAME UPON THEM*

*AND THE ANGEL SAID UNTO THEM*

AND SUDDENLY THERE WAS WITH THE ANGEL  
GLORY TO GOD

REJOICE GREATLY, O DAUGHTER OF ZION  
THEN SHALL THE EYES OF THE BLIND BE OPEN'D  
HE SHALL FEED HIS FLOCK LIKE A SHEPHERD  
HIS YOKE IS EASY, AND HIS BURTHEN IS LIGHT

\* \* \* INTERMISSION \* \* \*

PARTS II & III, Selected

BEHOLD THE LAMB OF GOD  
HE WAS DESPISED  
SURELY HE HATH BORNE OUR GRIEFS  
AND WITH HIS STRIPES WE ARE HEALED  
ALL WE LIKE SHEEP HAVE GONE ASTRAY  
THOU ART GONE UP ON HIGH  
HALLELUJAH (audience remain seated)  
I KNOW THAT MY REDEEMER LIVETH  
SINCE BY MAN CAME DEATH  
O DEATH, WHERE IS THY STING?  
BUT THANKS BE TO GOD  
IF GOD BE FOR US  
WORTHY IS THE LAMB

Handel composed Messiah in a mere 24 days, an astonishing feat in view of the work's duration. It was first performed April 12, 1742, in Dublin to raise funds "for the relief of prisoners in the several goals, and for the support of Mercer's Hospital...and the charitable infirmary..." The rehearsal reviews created such a demand for performance admission that, in order to increase the seating capacity of the music hall, women were asked not to wear their hoopskirts and men to attend without swords.

While Messiah is Handel's most celebrated composition, it is not a typical work. Most of his oratorios are narrative works centered on lives of great personalities treated in theatrical context. Messiah is devoid of dramatic action, dedicated entirely to lyric devotional contemplation. The text consists of scripture portions selected from the English Bible by Charles Jennens. It is a work of art in itself towering above the sometimes unworthy texts of the composer's other oratorios. In Messiah and other oratorios Handel elevated the chorus to a position of centrality, reserving for it the loftiest texts and his most inspired writing.

Messiah is in three parts: the first speaks of prophecy of Christ's coming and His birth, the second, His redemptive suffering, death, and resurrection; the third celebrates eternal life and praises the Lamb Who alone is worthy. This evening's presentation draws from all three sections and gives prominence to the coming of the King Who shall reign forever and ever.

The instrumental music for this occasion is made possible by funds supplied by the recording companies of America through the Music Performance Trust Funds, a public service organization created under agreements with the American Federation of Musicians. The grant for this performance was obtained with the cooperation of Local #375, A.F. of M.

The harpsichord for this performance was supplied through the courtesy of Gilliam Music Company.