

George Frideric Handel

November 19 & 20, 2022

# Messiah



BELLA VOCE  
PRESENTS



**BELLA VOCE**

*presents*

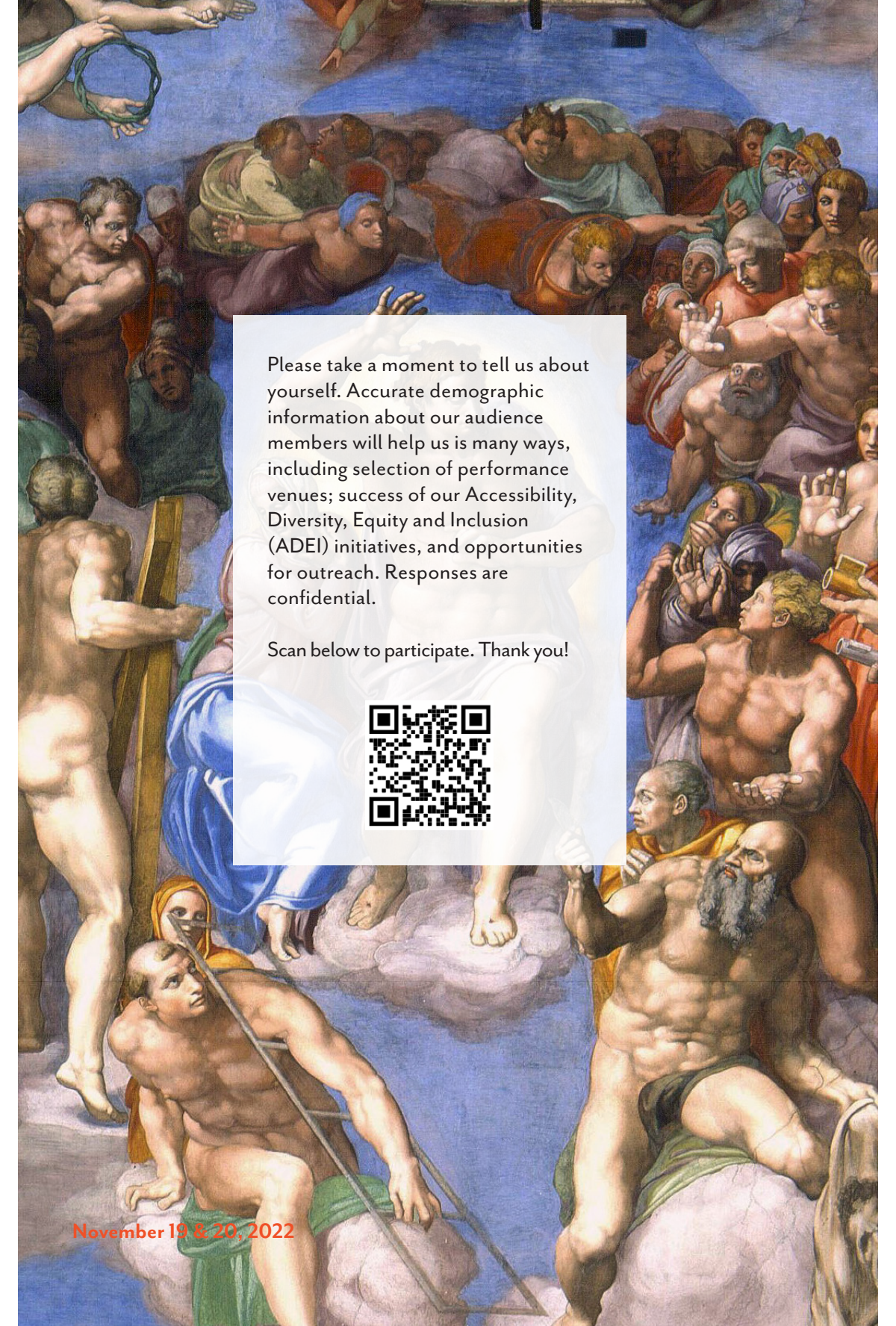
# Messiah

*Our Messiah is a rare opportunity to hear the unabridged work performed on period instruments and with vocalists expert in the performance of early music.*

*The performance lasts approximately 3 hours. There will be a 20-minute intermission after Part I.*

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The background of the entire page is a reproduction of Michelangelo's famous fresco, "The Creation of Adam," from the ceiling of the Sistine Chapel. The image shows Adam reclining on a rock, reaching for the spark of life from God, who is reclining on a rock in the upper right, pointing towards Adam. The scene is filled with other figures, including the Virgin Mary and other saints, all rendered with the characteristic anatomical precision and dramatic lighting of Michelangelo's work.

Please take a moment to tell us about yourself. Accurate demographic information about our audience members will help us in many ways, including selection of performance venues; success of our Accessibility, Diversity, Equity and Inclusion (ADEI) initiatives, and opportunities for outreach. Responses are confidential.

Scan below to participate. Thank you!



November 19 & 20, 2022

# MUSICIANS

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## *Chorus*

Soprano	Julia Davids, Hannah DePriest, Kimberly Jones, Patty Kennedy, Tiana Sorenson, Cynthia Spiegel
Alto	Thomas Aláan, Scott Dankert, Nora Engonopoulos, Natalie Holz, Clare Shepro, Anna VanDeKerchove
Tenor	Carl Alexander, Oliver Camacho, Micah Dingler, Garrett Johannsen, Josh Pritchett, Matthew Schlesinger
Bass	Matthew Brennan, Mark Haddad, Eric Miranda, John Orduña, LaRob K. Rafael, Vince Wallace

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## *Sinfonia*

Violin 1	Martin Davids**, Kiyoe Matsuura, Lori Ashikawa, Henry Zheng
Violin 2	Ann Duggan*, Beth Bistrow, Isabelle Rozendaal, Hanna Bingham
Viola	Rachel Gries*, Heather Boehm
Cello	Anna Steinhoff*, Henry Chen
Bass	Jerry Fuller
Oboe	Marianne Pfau, Cynthia Spencer
Trumpet	Josh Cohen, Lena Console
Organ	Jason Moy
Theorbo	Brandon Acker
Timpani	Eric Schweikert

\*\* *concertmaster*

\* *principal*

# MESSIAH

An Oratorio

MAJORA CANAMUS

(Virgil, *Eclogue IV*)

*And 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.  
(1 Timothy iii, 16; Colossians ii, 3)*

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## PART I

*“The prophecy and realisation of God’s plan to redeem mankind  
by the coming of the Messiah”*

1. Sinfony SINFONIA

### SCENE 1: “ISAIAH’S PROPHECY OF SALVATION”

2. Comfort ye my people OLIVER CAMACHO, TENOR  
*Comfort ye, comfort ye my people, saith your God; speak ye  
comfortably to Jerusalem; and cry unto her, that her warfare  
is accomplishèd, that her iniquity is pardonèd.  
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 40:1-3*
3. Every valley shall be exalted OLIVER CAMACHO, TENOR  
*Every valley shall be exalted, and every mountain and hill made low;  
the crooked straight, and the rough places plain. Isaiah 40:4*
4. And the glory of the Lord CHORUS  
*And the glory of the Lord shall be revealèd, and all flesh shall see it together;  
for the mouth of the Lord hath spoken it. Isaiah 40:5*

**SCENE 2: "THE PROPHECY OF THE COMING OF MESSIAH AND THE QUESTION OF  
WHAT THIS MAY PORTEND FOR THE WORLD"**

5. Thus saith the Lord MARK HADDAD, BASS  
*Thus saith the Lord of Hosts: Yet once a little while and I will shake  
the heavens, and the earth, the sea, and the dry land; and I will shake all nations,  
and the desire of all nations shall come. Haggai 2:6, 7  
The Lord, whom ye seek, shall suddenly come to his temple,  
even the messenger of the covenant, whom ye delight in; Behold,  
He shall come, saith the Lord of Hosts. Malachi 3:1*
6. But who may abide the day CARL ALEXANDER,  
COUNTERTENOR  
of His coming  
*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 3:2*
7. And He shall purify CHORUS  
*And He shall purify the sons of Levi, that they may offer unto the Lord an  
offering in righteousness. Malachi 3:3*

**SCENE 3: "THE PROPHECY OF THE VIRGIN BIRTH"**

8. Behold, a virgin shall conceive ANNA VANDEKERCHOVE, ALTO  
*Behold, a virgin shall conceive, and bear a Son, and shall call His name  
Emmanuel, God with us. Isaiah 7:14; Matthew 1:23*
9. O thou that tellest good ANNA VANDEKERCHOVE,  
ALTO, & CHORUS  
tidings to Zion  
*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!  
Arise, shine, for thy Light is come, and the glory of the Lord is risen upon thee.  
Isaiah 40:9; Isaiah 60:1*
10. For behold, darkness shall cover the earth VINCE WALLACE, 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 60:2, 3*
11. The people that walked in darkness VINCE WALLACE, 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 9:2*

12. For unto us a Child is born 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 callèd Wonderful, Counsellor, the Mighty God, the Everlasting Father, the Prince of Peace. Isaiah 9:6*

**SCENE 4: "THE APPEARANCE OF THE ANGELS TO THE SHEPHERDS"**

13. Pifa [Version I]
- 14a. There were shepherds abiding PATTY KENNEDY, SOPRANO  
in the field  
*There were shepherds abiding in the field, keeping watch over their flocks by night. Luke 2:8*
- 14b. And lo, the angel of the Lord PATTY KENNEDY, SOPRANO  
*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 2:9*
15. And the angel said unto them PATTY KENNEDY, 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 2:10, 11*
16. And suddenly there was with the angel PATTY KENNEDY, SOPRANO  
*And suddenly there was with the angel a multitude of the heavenly host praising God, and saying: Luke 2:13*
17. Glory to God CHORUS  
*Glory to God in the highest, and peace on earth, good will toward men. Luke 2:14*

**SCENE 5: "CHRIST'S REDEMPTIVE MIRACLES ON EARTH"**

18. Rejoice greatly, O daughter of Zion HANNAH DE PRIEST, 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 9:9, 10*

19. Then shall the eyes of the blind      CARL ALEXANDER, COUNTERTENOR  
[Version II]  
*Then shall the eyes of the blind be opened, and the ears  
of the deaf unstoppèd; then shall the lame man leap as an hart,  
and the tongue of the dumb shall sing. Isaiah 35:5, 6*
20. He shall feed His flock      CARL ALEXANDER, COUNTERTENOR;  
[Version II]      TIANA SORENSON, 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 40:11  
Come unto Him, all ye that labour and are heavy laden,  
and He shall 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 11:28, 29*
21. His yoke is easy      CHORUS  
*His yoke is easy and His burthen is light. Matthew 11:30*

INTERMISSION

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## PART II

*“The accomplishment of redemption by the sacrifice of Christ,  
mankind’s rejection of God’s offer, and mankind’s utter defeat when trying  
to oppose the power of the Almighty”*

### **SCENE I: “THE REDEMPTIVE SACRIFICE, THE SCOURGING AND THE AGONY ON THE CROSS”**

22. Behold the Lamb of God      CHORUS  
*Behold the Lamb of God, that taketh away the sin of the world. John 1:29*
23. He was despised      ANNA VANDEKERCHOVE, ALTO  
*He was despisèd and rejected of men: a man of sorrows,  
and acquainted with grief. Isaiah 53:3  
He gave His back to the smiters, and His cheeks to them that pluckèd off the  
hair: He hid not His face from shame and spitting. Isaiah 50:6*



24. Surely he hath borne our griefs 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 53:4, 5*
25. And with His stripes we are healèd CHORUS  
*And with His stripes we are healèd. Isaiah 53:5*
26. All we like sheep have gone astray CHORUS  
*All we like sheep have gone astray; we have turnèd every  
one to his own way; and the Lord hath laid on Him the iniquity of us all.  
Isaiah 53:6*
27. All they that see Him, CARL ALEXANDER, TENOR  
laugh Him to scorn  
*All they that see Him, laugh Him to scorn, they shoot out their lips,  
and shake their heads saying: Psalm 22:7*
28. He trusted in God CHORUS  
*He trusted in God that He would deliver Him;  
let Him deliver Him, if He delight in Him. Psalm 22:8*
29. Thy rebuke hath broken His heart OLIVER CAMACHO, 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. Psalm 69:20*
30. Behold and see if there be any sorrow OLIVER CAMACHO, TENOR  
*Behold, and see if there be any sorrow like unto His sorrow.  
Lamentations 1:12*

**SCENE 2: "HIS SACRIFICIAL DEATH,  
HIS PASSAGE THROUGH HELL AND RESURRECTION"**

31. He was cut off  
*He was cut off out of the land of the living:* HANNAH DE PRIEST, SOPRANO  
*for the transgression of Thy people was He stricken. Isaiah 53:8*
32. But Thou didst not leave  
His soul in hell HANNAH DE PRIEST, SOPRANO  
*But Thou didst not leave His soul in hell; nor didst Thou suffer  
Thy Holy One to see corruption. Psalm 16:10*

**SCENE 3: "HIS ASCENSION"**

33. Lift up your heads, O ye gates 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 the 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 the King of glory? The Lord of Hosts, He is the King of Glory.  
Psalm 24:7-10*

**SCENE 4: "GOD DISCLOSES HIS IDENTITY IN HEAVEN"**

34. Unto which of the angels MATTHEW SCHLESINGER, TENOR  
*Unto which of the angels said He at any time, Thou art my Son,  
this day have I begotten Thee? Hebrews 1:5*
35. Let all the angels of God CHORUS  
*Let all the angels of God worship Him. Hebrews 1:6*

**SCENE 5: "WHITSUN, THE GIFT OF TONGUES, THE BEGINNING OF EVANGELISM"**

36. Thou art gone up on high NORA ENGONOPOULOS, 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. Psalm 68:18*
37. The Lord gave the word CHORUS  
*The Lord gave the word: great was the company of the preachers. Psalm 68:11*
38. How beautiful are the feet KIMBERLY JONES, SOPRANO  
*How beautiful are the feet of them that preach  
the gospel of peace, and bring glad tidings of good things. Romans 10:15*
39. Their sound is gone out CHORUS  
*Their sound is gone out into all lands, and their words unto  
the ends of the world. Romans 10:18*

**SCENE 6: "THE WORLD AND ITS RULERS REJECT THE GOSPEL"**

40. Why do the nations so furiously rage together MARK HADDAD,  
*Why do the nations so furiously rage* BASS  
*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. Psalm 2:1, 2*
41. Let us break their bonds asunder CHORUS  
*Let us break their bonds asunder,*  
*and cast away their yokes from us. Psalm 2:3*
42. He that dwelleth in heaven CARL ALEXANDER, TENOR  
*He that dwelleth in heaven shall laugh them to scorn;*  
*the Lord shall have them in derision. Psalm 2:4*

**SCENE 7: "GOD'S TRIUMPH"**

43. Thou shalt break them CARL ALEXANDER, TENOR  
*Thou shalt break them with a rod of iron;*  
*Thou shalt dash them in pieces like a potter's vessel. Psalm 2:9*
44. Hallelujah CHORUS  
*Hallelujah! for the Lord God omnipotent reigneth.*  
*The kingdom of this world is become the kingdom of our Lord,*  
*and of His Christ: and He shall reign for ever and ever.*  
*King of Kings, and Lord of Lords, Hallelujah! Revelation 19:6; 11:15; 19:16*



**"one of the crown jewels of choral  
music in the city"**

— CHICAGO TRIBUNE, APRIL 2018

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PART III

*“A Hymn of Thanksgiving for the final overthrow of Death”*

**SCENE 1: “THE PROMISE OF BODILY RESURRECTION  
AND REDEMPTION FROM ADAM’S FALL”**

45. I know that my Redeemer liveth TIANA SORENSON, 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 19:25, 26  
For now is Christ risen from the dead, the first-fruits of them that sleep.  
I Corinthians 15:20*

46. Since by man came death 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.  
I Corinthians 15:21*

**SCENE 2: “THE DAY OF JUDGEMENT AND GENERAL RESURRECTION”**

47. Behold, I tell you a mystery ERIC MIRANDA, BASS  
*Behold, I tell you a mystery: We shall not all sleep;  
but we shall all be changed in a moment, in a twinkling of an eye,  
at the last trumpet. I Corinthians 15:51, 52*

48. The trumpet shall sound ERIC MIRANDA, 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. I Corinthians 15:52, 53*

**SCENE 3: “THE VICTORY OVER DEATH AND SIN”**

49. Then shall be brought to pass NORA ENGONOPOULOS, ALTO  
*Then shall be brought to pass the saying that is written:  
Death is swallowed up in victory. I Corinthians 15:54*

50. O death, where is thy sting

NORA ENGONOPOULOS, ALTO  
MATTHEW SCHLESINGER, 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.  
I Corinthians 15:55, 56*

51. But thanks be to God

CHORUS

*But thanks be to God, who giveth us the victory through  
our Lord Jesus Christ. I Corinthians 15:57*

52. If God be for us

KIMBERLY JONES, SOPRANO

*If God be for us, who can be against us? who shall lay any thing 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 8:31, 33, 34*

**SCENE 4: "THE GLORIFICATION OF THE MESSIANIC VICTIM"**

53. Worthy is the Lamb

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 power, be unto Him that sitteth upon the throne,  
and unto the Lamb, for ever and ever.  
Amen. Revelation 5:12, 13*

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## PROGRAM NOTES

**FOR GENERATIONS, HANDEL'S MESSIAH** has been considered a timeless masterpiece, a source of spiritual inspiration and musical delight. *Messiah* remains a product of its time. Its original context illuminates how unusual and controversial *Messiah* appeared to contemporaries.

Handel's English oratorios were evening-filling entertainments that he presented on the same London stages that he used for his Italian operas. These oratorios incorporated the sort of monumental choruses formerly reserved for important state occasions, such as the large-scale anthems Handel wrote for the coronation of King George II in 1727. From the beginning, these choruses were the prime attraction for Handel's oratorios and formed the basis for his enduring fame. Most of Handel's oratorios are dramatic works based on Biblical stories, which his librettists rendered into modern verse. *Messiah* is exceptional. It is thematic rather than dramatic and has no named characters. Biblical prose, not verse, provides the text.

Handel composed *Messiah* in about three weeks from 22 August through 14 September 1741. The speed of composition has given rise to myths depicting Handel rapt in divine inspiration, but these myths ignore the fact that such speed was typical of composers of the 1700's. More remarkable is Handel's assurance in approaching a text that he knew would present a problem to his usual London audience. Their aversion to hearing sacred scripture in a profane place such as the theatre was evident from the poor reception they gave Handel's *Israel in Egypt*, his only other thematic oratorio compiled from Biblical texts, which he presented in 1739 and 1740.

Handel first presented *Messiah* in Dublin, rather than London, at the New Music Hall in Fishamble Street on 13 April 1742. The lord lieutenant of Ireland had invited Handel to Dublin to present a series of benefit concerts for various charities. *Messiah* was the only new work Handel presented there. The extraordinary success of the premiere, which was a benefit for hospitals and imprisoned debtors, pointed the way to the means by which *Messiah* would become accepted in London. Handel presented the work in London in 1743, 1745 and 1749, as part of his usual profit-making concert series, but it did not catch on until 1750, when it was first performed as a benefit in the new chapel of the Foundling Hospital, after which it became an annual tradition. *Messiah* was the only oratorio by Handel presented in a church during his lifetime. By 1784, the music historian Charles Burney could refer to *Messiah* as a work that had "fed the hungry, clothed the naked, [and] fostered the orphan."

Handel originally restricted himself in *Messiah* to four-part chorus

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(SATB), strings, basso continuo (harpsichord or organ providing chords above the bass), two trumpets and timpani. (The pair of trumpets only appears in three choruses: in the chorus “Glory to God” in Part I, and in the final choruses of Parts II and III, where they are reinforced by timpani; a single trumpet appears in the aria “The trumpet shall sound.”) Oboes and bassoons doubled the strings in later performances in London. The modest performing forces may reflect Handel’s limited expectations of Dublin performers, with which he would have been unfamiliar when he composed the work, or they may reflect a new understanding of how to impress his audience without the large forces of *Israel in Egypt*. In Dublin, he distributed the solo parts among nine soloists (two sopranos, three contraltos, two tenors and two basses). Afterwards in London, the distribution of soloists varied from season to season depending upon the number and quality of the soloists. As was the practice of the day, the soloists sang the choruses as well as their own solos. Handel’s vocal forces probably totaled no more than two dozen singers, smaller than many choruses that perform this work today.

Charles Jennens (1700-1773) compiled the text with a program in mind: *Messiah* was to play its part in a controversy that raged inside the church and out. By reaffirming prophecy and the revelations of a personal God, his choice of texts countered the arguments that Deists were making against orthodox Christian beliefs. Deism arose in the wake of the clockwork universe that Sir Isaac Newton’s discoveries seemed to reveal. Deists believe in a God who created the world and then left it to run on its own. Jennens draws largely upon Old Testament texts that prophesy events in Jesus’s life to argue that God does indeed intervene in human affairs.

Part I progresses from prophecy through the nativity (the realization of prophecy) to rejoicing. Part II progresses from Christ’s passion through his triumph to the workings of the gospel in the world. Part III, which is only half as long as the other parts, consists of Biblical texts used during the Anglican burial service; these mostly New Testament texts underscore the soul’s redemption through Christ’s victory over death. In order to emphasize prophecy and revelation, Old Testament texts predominate in Parts I and II. The exceptions in Part I are the nativity texts from Luke and the concluding verses from Matthew. Part II has four New Testament texts including the opening and closing choruses (“Behold the Lamb of God” and “Hallelujah”).

The basic large-scale unit of organization in *Messiah* is a sequence that progresses from aria to chorus, often preceded by an introductory

recitative (Part III has the single duet). This scheme ensures that arias and choruses are closely balanced (sixteen arias and one duet versus twenty choruses). All fifteen recitatives are short. Six recitatives are supported by basso continuo only. Nine recitatives are supported and punctuated by strings.

Vivid musical images and incisive declamation dominate the arias. Handel wrote them for gifted soloists, not for the world-class virtuosos of the Italian opera stage. Indeed, one of the most moving pieces, “He was despised,” was conceived for an English stage actress whose intensity compensated for her “mere thread of a voice.” The texts provided Handel with the opportunity to portray a wide variety of strong emotions. The melodic language is direct, and the rhythms often vigorous. The arias unfold in asymmetrical phrases: the initial melodic subjects are variously expanded, contracted and broken up in subsequent statements to project the text with ever increasing intensity.

Handel owed his reputation as a choral composer to the large-scale ceremonial anthems he had written for important state occasions, for which no expense had been spared. In *Messiah* Handel succeeds in striking the same note of grandeur with modest forces. Here he revels in transparent choral textures juxtaposing simple block chords with counterpoint. The contrapuntal subjects are usually short and always sharply defined. For five *Messiah* choruses Handel reworked a series of Italian duets he had recently composed: “And He shall purify,” “For unto us a Child is born,” “His yoke is easy,” “All we like sheep” and “But thanks be to God” (which grows out of the preceding duet “O death, where is thy sting”). These choruses are exceptions in having extensive passages of rapid florid singing. One fourth of the choruses retain the lightness of the two-part textures they are based on. Masterstrokes contrast lightness to mass; for example, in “For unto us a Child is born” the imitative subject derived from the Italian duet is swept away by the massed chordal acclamations of “Wonderful, Counselor.”

The subject matter allows Handel to draw upon two characteristic types of musical pieces to portray contrasting attributes of the Messiah: Christ as Shepherd and Christ as King. For Christ as Shepherd, he provides pastorales, which Handel heard firsthand during his youthful sojourn in Italy, where shepherds would gather around a crèche at Christmas and play music of this type: in compound meter, slow to moderate tempo, with bagpipes providing a drone. The Pifa, or Pastoral Symphony, introduces this attribute, setting the mood for the nativity texts. The text “He shall feed his flock,” which appears shortly after the nativity texts, virtually demands to be set as a pastorale. The final use of the pastorale is



the aria “How beautiful are the feet” in Part II, which underscores the pastoral mission of those who preach the gospel.

Handel emphasizes the attribute of Christ as King from the beginning with a French overture, a type of piece whose first part, characterized by jagged melodies and jerky, dotted rhythms, had been associated with the awesome approach of the king since the late 1600’s. Dotted figures conveying royalty mark the first bass recitative, “Thus saith the Lord.” Jagged, dotted figures convey the terror-filled approach of the passion in the opening chorus of Part II, “Behold the Lamb of God.” The mood is sustained in the next chorus “Surely He hath borne our griefs.” For the passion texts in which Jesus’s kingship is mocked, Handel again uses these figures: in the middle section of the aria “He was despised” and in the recitative “All they that see Him.” Christ as King predominates in *Messiah* as is clear from the concluding choruses of Parts II and III, “Hallelujah” and “Worthy is the Lamb,” for which Handel pulls out all the stops and expands the instrumentation to include trumpets and timpani, regal instruments used to announce the arrival of the king.

Jennens had expressed the hope that Handel would “lay out his whole Genius and Skill upon [*Messiah*] that the Composition [might] excell all his former Compositions, as the Subject excells every other Subject.” In the event, the judgment of succeeding generations has confirmed Jennens’s hope. Although Handel fashioned *Messiah* with a specific audience in mind, he struck a note that continues to speak to audiences the world over.

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Harris S. Saunders, Jr.  
Associate Professor of Music  
School of Theatre and Music,  
University of Illinois Chicago



**HARRISS. SAUNDERS, JR.**, joined the faculty of the School of Theatre & Music at University of Illinois Chicago as Associate Professor of Music in January 1998. He came to UIC after serving at UCLA. Born and raised in New York, he did both his undergraduate and graduate work at Harvard: B.A. in German and Music (1975), M.A. (1979) and Ph.D. in Music (1985). He has a broad knowledge of the history of opera from its beginnings through today, and his special area is Venetian opera of the late seventeenth and early eighteenth centuries. He has completed a critical edition of Alessandro Scarlatti's *Pirro e Demetrio* (1694) and is currently completing a monograph entitled *The Persistence of Glory: Venetian Opera in the Late Seventeenth and Early Eighteenth Centuries*. He has contributed numerous articles on Baroque opera to *The New Grove Dictionary of Opera* (1992), several of which will be incorporated into the upcoming new edition of *The New Grove Dictionary of Music and Musicians*. Professor Saunders has spent significant time abroad, first as a Fulbright scholar in Munich (1975-1976) and, since the 1980's, several sojourns for research purposes in Italy. Fluent in French, German, and Italian, he has translated a number of essays, his longest being his translation of Nino Pirrotta's monograph *Don Giovanni Progress: A Rake Goes to the Opera*.



## BELLA VOCE SINFONIA

In November 2018, with two beautiful performances of J.S. Bach's *Mass in B Minor*, Bella Voce took a great step forward with the launch of our own period instrument orchestra, the Bella Voce Sinfonia.

The Sinfonia empowers us to leverage our administrative strengths and brand reach to help build awareness of **Chicago's excellence in early music**, and to work with other leaders to **build a stronger period-instrument and early music community in Chicago**. Although the orchestra is recently founded, it is composed of the same pool of **Chicago's finest, world-class, period instrument players** of past collaborations.

Tonight we would especially like to thank our key artistic partners, Martin Davids and Jerry Fuller, and the following donors whose extraordinary support, vision, and leadership have provided both the confidence and resources to take this tremendous step. We extend our deep gratitude to:

Scott Romans & Fran Bushhammer

Charlie Metz

Susan Rozendaal & Richard Jamerson

David & Sandra Lentz

These donors are the lead and founding donors of the Bella Voce Sinfonia. They have helped us to launch the orchestra, and they are helping us grow our circle of support. They empower us to sustain the orchestra as an important element of Bella Voce and an important contribution to the early music community in Chicago.

**Please consider supporting our extraordinary musicians.** If you are interested in making a sustaining multi-year pledge, gifts of stock, or other planned giving, please contact managing director Betsy Hoats at [betsy@bellavoce.org](mailto:betsy@bellavoce.org) or 312-479-1096. One-time donations can also be made at any time at [www.bellavoce.org/donate-now](http://www.bellavoce.org/donate-now).



## BELLA VOCE



**BELLA VOCE PROUDLY** enriches Chicago's rich cultural tapestry through intimate, moving performances of early music and the music of our time. Since 1983, our ensemble has enchanted audiences with historically informed presentations of fascinating choral and chamber works, whether well-known, rare, or new. We invite our audiences to join us in discovering

artworks that have the power to lift us up, move us, and transform us. Our concerts are crafted through research and careful attention to performance practices. In 2018, after years of partnering with Chicago's top period instrument orchestras, we formed our own, called Bella Voce Sinfonia, to bring works for voice and orchestra to life. Our repertoire and performance practices are rooted in the discipline of the English Renaissance and European Baroque traditions, and we boldly break boundaries to challenge our audiences to explore the expressive and artistic potential of the human musical imagination. We are committed to Chicago and the entire midwest in making the world a safer, more peaceful, more beautiful place through art.

In 2004, Bella Voce received the prestigious Alice Parker ASCAP Chorus America Award for programming that was "an adventurous stretch" for both singers and audience, notably the 2002 Midwest premiere of Einojuhani Rautavaara's "Vigilia." The ensemble has recorded for Centaur, Harmonia Mundi, Narada, and Cedille Records and also has four self-produced CDs in release. Bella Voce has commissioned choral works by composers including Frank Ferko, Gustavo Leone, Gabriel Jackson, Janika Vandervelde, Rami Levin, and Caroline Shaw.



**ANDREW LEWIS, ARTISTIC DIRECTOR** — Described by John von Rhein in the *Chicago Tribune* as “the inspiring conductor, scholar, and educator,” Andrew Lewis is artistic director of Bella Voce and the Bella Voce Sinfonia, music director of the Elgin Master Chorale, director of music & choirmaster at St. Luke’s Episcopal Church in Evanston, artistic director of Opus 327 NFP, a member of the faculty at the University of Illinois at Chicago, and assistant conductor of the Chicago Symphony Chorus. Lewis has been a guest lecturer at Concordia University Chicago, Loyola University Chicago, the Lectures in Church Music series, Garrett Theological Seminary, and formerly taught the conducting course at DePaul University. He has been a guest conductor with the Milwaukee Symphony Chorus and has appeared on several occasions as a guest conductor with the Elgin Symphony Orchestra. Lewis’s performances with Bella Voce, the Elgin Master Chorale, and Elgin Symphony have been broadcast nationally on 98.7WFMT.

Lewis attended Northwestern University, earning his Bachelor of Music degree in music theory. While a student at Northwestern he received a scholarship to observe the rehearsals of Daniel Barenboim and Asher Fisch at the Staatsoper-Unter-den-Linden, Berlin. After college Lewis moved to California, worked as a church musician, and was an original member of the Philharmonia Baroque Chorale of San Francisco, having sung with Baroque specialists Nicholas McGegan and John Butt. He then attended the Eastman School of Music to study choral, orchestral, and operatic conducting with William Weinert and orchestral conducting with David Effron, earning his Master of Music degree in 1998.

Lewis has also studied with conductors Helmuth Rilling, Robert Shaw, Robert Spano, James Paul, Gustav Meier, Stephen Cleobury, Duain Wolfe, and Dale Warland in the United States; and Michel Tapachnik in Copenhagen, Denmark.

Lewis is married to singer and conductor Kirsten Hedegaard. He and Kirsten have three sons, all of whom sing with their dad at St. Luke’s.

“An erudite musician, ... [Lewis] impresses.”—John von Rhein, *Chicago Tribune*

“Lewis is not only a first-class conductor, but was an engaging host for the proceedings, offering musical insights and anecdotes that were as entertaining as they were informative.”

— Dennis Polkow, *New City*



**MARTIN DAVIDS, CONCERT MASTER** — Highly acclaimed violinist Martin Davids founded and directs the Callipygian Players, Chicago's premier Baroque chamber music ensemble. "A devoted Baroque artist and performer of considerable note" (Jack Neal, KUNR-FM), Mr. Davids is concertmaster of Brandywine Baroque (DE), Third Coast Baroque, Bella Voce Sinfonia, Chicago Galant Consort, and Bach Collegium of Ft.

Wayne. He is principal second violin with the Haymarket Opera Company, and Baroque Orchestra of Colorado. In Chicago, he also plays with Ars Antigua and Music of the Baroque. In the summer, he performs at the Staunton Music Festival (VA) and Green Lake Festival of Music (WI). Other ensembles he has played with include Indianapolis Baroque Orchestra, Ensemble Galilei, Chicago Opera Theater, Central City Opera, Aradia, Toronto Consort, and numerous others across Canada and the U.S. Mr. Davids earned the prestigious Performer Diploma in Baroque violin from Indiana University where he studied with Stanley Ritchie. He also received a Masters degree from the University of Michigan.

Mr. Davids published a volume of arrangements for two violins of J. S. Bach's solo violin fugues in early 2016. Called *Bachfor2*, it is the first arrangement of its kind. Volume 2 was published in 2019. In addition, he is a third generation disciple of the YiZung Yue school of internal martial arts.

His recordings on the Musica Omnia, Albany, Plectra, Cedille, and Sonabilis labels have been described as "simply gorgeous" (*American Record Guide*, Jan/Feb, 2011). His latest release, a solo album titled *Baroque and Alone*, "...a particularly engrossing journey..." (*Early Music America*, 2022) came out this year. In January of 2017, he celebrated the release of his latest CD *Les Deux suites de airs d'opera...* with concerts in Paris and Naples. His recent CD, *Michael Christian Festing, Violin sonatas*, "...revels in the sound of his instrument, with assured and very articulate bowing, masterful phrasing..." (*classicstoday.com*, 2015) came out in December, 2014. Also recently released, his world premier *12 Sonatas for violin and continuo by Henry Eccles* - "both performance and recording are uniformly excellent" (*Early Music America*, Spring, 2014) is available. He has played on many world premieres of new works including David Borden's K 216.01 for electric violin and synthesizer ensemble. A recognized expert in historical performance, Mr. Davids often gives masterclasses in performance practice and improvisation at many schools and universities including Northwestern, Cornell, and the University of Michigan. He performs on a Baroque violin by Ferdinando Alberti from 1750 with Baroque bows by Canadian master bow makers Michelle Speller and Stephen Marvin. A resident of Skokie, IL, he lives with his wife Julia, and two children.

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# GRATITUDE

Bella Voce would like to express our deepest gratitude to all our supporters—organizations, foundations, donors, and volunteers—who have made our 40th season possible.

Bella Voce is grateful to the people of St. Luke's Episcopal Church, Evanston, for their gracious support in providing us with meeting and rehearsal space, office support, and, of course, their beautiful and acoustically superb nave for concerts and recordings.

Bella Voce is an ensemble in residence at University of Illinois at Chicago, School of Theatre & Music; and at St. Luke's Episcopal Church, Evanston.

Our season is funded in part by the generous contributions from our audience and from granting organizations. We are deeply grateful for the gifts given by all individuals and by the organizations appearing in this booklet.

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Throughout this season, we offer special thanks to the many supporters who sponsored our 40th Anniversary Performance and Gala, thereby helping give Bella Voce the financial strength to embark on our 40th Season.

Please join us in expressing our profound gratitude to these supporters.

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Bella Voce is a 501(c)(3) non-profit and is funded in large part by our audience. Like most arts organizations, less than 50% of our funding comes from ticket sales. Over our 40 seasons, hundreds of individuals just like you have made small, affordable donations that help sustain our work. Join them to help us bring beauty into the world and into your community.

Donate right now at [www.bellavoce.org](http://www.bellavoce.org)

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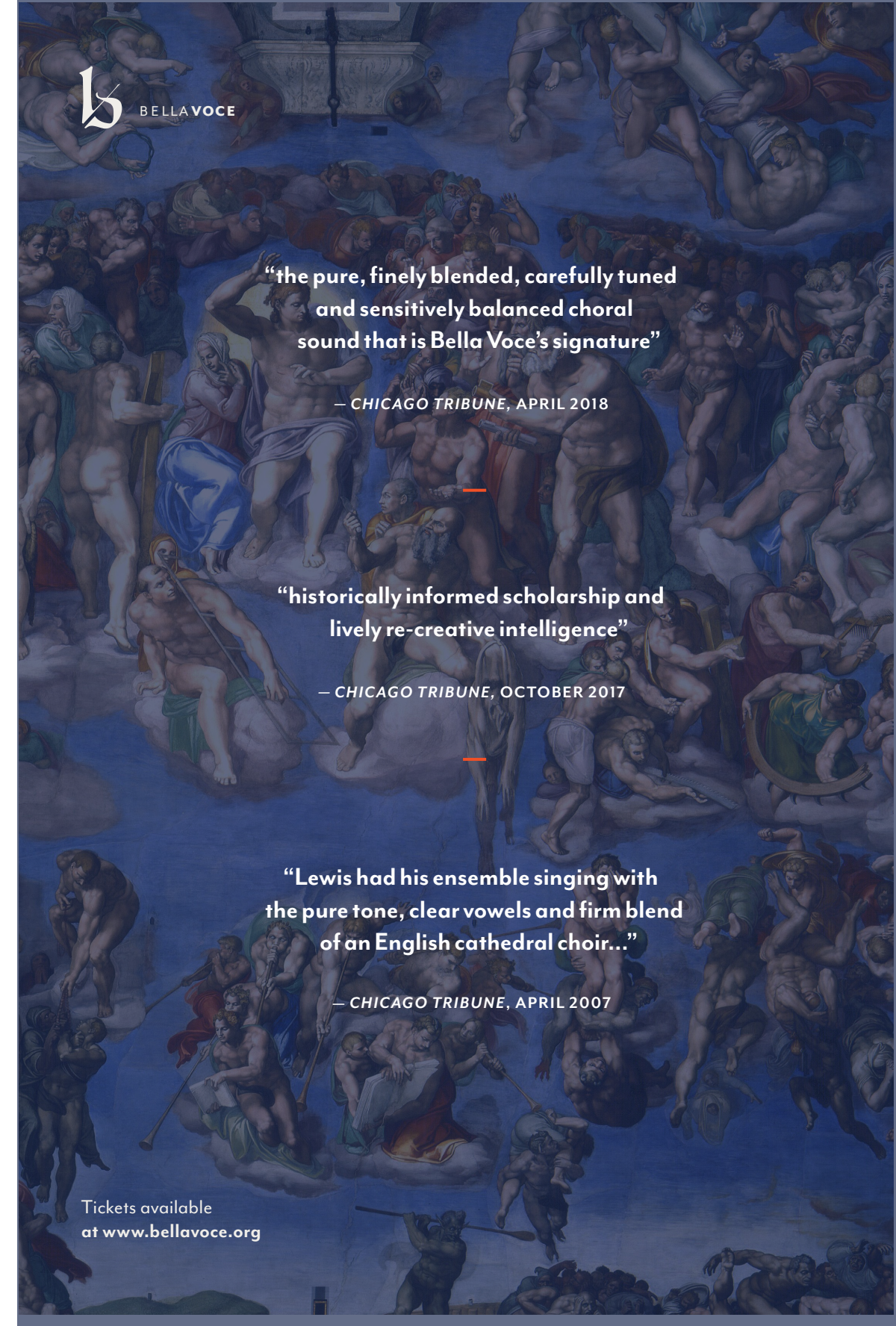
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## **BELLA VOCE**

939 Hinman Ave  
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**“the pure, finely blended, carefully tuned  
and sensitively balanced choral  
sound that is Bella Voce’s signature”**

— CHICAGO TRIBUNE, APRIL 2018

**“historically informed scholarship and  
lively re-creative intelligence”**

— CHICAGO TRIBUNE, OCTOBER 2017

**“Lewis had his ensemble singing with  
the pure tone, clear vowels and firm blend  
of an English cathedral choir...”**

— CHICAGO TRIBUNE, APRIL 2007

# BELLA VOCE 2022 — 2023

## Our 40th Season

### 40th Anniversary Gala

Wednesday, October 26, 6:30 pm

The Arts Club of Chicago

### Messiah

George Frideric Handel, *Messiah*

Saturday, November 19, 7:00 pm

Old St. Patrick's Catholic Church, Chicago

Sunday, November 20, 4:00 pm

St. Luke's Episcopal Church, Evanston

### Holiday Delights

Works by Morten Lauridsen, Eric Whitacre, Arvo Pärt, John Rutter, Ralph Vaughan Williams, and more

Friday, December 9, 7:30 pm

Old St. Patrick's Catholic Church, Chicago

Saturday, December 10, 7:30 pm

Emmanuel Episcopal Church, La Grange

Sunday, December 11, 4:00 pm

St. Luke's Episcopal Church, Evanston

### ...and i heard a voice

Works of European polyphony and Arvo Pärt, curated and conducted by world-expert Paul Hillier

Saturday, March 18, 7:30pm

Old St. Patrick's Catholic Church, Chicago

Sunday, March 19, 4:00 pm

St. Luke's Episcopal Church, Evanston

### *Singen und Sagen: Music for Hope in a Time of War*

The Bella Voce Camerata joins The Newberry Consort in a first collaboration.

Saturday, May 13, 8:00 pm

St. Chrysostom's Episcopal Church, Chicago

Sunday, May 14, 4:00 pm

St. Luke's Episcopal Church, Evanston