

ORANGE COUNTY PERFORMING ARTS CENTER  
RENÉE AND HENRY SEGERSTROM CONCERT HALL  
Sunday, December 12, 2010, at 3:00 p.m.



PRESENTS

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DAVID LOCKINGTON, CONDUCTOR

CARRIE HENNESSEY, SOPRANO

KIRSTEN SOLLEK, MEZZO-SOPRANO

ALAN BENNETT, TENOR

MICHAEL DEAN, BARITONE

LORI LOFTUS, HARPSICHORD

PACIFIC CHORALE

JOHN ALEXANDER, ARTISTIC DIRECTOR

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# Messiah

*an Oratorio by*

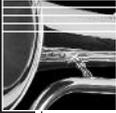
**George Frideric Handel**

*The Words selected from Holy Scripture by*  
Charles Jennens

This concert is generously sponsored by  
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SEGERSTROM CENTER FOR THE ARTS



# PROGRAM

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**HANDEL**    Messiah, HWV 56  
**(1685-1759)**

## **Part 1**

Sinfonia: (Overture)  
Recit: Comfort ye my people  
Aria: Ev'ry valley shall be exalted  
Chorus: And the glory of the Lord shall be revealed  
Recit: Thus saith the Lord of Hosts  
Aria: But who may abide the day of His coming  
Chorus: And He shall purify  
Recit: Behold, a virgin shall conceive  
Aria: O thou that tellest good tidings  
Recit: For behold, darkness shall cover  
Aria: The people that walked in darkness  
Chorus: For unto us a Child is born  
Pifa (Pastoral Symphony)  
Recit: There were shepherds  
Recit: And lo, the angel of the Lord  
Recit: And the angel said unto them  
Recit: And suddenly there was with the Angel  
Chorus: Glory to God in the highest  
Aria: Rejoice greatly, O daughter of Zion  
Recit: Then shall the eyes of the blind  
Aria: He shall feed His flock  
Chorus: His yoke is easy, His burthen is light

— I N T E R M I S S I O N —

## **Part 2**

Chorus: Behold the Lamb of God  
Aria: He was despised  
Chorus: Surely He hath borne our griefs  
Chorus: And with His stripes we are healed  
Chorus: All we like sheep have gone astray  
Recit: All they that see Him  
Chorus: He trusted in God  
Recit: Thy rebuke hath broken His heart  
Aria: Behold, and see if there be any sorrow  
Recit: He was cut off out of the land  
Aria: But thou didst not leave His soul  
Chorus: The Lord gave the word  
Aria: How beautiful are the feet  
Chorus: Their sound is gone out  
Aria: Why do the nations so furiously rage  
Chorus: Let us break their bonds asunder  
Recit: He that dwelleth in heaven  
Aria: Thou shalt break them  
Chorus: Hallelujah

## **Part 3**

Aria: I know that my Redeemer liveth  
Chorus: Since by man came death  
Recit: Behold, I tell you a mystery  
Aria: The trumpet shall sound  
Chorus: Worthy is the Lamb that was slain —  
Amen



# PROGRAM NOTES

BY MICHAEL CLIVE

## *Messiah* (1741)

BY GEORGE FRIDERIC HANDEL  
(HALLE, SAXONY, 1685 – LONDON, 1759)

*Instrumentation: 2 oboes, bassoon, 2 trumpets, timpani, strings, basso continuo, soprano, alto, tenor, bass, chorus. Performance time: 2 hours, 15 minutes*

For sheer richness and diversity of musical experience, there's not much that can rival the Christmas season. At one extreme, there are the popular songs like "Jingle Bell Rock" that provide a soundtrack for our shopping trips to the mall; at the other there is *Messiah*, the most popular oratorio ever written. Composed in an intense burst of inspiration fairly late in Handel's career, *Messiah* is that rarest of compositions: a long, serious work with a broad appeal that transcends style and age. *Messiah* has inspired jazz, soul and Dixieland versions. We all know and love it. Yet each year at this time, no matter how many times we have heard it before, it sounds new.

*Messiah* opens with a stately symphony with a pace like that of a slow, halting march. This sets a tone of solemn importance that frames even the most joyful passages to come. What follows is a full evening's worth of music in three sections. In all there are more than 50 separate numbers, typically choral songs alternating with solos for individual soprano, alto, tenor or bass voice. Together they present a version of the Christian story of the messiah, or anointed one, from the annunciation and birth through the crucifixion and resurrection. Although *Messiah* was originally composed for performance during Lent, it has been universally adopted as a musical high point of the Advent season.

Once Thanksgiving is over, *Messiah* seems to be everywhere, in both concert and sing-along formats. With this kind of familiarity, it's always instructive and often surprising to take a second look —



especially considering that behind the gloriously hummable melodies of favorite passages like the Hallelujah Chorus and "For Unto Us," oratorio as a genre has grown rarer in the nearly three centuries since Handel wrote *Messiah*. What exactly is this form all about?

At the most basic level, oratorio is religious music with a story sung by a chorus and/or soloists, accompanied by an orchestra and/or an organ. The choral forces are usually the familiar four-part SATB mix — soprano, alto, tenor, bass — that you know if you sang chorus in high school or in church, or if you've been keeping up with *Glee* on television.

Not every enduringly popular work is critically acclaimed as well, but *Messiah* is a landmark as well as a favorite. In fact, the story of the two great geniuses who rank as the all-time greats of oratorio, G.F. Handel and J.S. Bach, frame a crucial, formative chapter in the history of classical music. Both were born in the same year (1685) and both were pious men, but they approached oratorio in opposite ways: where Bach saw religion

and the glory of God's creation in every detail of daily life, Handel was a man of the world and of the theater. He had made a very good living as a composer, enjoyed the high life, wrote operas that were some of the most sensational entertainments of the day, and became one of the most famous men in Europe. Thus much of the success of *Messiah* results from the fact that it is religion made theatrical.

The drama and beauty of *Messiah* flow first from its beautiful melodies, which inspire us while capturing the revelatory emotions described in the text. But they also gain extraordinary intensity through the baroque compositional technique of "word painting," in which the flow of notes in the music actually seem to replicate a shape or contour that they describe.

One frequently cited example of word painting occurs early in Part I, in the tenor aria "Every valley shall be exalted."

Every valley shall be exalted  
And every mountain and hill made low  
The crooked, straight  
And the rough places plain.

On the word "mountain," the tenor's voice rises to a high F-sharp, creating a literal peak of sound; then it drops by an octave, showing how the mountain is made low. On "crooked," the melodic line vacillates between the jagged C-sharp and the straight B, coming to rest on the straight B. Similarly, the word "exalted" is raised up by an octave in its final syllable.

*Messiah* teems with effects like these, which deepen our experience of the text with almost palpable realism. For example, slightly later in Part I, in the chorus "And He shall purify," note the way the articulations on the word "purify" leap like the flames of the refiner's fire in the

## PROGRAM NOTES *(continued)*

text. The effect of word painting can even focus on a single syllable — as when, two choruses later in “O thou that tellest good tidings to Zion,” the alto soloist leaps up a fourth on the word up: “get thee up unto the high mountains.”

For many listeners, a climactic and favorite painterly effect is the heavenly fluttering of wings when angels appear to the shepherds by night, as conveyed by arpeggios in the strings: “And suddenly there was with the angel a multitude of the heavenly host praising God, and saying...” This moment, which forms a dramatic climax about two-thirds of the way through Part I, is as graphic and immediate as a movie; think of Handel’s score as the CGI of its day.

Among dozens of additional examples, favorites include:

“Glory to God on high...and peace on earth.” The words “Glory to God on high” are literally high in tone, giving us a heaven’s-eye perspective on the text sung by sopranos and altos; “and peace on earth” takes us back down to the earthly realm, sung in the lower registers of the tenors and basses.

“Let us break their bonds asunder” is sung with broken phrasing and staccato, detached notes.

“Behold the Lamb of God, that taketh away the sin of the world:” the harmonic ambiguity and pain of complex minor chords, representing sin, are taken away with a harmonic resolution that opens into a clear major cadence.

“And with His stripes we are healed:” The stripes, which are wounds Christ has endured, are exposed in counterpoint, one after another, intensifying the sense of repeated lashings.

For all of its vividness, Handel’s mastery of word painting accounts for just part of the dramatic impact of *Messiah*. It combines with his gift for melody and a sympathetic understanding of psychology that appeals to us in a way that is less literal, but more deeply human. When we hear the soprano soloist singing “Come unto Him, all ye that...are heavy laden,” who can fail to take comfort at the tenderness of her vocal line? Equally intense are the passages of joyful anticipation and of triumph, as in the prophecy expressed in “For unto Us” and in the glorious “Hallelujah” chorus, which so overwhelmed Handel’s contemporary audiences that, we are told, they spontaneously rose to their feet in awe — a tradition that persists to this day in many parts of the world.

The success of *Messiah* was timely and restorative for Handel. In the summer of 1741, when he wrote it, he had outlasted musical and economic trends, and was reportedly depressed and in debt despite his long history of success as both a composer and a businessman. At the urging of his friend and colleague Charles Jennens, who had written the libretto for a number of Handel’s operas, he decided upon a major oratorio as a means for reviving both his musical and economic fortunes. He is also said to have accepted Jennens’ invitation to stay at his country house in Leicestershire while working on *Messiah*.

Composition of *Messiah* was completed within 24 days, a breakneck pace for so expansive a work. The text was provided by Jennens, drawn mainly from the biblical books of Isaiah and the gospel of St. Matthew — a selection that, according to some sources, reflected Jennens’ and possibly even Handel’s anti-establishment political leanings. After all, who but a radical egalitarian would so potently emphasize Isaiah’s prophecy that “every



valley shall be exalted, and every mountain and hill made low?”

Still, a message of straightforward religious inspiration was overriding for Handel and remains so for his audiences, and there are many traditional accounts of the heavens seeming to open up to Handel as he worked. In one, his assistant walked into the room where he was composing after shouting to him for minutes on end with no response. He



supposedly found Handel in tears, pen in hand, and asked what was wrong. “I thought I saw the face of God,” Handel said.

The immediate popularity of Handel’s *Messiah* made it an instant tradition in England and elsewhere, and annual performances gradually moved from Eastertide to the Christmas season. By 1784, *Messiah* performances at events such as the Handel Centenary Commemoration were commonplace, often drawing together huge choral and orchestral forces. As an impresario, Handel was accustomed to tailoring his works for specific performers and production circumstances, and various editions of *Messiah* existed even within his lifetime. He also expected soloists to interpolate vocal ornamentations as appropriate, a practice that reappeared during the bel canto revival that began during the 1960s.

Today, there is no definitive performing edition or single “correct” approach to performing *Messiah*, and every conductor who leads it must make critical decisions in order to do so. But those decisions are informed by the living traditions that we all enjoy as listeners, and by the work of Handel scholars and performers. For example, the soprano aria “Rejoice greatly” exists in both 4/4 and 6/8 tempos, each with its own unique appeal; the 4/4 version is graceful and dignified, while the 6/8 version dances with joy. Which one will we hear tonight? As of this writing, I don’t know; like you, I’ll be listening.

Such decisions are often the result of a collaboration between singer and conductor, and with the death of Joan Sutherland in October of this year, we lost a singer who was one of the great modern exponents of Handelian vocal style. Sutherland and her husband, the conductor Richard Bonyngue, collected Handel manuscripts and researched prin-



ciples of vocal ornamentation in Handel operas and oratorios including *Messiah*, which she recorded. In fact, it was her performance in another Handel oratorio — as the Israelite Woman in *Samson* — that cued alert Covent Garden listeners to her extraordinary talent back in the late 1950s. But the association between diva soprano and the soprano solo role in *Messiah* extends more than a century earlier, back to the legendary Jenny Lind, who sang *Messiah* and barnstormed the U.S. as a Barnum-sponsored headliner in the 1840s. On one of her transatlantic crossings, the Swedish Nightingale asked her ship’s captain to wake her before dawn, without specifying a reason for her request. At the appointed hour, she stood with him at the ship’s railing as the sun rose over the waters and sang “I Know My Redeemer Liveth.”

Behind the poetry and the drama of such stories, Handel’s *Messiah* continues to exert a very real influence upon modern composers. Take, for example, Leonard Bernstein’s *Mass*. Composed in 1971, it brings together music, dance, and diverse religious and secular traditions in a way that owes much to Handel’s and Jennens’ highly unconventional libretto,

which defied contemporary expectations for the text of an oratorio.

And Bernstein is not the only one. Could Benjamin Britten have found the form or the audience for his profound *War Requiem* without the ubiquity of Handel’s *Messiah*? In general, the continued fascination of the oratorio form for modern composers owes much to *Messiah*’s evergreen popularity. Andrew Lloyd Webber — like Handel, a master of theatrical craft in music — wrote a requiem mass as his only full-scale classical work. Paul McCartney, too, ventured into oratorio with his only classical work, “The Liverpool Oratorio” — an eight-movement opus that traces the life of a character named Shanty, based loosely on McCartney himself. These works could hardly vary more widely in their style or substance. Yet without the continuing popularity of Handel’s groundbreaking oratorio *Messiah*, they would probably not exist.

One more small point: why throughout this note do I refer to the oratorio as *Messiah*? Is the title not *The Messiah*?

Scholars agree that the original designation was simply *Messiah*, and this title is considered historically accurate. But over the 270 years or so that it has been performed, many published versions of the score — including the one in my own music library — are marked *The Messiah* on the title page. Then again, in conversation and in print, “Handel’s *Messiah*” is a common reference. Take your pick; all of these usages are acceptable, and none will ever be mistaken for any other work.

*Michael Clive is a cultural reporter and critic who lives in the Litchfield hills of Connecticut.*



# TEXTS

## PART I

### Sinfonia

#### Recitative (*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, 1-3*)

#### Aria (*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, 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, 5*)

#### Recitative (*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, 6-7*)

#### Aria (*Bass*)

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*)

#### Chorus

And he shall purify the Sons of Levi, that they may offer unto the Lord an Offering in Righteousness.

(*Malachi 3, 3*)

#### Recitative (*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*)

#### Aria (*Alto*) and 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, 9; Isaiah 60. 1*)

#### Recitative (*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*)

#### Aria (*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*)

#### 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, 6*)

#### Pifa (*Pastoral Symphony*)

#### Recitative (*Soprano*)

There were Shepherds abiding in the Field, keeping Watch over their Flock by Night.

(*Luke 2, 8*)

#### Recitative (*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*)

#### 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, 10-11*)



**Recitative (Soprano)**

And suddenly there was with the Angel a Multitude of the heav'nly Host, praising God, and saying...

*(Luke 2, 13)*

**Chorus**

Glory to God in the Highest, and Peace on Earth, Good Will towards Men.

*(Luke 2, 14)*

**Aria (Soprano)**

Rejoice greatly, O Daughter of Zion, 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)*

**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.

*(Zechariah 35, 5-6)*

**Aria (Alto and 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. Come unto Him all ye that labour, come unto Him all ye 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.

*(Isaiah 40, 11; Matthew 11, 28-29)*

**Chorus**

His Yoke is easy, His Burthen is light.

*(Matthew 11, 30)*

**PART II**

**Chorus**

Behold the Lamb of God, that taketh away the Sin of the World.

*(John 1, 29)*

**Aria (Alto)**

He was despised and rejected of Men, a Man of Sorrows, and acquainted with Grief.

*(Isaiah 53, 3)*

**Chorus**

Surely he hath borne our Grievs 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)*

**Chorus**

And with His Stripes we are healed.

*(Isaiah 53, 5)*

**Chorus**

All we, like Sheep, have gone astray, and we have turn'd ev'ry one to his own Way, and the Lord hath laid on Him the Iniquity of us all.

*(Isaiah 53, 6)*

**Recitative (Tenor)**

All they that see Him laugh Him to scorn; they shoot out their Lips, and shake their Heads, saying...

*(Psalm 22, 7)*

**Chorus**

He trusted in God, that He would deliver Him; let Him deliver Him, if He delight in Him.

*(Psalm 22, 8)*

**Recitative (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, 21)*

**Aria (Tenor)**

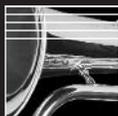
Behold, and see, if there be any Sorrow like unto His Sorrow!

*(Lamentations 1, 12)*

**Recitative (Soprano)**

He was cut off out of the Land of the Living: For the Transgression of thy People was He stricken.

*(Isaiah 53, 8)*



TEXTS *(continued)*

**Aria (Soprano)**

But thou didst not leave His soul in Hell, nor didst Thou suffer Thy Holy One to see Corruption.

*(Psalm 16, 10)*

**Chorus**

The Lord gave the Word, great was the Company of the Preachers.

*(Psalm 68:11)*

**Aria (Soprano)**

How beautiful are the Feet of them that preach the Gospel of Peace, and bring glad Tidings of good Things.

*(Romans 10:15; Isaiah 52:7)*

**Chorus**

Their Sound is gone out into all Lands,  
and their Words unto the ends of the World.

*(Romans 10:18; Psalm 19:4)*

**Aria (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.

*(Psalm 2, 1-2)*

**Chorus**

Let us break their Bonds asunder, and cast away their Yokes from us.

*(Psalm 2, 3)*

**Recitative (Tenor)**

He that dwelleth in Heaven shall laugh them to scorn; the Lord shall have them in Derision.

*(Psalm 2, 4)*

**Aria (Tenor)**

Thou shalt break them with a Rod of Iron; thou shalt dash them in pieces like a Potter's Vessel.

*(Psalm 2, 9)*

**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)*

**PART III**

**Aria (Soprano)**

I know that my Redeemer liveth, and that He shall stand at the latter Day upon the Earth: and tho' Worms destroy his Body, yet in my Flesh shall I see God. For now is Christ risen from the Dead, the First-Fruits of them that sleep.

*(Job 19, 25-26; 1 Corinthians 15, 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, 21-2)*

**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, 51-2)*

**Aria (Bass)**

The Trumpet shall sound, and the Dead shall be rais'd incorruptible, and We shall be chang'd. For this corruptible must put on Incorruption, and this Mortal must put on Immortality.

*(1 Corinthians, 15, 52-4)*

**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.

*(Revelation 5, 12-14)*



## ABOUT THE GUEST ARTISTS

### DAVID LOCKINGTON CONDUCTOR



Over the past 25 years, David Lockington has developed an impressive conducting career in the United States. A native of Great Britain, he has served as the music director

of the Grand Rapids Symphony Orchestra since January 1999 and was appointed music director of the Modesto Symphony in May 2007.

Since his arrival to the United States in 1978, Lockington has held numerous positions with American orchestras, including serving as assistant conductor with the Denver Symphony Orchestra and Opera Colorado and assistant and associate conductor of the Baltimore Symphony Orchestra. In May 1993 he accepted the position of music director of the Ohio Chamber Orchestra, assumed the title of music director of the New Mexico Symphony Orchestra in September 1995 and was music director of the Long Island Philharmonic for the 96/97 through 99/2000 seasons.

Lockington's guest conducting engagements include appearances with the St. Louis, Houston, Detroit, Seattle, Toronto, Vancouver, Colorado, Oregon and Phoenix symphonies; the Buffalo, Rochester and Louisiana philharmonics; and the Orchestra of St. Luke's at Carnegie Hall. Internationally, he has conducted the China Broadcasting Symphony Orchestra in Beijing and Taiwan, led the English Chamber Orchestra on a tour in Asia and appeared with the Orquesta Sinfonica del Principado de Asturias in Spain and the Northern Sinfonia in Great Britain.

Recent and upcoming guest conducting engagements include first appear-

ances with the New Jersey, Edmonton, Syracuse and Alabama symphonies as well as return engagements with the Indianapolis, Vancouver, Utah, Nashville, San Diego, Columbus and Kansas City symphonies, Louisville Orchestra, National Arts Centre Orchestra in Ottawa and the Calgary Philharmonic.

### CARRIE HENNESSEY SOPRANO



Known for her ability to bring great musical and theatrical depth to her performances, lyric soprano Carrie Hennessey is a powerful, talented artist.

She's been described as being "as gripping an actress as she is a singer" with "vivid stage presence." In recent years, she's been delighting Northern California audiences on stages in Sacramento, Mendocino, Berkeley and several other neighboring communities.

Hennessey will appear in 2010-11 as soprano soloist with Grand Rapids Symphony in Carl Orff's *Carmina Burana*, and with the Oakland East Bay Symphony in the Brahms *Requiem*. Upcoming operatic engagements include Papagena in *Die Zauberflöte* and Cora in the West Coast premiere of Stephen Paulus' *The Postman Always Rings Twice*, both with Sacramento Opera.

With West Bay Opera as Mimi (*La Bohème*), she was said to be "possessed of a full, powerful lyric soprano, which delivers Puccini's arias and duets richly. Hennessey also made appearances with the Modesto Symphony Orchestra as soprano soloist in Mahler's Symphony No. 4, Townsend Opera Players as Hanna (*The Merry Widow*), with Sacramento Opera as Giannetta (*L'Elisir d'Amore*) and as soprano soloist in Stravinsky's ballet

*Pulcinella* at the Mendocino Music Festival.

### KIRSTEN SOLLEK MEZZO SOPRANO



Originally from Seattle, Wash. but now based in New York, Kirsten Sollek made her Carnegie Hall debut in 2004 with André Thomas and the New York City

Chamber Orchestra in Haydn's *Lord Nelson Mass*. During the summer of 2010, she made her return to the opera stage in the role of Bradamante in Handel's *Alcina* with the Teatro Municipal de Santiago in Chile.

Sollek is also a regular performer of new music and has collaborated with Carnegie Hall's Ensemble ACJW for a performance of John Adams' *Grand Pianola Music* at Zankel Hall with Jeffrey Milarsky conducting. She works regularly with composer John Zorn and has extensively toured his new vocal work *Shir Hashirim*, scored for five female voices and narrators Laurie Anderson and Lou Reed (to be performed at City Opera's new concert series in March of 2011). She is a founding member of the contemporary chamber ensemble Alarm Will Sound, with whom she has recorded a CD of music by Steve Reich and a live concert DVD featuring Reich's music as well. She is also a member of Open Gate, who made their debut at Weill Hall at Carnegie in 2007 with chamber music by Gregory Mertl. She has premiered works by John Zorn, Tania León and Augusta Read Thomas.

Career highlights include three Haydn "Masses" performed and recorded with Jane Glover and Trinity Wall Street for Naxos, several Bach performances with

## ABOUT THE GUEST ARTISTS *(continued)*

Andrew Parrott and the New York Collegium, an all-Bach program with Helmuth Rilling and the Chamber Orchestra of Philadelphia, Duruflé's *Requiem* with John Scott at St. Thomas Fifth Avenue, Handel's *Messiah* with Bach Collegium Japan, Minnesota Orchestra and the Dallas Bach Society. This 2010-11 season, she will reprise her role as soloist in Handel's *Messiah* with the Dallas Bach Society.

Sollek has been heard as a soloist with conductors Jane Glover, Andrew Parrott, Ton Koopman, Masaaki Suzuki, Christopher Warren-Green, Bruno Weil, John Scott, Eric Milnes, and Jeannette Sorrell in ensembles such as Bach Collegium Japan, Tafelmusik, New York Collegium, Minnesota Orchestra, Concerto Palatino, Trinity Consort, Dallas Bach Society, Orchestra of St. Luke's, Concert Royal, Rebel, Clarion Music Society, Apollo's Fire, Folger Consort, Brooklyn Philharmonic and the Spiritus Collective.

### ALAN BENNETT TENOR



Lyric tenor Alan Bennett has emerged as one of the finest oratorio singers in the U.S., noted for his performances of Bach, Handel, and Mozart. He has performed extensively

throughout the U.S., Canada, Europe and South America, singing at prominent festivals as well as in recitals, concerts and operas. His performances have received critical acclaim, notably for his interpretations of the Evangelist in the *Passions* by Bach.

Bennett has performed with major symphony orchestras throughout North America including the Cleveland Orchestra, Seattle Symphony Orchestra,

Kansas City Symphony and the Philharmonia Baroque Orchestra. He has performed with the Atlanta Symphony Orchestra, Omaha Symphony, Colorado Symphony, Calgary Philharmonic, Saint Paul Chamber Orchestra, Los Angeles Chamber Orchestra and Indianapolis Chamber Orchestra as well as with period instrument ensembles including the Handel and Haydn Society, Tafelmusik and Les Violons du Roy.

Bennett is also a frequent guest at music festivals. He has developed a long-standing relationship with the Carmel Bach Festival, where he performs each summer. He has appeared at the Tanglewood Festival, the Oregon Bach Festival, the Bethlehem Bach Festival, the Baldwin-Wallace Bach Festival, Bay Chamber Festival, Plymouth Music Festival, Le Rendez-vous Musicale de Laterriere in Quebec and the Grand Tetons Music Festival. He has worked under some of the world's most prominent Baroque music conductors including Christopher Hogwood, Bruno Weil, Helmuth Rilling, Nicholas McGegan, Bernard Labadie and the late Robert Shaw.

### MICHAEL DEAN BARITONE



Michael Dean is in demand worldwide in both concert and operatic repertoire, appearing with many of the leading opera houses and orchestras of the U.S. and Europe. *The*

*New York Times* lauded his "strong appealing bass-baritone," while the *San Jose Mercury News* considered him "the stand-out, his voice a penetrating wake-up call."

He has made frequent appearances at

New York City Opera, where he has performed the title role in *The Marriage of Figaro*, Leporello in *Don Giovanni*, George in *Of Mice and Men*, and Papageno in *The Magic Flute*. Recent appearances have also included Jason McFarlane in the *Live from Lincoln Center* broadcast of *Lizzie Borden*; the title role in *Don Giovanni*; Silva in *Ernani* at the Landestheater in Linz, Austria; *Figaro* in Antwerp, Belgium; *Of Mice and Men* at Arizona Opera and Colline in *La Bohème* in Strasbourg and Berlin.

Highlights of Dean's 2010-11 season include appearances with the Calgary Philharmonic and Louisiana Philharmonic, all in Handel's *Messiah*, as well as *Missa Solemnis* with Richmond Symphony.

Dean's other highlights include his debut with the New York Philharmonic in the world premiere of Aaron Kernis' *Garden Of Light*, conducted by Kurt Masur, returning the following year for *Street Scene*, conducted by Leonard Slatkin, Handel's *Alexander's Feast* with Choral Arts Society of Washington at the Kennedy Center, Beethoven's Symphony No. 9 with Omaha Symphony, Mozart's *Requiem* with Oregon Symphony, Amarillo Symphony, and the Buffalo Philharmonic, and Rossini's *Stabat Mater* with Sacramento Choral Society. He also sang Bach's *St. Matthew Passion* and Haydn's *Creation* at the Kennedy Center in Washington D.C. Previously he appeared with Handel's *Messiah* at Carnegie Hall; Bach's *Magnificat* with the Toronto Symphony; *Carmen* with the Buffalo Philharmonic, and an evening of Bach Cantatas at Disney Hall with Helmut Rilling conducting the Los Angeles Chamber Orchestra.



**JOHN ALEXANDER**  
ARTISTIC DIRECTOR,  
PACIFIC CHORALE



Artistic Director of Pacific Chorale since 1972, John Alexander is one of America's most respected choral conductors. His inspired leadership both on the podium and as an

advocate for the advancement of the choral art has garnered national and international admiration and acclaim.

Alexander's long and distinguished career has encompassed conducting hundreds of choral and orchestral performances nationally and in 27 countries around the globe. He has conducted his singers with orchestras throughout Europe, Asia, the former Soviet Union and South America and, closer to home, with Pacific Symphony, Pasadena Symphony, Musica Angelica and the Los Angeles Chamber Orchestra.

Equally versatile whether on the podium or behind the scenes, Alexander has prepared choruses for many of the world's most outstanding orchestral conductors, including Carl St.Clair, Zubin Mehta, Pierre Boulez, Seiji Ozawa, Michael Tilson Thomas, Leonard Slatkin, Esa-Pekka Salonen, Gustavo Dudamel, Lukas Foss, Max Rudolf, Gerard Schwarz, Marin Alsop, John Mauceri, John Williams, and Keith Lockhart. A proponent of contemporary American music, Alexander is noted for the strong representation of American works and composers in his programming. He has conducted many premieres of works by composers such as Jake Heggie, Morten Lauridsen, Eric Whitacre, Frank Ticheli, and James Hopkins.

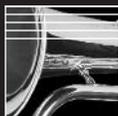
Alexander is nationally recognized for his leadership in the musical and organi-

zational development of the performing arts. He is a board member and former president of Chorus America, the service organization for choruses in North America. Alexander also has served on artistic review panels for national, statewide and local arts organizations, including the National Endowment for the Arts, the California Arts Council, and the Los Angeles County Arts Commission.

Alexander retired in spring 2006 from his position as director of choral studies at California State University, Fullerton, having been awarded the honor of professor emeritus. From 1970 to 1996, he held the position of director of choral studies at California State University, Northridge. Alexander continues his involvement in the pre-professional training of choral conductors. He is in demand as a teacher, clinician, and adjudicator in festivals, seminars and workshops across the United States. In 2003, Chorus America honored him with the establishment of the "John Alexander Conducting Faculty Chair" for their national conducting workshops.

Alexander is a composer of many works and serves as the editor of the John Alexander Choral Series with Hinshaw Music. His numerous tributes and awards include: The "Distinguished Faculty Member" Award from California State University, Fullerton (2006); the "Helena Modjeska Cultural Legacy Award" (2003), presented in honor of his lifetime achievement as an artistic visionary in the development of the arts in Orange County; the "Outstanding Individual Artist" Award (2000) from Arts Orange County; the "Gershwin Award" (1990), presented by the county of Los Angeles in recognition of his cultural leadership in that city; and the "Outstanding Professor" Award (1976) from California State University, Northridge. In June 2008, Alexander

received the "Michael Korn Founders Award for Development of the Professional Choral Art" from Chorus America.



## PACIFIC CHORALE

Founded in 1968, Pacific Chorale is internationally recognized for exceptional artistic expression, stimulating American-focused programming, and influential education programs. Pacific Chorale presents a substantial performance season of its own at the Orange County Performing Arts Center and is sought regularly to perform with the nation's leading symphonies. Under the inspired guidance of Artistic Director John Alexander, Pacific Chorale has infused an Old World art form with California's hallmark innovation and cultural independence.

Pacific Chorale is comprised of 140 professional and volunteer singers. In addition to its long-standing partnership with Pacific Symphony, the Chorale has performed with the Los Angeles Philharmonic in Disney Hall on numerous occasions. Other noted collaborations include the Hollywood Bowl Orchestra, the Boston Symphony, the National Symphony, and the Long Beach, Pasadena, Riverside and San



Diego symphonies. John Alexander and the Chorale have toured extensively in Europe, South America and Asia, performing in London, Paris, Belgium, Germany, Estonia, Russia, Spain, Brazil, Argentina, Shanghai, Guangzhou, Beijing and Hong Kong, and collaborating with the London Symphony, L'Orchestre Lamoureux of Paris, the National Orchestra of Belgium, the China National Symphony, the Hong Kong Sinfonietta, the Estonian National Symphony, and the Orquesta Sinfonica Nacional of Argentina.

Pacific Chorale, the seventh largest-budgeted chorus in the United States, has received numerous awards, including

Chorus America's prestigious "Margaret Hillis Achievement Award for Choral Excellence" and the first national "Educational Outreach Award." In 2005, Pacific Chorale received the ASCAP Chorus America Alice Parker Award for adventurous programming.

The Chorale's outstanding performances can be heard on seven CDs, including *Nocturne*, a collection of American a cappella works conducted by John Alexander; *Songs of Eternity* by James F. Hopkins and *Voices* by Stephen Paulus, conducted by John Alexander and featuring Pacific Symphony; Pacific Symphony's *Fire, Water, Paper: A Vietnam Oratorio* by Elliot Goldenthal, and *An American Requiem* by Richard Danielpour (both recordings conducted by Carl St. Clair); and a holiday recording, *Christmas Time Is Here*, released on the Gothic Records label. Pacific Chorale's most recent recording, *Pacific Chorale Live: Rachmaninov Vespers*, was released in November 2010.

## Pacific Chorale

John Alexander, Artistic Director • Robert M. Istad, Assistant Conductor  
Kelly Ruggirello, President • Martin Hubbard, Chairman

### SOPRANO

Kellee King  
Barbara Kingsbury  
Susan Lew  
Susan Lindley  
Rita Major  
Sandy Martinez  
Hannah McMeans  
Lenora Meister  
Linda Williams Pearce  
Dana Ramos  
Chikayo Rattee  
Zanaida Robles  
Katharin Rundus  
Sarah Thompson  
Roberta Wall  
Lorraine Joy Welling

### ALTO

Nancy Beach  
Judith Bertolino  
I-Chin Feinblatt  
Tiffany Fernandez  
Maya Guerrero  
Laura Harrison  
Anne Henley  
Jeanette Moon  
Michele M. Mulidor  
Pat Newton  
Kathleen Preston  
Lorraine Reed  
Karen Rose  
Joan Severa  
Jane Shim

### TENOR

John S. St. Marie, *Roger W. Johnson Memorial Chair*  
Carl Porter, *Singers Memorial Chair*  
Michael Ben-Yehuda  
David Bunker  
Jack Burke  
Craig Davis  
David Evered  
David Exline  
Jason Francisco  
Steven M. Hoffman  
Craig S. Kistler  
Chris Lindley  
Jeff Morris  
Gregorio Taniguchi  
Faulkner White

### BASS

George Reiss, *Singers Memorial Chair*  
Aram Barsamian  
Mac Bright  
Carver Cossey  
Michael Gallup  
Tom Henley  
Gordon La Cross  
Ricardo McKillips  
Philip Luther Nash  
Carl Pike  
Thomas Ringland  
Paul Sobosky  
David Stankey  
Steve Webb  
Scott Ziemann