



Messiah

Dec. 2, 2023 | 7:30 PM - Dec. 3,
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Program

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of the performance to minimize distraction for those around
you.*

HANDEL'S MESSIAH

December 2, 2023 | 7:30 PM

December 3, 2023 | 3:00 PM

First Presbyterian Church, Chattanooga

ISMAEL SANDOVAL | *conductor*

EVA MARTINEZ | *soprano*

HANNAH SHEA | *mezzo-soprano*

KAMERON LOPREORE | *tenor*

ANDREW GILSTRAP | *bass*

CSO CHORUS | *Darrin Hassevoort, director*

CHORAL ARTS OF CHATTANOOGA | *Darrin Hassevoort,
director*

FIRST PRESBYTERIAN CHOIR | *Darrin Hassevoort, director*

Video/audio recording of this concert is prohibited.

The duration of this performance is about 90 minutes.
There will be a 15-minute intermission.



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**George
Frideric Handel**
(1685 -1759)

Selections from *Messiah*

Part I (35")

Sinfony

Comfort Ye, My People

Ev'ry Valley Shall be Exalted

And the Glory of the Lord

Thus saith the Lord of Hosts

But Who May Abide the Day of His Coming?

Behold, a virgin shall conceive

O Thou That Tellest Good Tidings to Zion

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 in the highest

Rejoice greatly O daughter of Zion

Part II (14")

Behold the Lamb of God

Surely, He hath borne our griefs

How beautiful are the feet

He that dwelleth in heaven

Thou shalt break them

Hallelujah

- INTERMISSION (15") -

Part III (24")

I know that my Redeemer liveth

Since by man came death

Behold, I tell you a mystery

The trumpet shall sound

Worthy is the Lamb

Amen

This performance is funded in part by:





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ARTS Build

This project is being supported, in whole or in part, by a federal award number SLFRP5534 awarded to the State of Tennessee by the U.S. Department of Treasury.

Artist Biographies



Ismael Sandoval

conductor

Ismael Sandoval is a Mexican-American conductor based in Chattanooga, TN. As a conductor, Ismael has directed several ensembles across the East Coast, all invested in the pursuit of bringing people together in the beauty and power of music. Ismael is currently the assistant conductor of the Chattanooga Symphony & Opera (CSO), the conductor of the CSO Youth Symphony, and music director at First Christian Church of Chattanooga.

Ismael is a collaborator and a bridge-builder between various organizations and his efforts span many disciplines and genres. In his efforts to give back to his community and promote the profound impact that music can have on people, Ismael frequently brings music to life in unorthodox performance venues such as homeless shelters, assisted living facilities, hospitals, parks, and anywhere else where music might be needed.

Ismael was the first Artistic Director/Conductor of the Women's Chorus, an ensemble in Boston that connects women experiencing poverty and homelessness with the healing power of music. In addition to his work with the Women's Chorus, he also served as the assistant conductor for both the Boston Philharmonic Orchestra and Eureka Ensemble. Ismael was



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also the conducting fellow with the Allentown Symphony Orchestra with Diane Wittry for the '17-'18 season. In 2017, Ismael won the College Orchestra Directors Association National Conference Conducting Competition and Workshop.

As a champion of new music, Ismael frequently premieres works by composers from all around the country in several different styles and genres. Ismael also believes in expanding the traditional canon of repertoire to include more representation from diverse composers of all walks of life and has programmed unique concerts that tastefully balance pieces from the classical canon with these new and exciting works.

Ismael is quite passionate about opera and has served as music director for several productions with various companies in Boston. Ismael's work as an arranger and orchestrator were showcased in the 2019 season with a highly acclaimed arrangement and interpretation of Bellini's *La Sonnambula* (Promenade Opera Project). Ismael also ventured into the digital music-making medium during the COVID-19 lockdown by music directing an online performance of Beethoven's *Fidelio* (Promenade Opera Project), as well as producing several virtual choir projects.

Ismael has had recent engagements with Corsara Artists (Menotti's *The Medium*), Commonwealth Lyric Theater Opera (Bizet's *Carmen*), the Boston Philharmonic, Eureka Ensemble, MassOpera (Strauss' *Die Fledermaus*), the Gwinnett Symphony Orchestra (Lawrenceville, GA), the Saratoga Orchestra of Whidbey Island (Langley, WA), the Medomak Festival Orchestra (Washington, ME), the College Orchestra Directors Association National Conference Orchestra, the Florida Keys Community Concert Band, the Berklee & Boston Conservatory Recording Orchestra, and the Boston Conservatory Composers' Recital Series.

Ismael received his Masters of Music degree in Orchestral Conducting from the Boston Conservatory at Berklee, under the tutelage of Bruce Hangen, and received his B.M. in Music Education and B.M. in Composition from the University of Florida.



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Darrin Hassevoort

Director | CSO Chorus, Choral Arts of Chattanooga, First
Presbyterian Choir

Darrin James Hassevoort has been hailed as “a singer with a superb tenor voice” by the Shakespeare Bulletin. The Chattanooga Times Free Press recently claimed, “Hassevoort boasts a bright, clear tenor voice.” He made his operatic debut in the role of Borsa from Verdi’s *Rigoletto*, and has performed operatic roles in *Madama Butterfly*, *The Barber of Seville*, *Lucia di Lammermoor*, *Faust*, *La Boheme*, *Turandot*, *Amahl And The Night Visitors*, and *A Hand of Bridge*. He was also a featured soloist in the Chattanooga Symphony’s Pops concerts entitled, *It’s a Wonderful Night* and *Play Ball* with Maestro Robert Bernhardt. Hassevoort has also worked with musicians such as Kenneth Kiesler, Joseph Flummerfelt, Donald Pippin, and David Brubeck.

Hassevoort has soloed with Choral Arts of Chattanooga and with the Atlanta Sacred Chorale. He has performed in many oratorio productions including Schubert’s Mass in G Major, Haydn’s *Lord Nelson Mass*, Haydn’s *Theresienne Messe*, Mozart’s *Requiem*, Bach’s Cantata #12, Bach’s *Christmas Oratorio*, Bach’s *Coffee Cantata*, Dubois’ *The Seven Last Words of Christ*, Handel’s *Messiah*, Haydn’s *Creation*, Puccini’s *Messa di Gloria*, Beethoven’s Ninth Symphony, and Nelson/Ferrell’s modern oratorio *Saviour*. Hassevoort has conducted opera performances of Offenbach’s *L’ile de Tulipatan*, Gilbert and Sullivan’s *The Mikado*, H.M.S. Pinafore, and *Patience*, Schuman’s *The Mighty Casey*, and Mozart’s *Così fan tutte*. He served as Assistant Conductor for the Chattanooga Symphony & Opera’s staging rehearsals, and he has also conducted productions of Handel’s *Messiah* and *the Harvest Hymn Festival* for the CSO. In addition, Hassevoort has conducted musical theatre productions of *The BoyFriend*, *Working*, *Cinderella*, *Musical of Musicals: The Musical*, *Once Upon A Mattress*, *The Secret Garden*, *Little Women*, and two musical revues.



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He currently serves as the Chorus Master for the Chattanooga Symphony & Opera, the Artistic Director of Choral Arts of Chattanooga, and he serves as the Dean of Humanities and Fine Arts at Chattanooga State



Eva Martinez

soprano

Eva Rae Martinez is a Colombian-American soprano based in New York City. Having graduated from Manhattan School of Music in May of 2023, Eva had the opportunity to perform Poppea in "L'incoronazione di Poppea," Samuel Barber's "Knoxville: Summer of 1915, the Mozart and Fauré Requiems as soprano soloist, and scenes from "I puritani" (Elvira), "L'elisir d'amore" (Adina), and "Pelléas et Mélisande" (Mélisande) at MSM.

Eva spent this past summer as a vocal fellow at the Tanglewood Music Center led by Dawn Upshaw. There, she performed as the soprano soloist in Mahler's Fourth Symphony under the baton of Andris Nelsons, and as a featured soloist in recital and chamber ensemble. In addition to her fellowship at the TMC, she was also a vocal fellow at Houston Grand Opera's Young Artists' Vocal Academy in May of 2023. Eva performed as Juliette in scenes from Gounod's "Roméo et Juliette" at the Sewanee Summer Music Festival OperaFest and sang Susanna in "Le nozze di Figaro" at the Luke Houser Summer Opera Workshop in 2022.

Eva's most recent engagement was with the San-Antonio based Olmos Ensemble for a recital with pianist Warren Jones and clarinetist Ilya Shterenberg featuring works of Poulenc, Vaughn Williams, and Schubert.

Eva is a New England Region Encouragement Award Winner of the 2023 Metropolitan Opera Laffont Competition, a 2023 Richard F. Gold Career Grant Recipient, a 2023 Annapolis Opera Vocal Competition Finalist, finalist of the National YoungArts Competition in Miami, Florida, a Presidential Scholar in the Arts Semifinalist, and a recipient of the Bruce Montgomery Foundation for the Arts Springboard Grant. Eva looks forward to pursuing her Master's degree in Opera at the Yale School of Music in Fall 2023.



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Hannah Shea

mezzo-soprano

Hailing from Harrisburg, PA mezzo-soprano Hannah Shea recently finished a two-year residency as Cafritz Young Artist with the Washington National Opera (WNO). While at the Kennedy Center she was a featured soloist on the 44th Annual Kennedy Center Honors broadcast to honor bass-baritone Justino Díaz, sang the Dritte Magd in Strauss' *Elektra*, Mercédès in *Carmen*, and covered Dorabella in Mozart's *Così fan tutte*. She returns to WNO this season to cover Jess in the world premier of Jeanine Tesori's *Grounded*. Ms. Shea will also appear with the Buffalo Philharmonic Orchestra this spring to sing the Alto Solo in Beethoven's Symphony No. 9. Other recent highlights include appearances with Annapolis Opera as Marcellina in Mozart's *Le nozze di Figaro*, the National Symphony Orchestra as the alto soloist in Mozart's *Requiem*, and the Chattanooga Symphony & Opera as the alto soloist in Handel's *Messiah*. This summer Ms. Shea was a Renée Fleming Artist at the Aspen Music Festival, singing Edith Thibault in Lopez' *Bel Canto* and the Alto Solo in Bach's *Magnificat*.

Ms. Shea was recently named a National Semi-Finalist in the Metropolitan Opera Laffont Competition, after winning the Arizona District and Rocky Mountain Region. She was also the first prize winner of the 2022 Annapolis Opera Competition and has been a finalist in other prestigious competitions such as Houston Grand Opera's Eleanor McCollum Competition.

Previously, Ms. Shea has performed La tasse Chinoise in Ravel's *L'enfant et les sortilèges*, Nelda in Kamala Sankaram's *Taking Up Serpents*, Third Lady in *Die Zauberflöte*, Street Singer Soloist in Bernstein's *Mass*, and Fidalma in Cimarosa's *Il matrimonio segreto*. She is a graduate of Rice University's Shepherd School of Music (MM) and Carnegie Mellon University (BFA).



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Kameron Lopreore

tenor

Tenor Kameron Lopreore is thrilled to be returning to The Atlanta Opera as a Glynn Studio artist. This season with Atlanta Opera, he looks forward to performing the roles of Bill Watson and Lloyd the Bartender in Moravec's *The Shining*, the Tenor Soloist in Shapiro's *Frankenstein: The Movie Score*, Mattea Borsa in Verdi's *Rigoletto*, and Lysander in Britten's *A Midsummer Night's Dream*. Recently, he enjoyed the Santa Fe Opera's prestigious young artist program. Additionally, he sang Tamino in *The Magic Flute* and Panatellas in the world premiere of *Songbird* at the Glimmerglass Festival. He performed the roles of Le Remendado in Bizet's *Carmen* and Nemorino in Donizetti's *L'elisir d'amore* with Pensacola Opera. In November of 2019, and he travelled with The Glimmerglass Festival to perform the role of the Marquis in the culmination of Corigliano's *The Ghosts of Versailles* at the Château de Versailles in France. He is a prominently featured artist with the Louisiana Philharmonic Orchestra where he regularly performs major works such as Handel's *Messiah*, Bach's *Christmas and Easter Oratorios*, and Rossini's *Stabat Mater*. He has enjoyed a two year resident artist position with Shreveport Opera where he performed roles such as Tamino in Mozart's *The Magic Flute*, Ferrando in Mozart's *Così fan tutte*, and Motel the tailor in *Fiddler on the Roof*. He holds both Bachelor's and Master's degrees in voice from Loyola University New Orleans and he is the recipient of the first Italian American Scholarship Award as well as two Metropolitan Opera National Council district winner awards. In the summer of 2017, he performed in Chautauqua Opera's studio artist program. Some more of his recent roles include E.T.A. Hoffman in Offenbach's *The Tales of Hoffman*, Roméo in Gounod's *Roméo et Juliette*, Rinuccio in Puccini's *Gianni Schicchi* and Candide in Bernstein's *Candide*.



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Andrew Gilstrap

bass

Atlanta local Andrew Gilstrap is quickly rising to be one of the premiere bass-baritones of his generation, known for his dramatic interpretations and musical sophistication. He is an alumnus of the respective studios/apprentice programs of the Bayerische Staatsoper, Des Moines Metro Opera, Minnesota Opera, and Wolf Trap Opera. Career highlights include the roles of Leporello in Don Giovanni with Wolf Trap Opera, Antonio in Le nozze di Figaro and Il padre di Nencio in L'infedeltà delusa with the Bayerische Staatsoper, Basilio in Il barbiere di Siviglia and Immigration Officer in Flight with Minnesota Opera, and Sourin in Pique Dame with Des Moines Metro Opera. This year, he performed the roles of Horace Derwent in The Shining and Masetto in Don Giovanni with The Atlanta Opera. He will make multiple concert debuts this season, namely in Frankenstein with The Atlanta Opera, Messiah with the Chattanooga Symphony and Opera, and Brahms' Ein deutsches Requiem with the Georgia Tech Symphony Orchestra. He will also appear in Atlanta Opera's production of A Midsummer Night's Dream this season in the role of Starveling. Gilstrap holds degrees from the University of Houston's Moores School of Music, where he studied with Timothy Jones. He graduated with a Bachelor of Music in 2016 and a Master of Music in 2018. In his spare time, Gilstrap enjoys cooking and baking for his family and long walks with his Yorkie mix, Westley.

Text/Libretto

Part I

35 min.

Comfort Ye, My People

Comfort ye, comfort ye my people, saith your God.

Speak ye comfortably to Jerusalem, and cry unto her, that her



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*warfare is accomplished, that her iniquity is pardoned.
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.*

Ev'ry Valley Shall be Exalted

*Ev'ry valley shall be exalted, and ev'ry moutain and hill made
low; the crooked straight and the rough places plain.*

And the Glory of the Lord

*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.*

Thus saith the Lord of Hosts

*Thus saith the Lord, 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.*

*The Lord, whom ye seek, shall suddenly come to His temple,
even the messenger of the Covenant, whom you delight in;
behold, He shall come, saith the Lord of hosts.*

But Who May Abide the Day 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.*

Behold, a virgin shall conceive

*Behold, a virgin shall conceive and bear a son, and shall call
His name Emmanuel, God with us.*

O Thou That Tellest Good 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.*

For unto us a Child is born

*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.*

There were shepherds abiding in the field

*There were shepherds abiding in the field, keeping watch over
their flocks by night.*

And lo, the angel of the Lord came upon them

*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.*



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And the angel said unto them

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."

And suddenly there was with the angel

And suddenly there was with the angel, a multitude of the heavenly host, praising God, and saying:

Glory to God in the highest

"Glory to God in the highest, and peace on earth, good will towards men."

Rejoice greatly O daughter of Zion

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.

Part II

14 min.

Behold the Lamb of God

Behold the Lamb of God, that taketh away the sin of the world.

Surely, He hath borne our griefs

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.

How beautiful are the feet

How beautiful are the feet of them that preach the gospel of peace, and bring glad tidings of good things.

He that dwelleth in heaven

He that dwelleth in Heav'n shall laugh them to scorn; The Lord shall have them in derision.

Thou shalt break them

Thou shalt break them with a rod of iron; thou shalt dash them in pieces like a potter's vessel.

Hallelujah

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!

Part III

24 min.



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I know that my Redeemer liveth

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.

For now is Christ risen from the dead, the first fruits of them that sleep.

Since by man came death

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.

Behold, I tell you a mystery

Behold, I tell you a mystery; we shall not all sleep, but we shall all be changed in a moment, in the twinkling of an eye, at the last trumpet.

The trumpet shall sound

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.

Worthy is the Lamb

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

Amen

Program Notes

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George Frideric Handel

(b. February 23, 1685 (as Georg Friedrich Händel) in Halle, Saxony; d. April 14, 1759 in London)

George Frideric Handel was at heart a man of the theater, whether the opera stage or the “ecclesiastical theater” of the oratorio. He infused everything he wrote with drama. That’s one of the qualities that makes his music so memorable: His arias,



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vocal ensembles, and choruses, not to mention his concertos, sonatas, and sinfonias, contain emphatic turns of phrase that engrave themselves on the mind. In an age that valued adherence to Classical standards and, by extension, did not disdain a certain interchangeability of style, Handel exhibited brash independence of musical character. In his mature works, he rarely sounds like anybody else. "Handel understands effect better than any of us," wrote Mozart, one of his dedicated admirers. "When he chooses, he strikes like a thunderbolt." Other qualified listeners concurred. When asked to name the all-time greatest composer, Ludwig van Beethoven exclaimed, "Handel—to him I bow the knee." (Lying on his deathbed, Beethoven asked for a volume of Handel to console him in his extremity.)

Handel's oratorio *Messiah* dates from a crucial moment in his career. The work's success in turn proved crucial to the history of the oratorio as a genre. While Handel composed his first oratorios during his early years in Rome, he did not essay an oratorio in English until he composed *Esther* in 1718, by which time he had already achieved distinction as an opera composer. Italian opera would be his principal concern for thirty-six years, during which he rode both the waves of success and the troughs of indifference that seem always to have marked the topsy-turvy world of lyric theater. By the late 1730s, however, Handel had his fill with the high-stress management of opera productions, and the opera he wrote for the 1740-41 season—*Deidamia*—was his last.

Just then he received an invitation to produce a series of concerts in Dublin in 1741, and the idea of a change of scenery appealed to him. He traveled from London to Dublin in mid-November 1741 and remained until August 13, 1742. The high point of Handel's Dublin season was without a doubt the premiere of his new oratorio *Messiah*. He had composed it while still in London during the summer of 1741, over the course of about three weeks. His librettist, Charles Jennens, had been pressed into service to assemble a text for the new work. This he apparently did in the early summer of 1741, drawing creatively on Biblical passages from the Books of Isaiah, Haggai, Malachi, Matthew, Luke, Zechariah, John, Psalms, Lamentations, Hebrews, Romans, I Corinthians, and Revelation to create a loose story comprising historical narrative about the life of Jesus and reflections on his life by Christian believers. He organized his texts in three discrete sections, the first relating to the prophecy of Christ's coming and the circumstances of his birth, the second to the vicissitudes of his life on earth, and the third to the events surrounding the resurrection and the promise of redemption.



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With the libretto in hand, Handel leapt into action on August 22. He finished the draft of Part One on August 8, of Part Two on September 6, and of Part Three on September 12—and then he took another two days to polish details on the whole score.

This prodigious pace was not exceptional for Handel, and it is no more than Romantic fantasy to view it (as it once was routinely) as a fever of Divine inspiration peculiar to the composition of *Messiah*. At least some of Handel's fluency can be attributed to the fact that *Messiah* borrows liberally (albeit ingeniously) from his earlier vocal works. As further evidence of Handel's facility, the composer allowed himself about a week's rest after finishing *Messiah* before embarking on his next oratorio, *Samson*, which he wrote in the relatively leisurely span of five weeks.

Handel's Dublin season began auspiciously with performances of several earlier works—*L'Allegro*, *Acis and Galatea*, *Esther*, *Alexander's Feast*—that paved the way for the excitement attending the premiere of *Messiah*. An open rehearsal on April 9 was followed by two official performances, on April 13 and June 3. The first performance was given as a benefit, organized with the assistance of the Charitable Musical Society, "For Relief of the Prisoners in the several Gaols, and for the Support of Mercer's Hospital in St. Stephen's street, and of the Charitable Infirmary on the Inns Quay" (as *The Dublin Journal* announced it a couple of weeks in advance). After the open rehearsal *The Dublin News Letter* pronounced that the new oratorio "in the opinion of the best judges, far surpasses anything of that Nature, which has been performed in this or any other Kingdom." The *Journal* concurred that it "was allowed by the greatest Judges to be the finest Composition of Musick that ever was heard, and the sacred Words as properly adapted for the Occasion." It continued with a bit of advice for persons lucky enough to hold tickets for the official premiere, a matinee on April 13: "Many Ladies and Gentlemen who are well-wishers to the Noble and Grand Charity for which this Oratorio was composed, request it as a Favour, that the Ladies who honour this Performance with their Presence would be pleased to come without Hoops as it will greatly encrease the Charity, by making Room for more Company." To which it added in a follow-up article: "The Gentlemen are desired to come without their Swords', to increase audience accommodation yet further." *Messiah* was an immense success, and its reputation spread quickly to London, which had to wait nearly a year to hear it, and where some controversy erupted over whether sacred texts had a place in an "entertainment."



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The work gradually established itself as a classic. It was revived in London in 1745, again in 1749, and again in 1750—in this last year at both Covent Garden and as a benefit for the Foundling Hospital, which would make *Messiah* performances an Easter tradition. By the 1750s *Messiah* was becoming widely performed. For many of the early productions Handel revised his score, largely to fulfill the practical demands of differing soloists and instrumental ensembles, although partly (many argue) to reflect his changing conception of the piece. Surely no work in the standard repertory offers so vast a buffet of performing possibilities to choose from. From one version to the next, we find variations in which numbers are sung and in what order, which solo parts are assigned to which vocal soloist, even which competing versions of individual movements should be used. There are no easy answers, although performers should not discount that practical considerations are as important today as they were in Handel's time.

In the 1780s England began giving free rein to its penchant for musical gigantism by presenting *Messiah* with ever-increasing masses of performers: 513 in Westminster Abbey in 1784, 616 the next year, and so on until the forces reached 1,068 musicians in 1791, when an ecstatic Franz Joseph Haydn happened to be in attendance. That marked a temporary climax in *Messiah* interpretation for Londoners, but by that time the Handel mania had begun to radiate out from London to Birmingham, Sheffield, York, and Manchester, all homes to major choral societies. The piece was also becoming famous elsewhere. It was an Englishman—Michael Arne, son of the composer (and Handel contemporary) Thomas Augustine Arne—who introduced *Messiah* to Germany, leading a performance in Hamburg in 1772. Carl Philipp Emanuel Bach introduced it to Berlin audiences three years later, in a German translation, and in 1777 it reached Mannheim.

In other European countries, Handel remained a harder sell. The French viewed his music as simply not to their taste. Berlioz dismissed Handel as “a barrel of pork and beer,” and *Messiah* didn't get a French performance until 1873. The Italians seem to have lost track of Handel almost entirely once he completed his apprentice years in their country. America showed enthusiasm, as might be expected from a land still dominated by British cultural taste, and already in the 1770s and '80s *Messiah* had become a staple of concert life in Boston, New York, and Philadelphia, sometimes with the more modest American equivalent of the familiar massed forces of Britain.



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Back to England. The grand Handel festivals at Westminster Abbey dropped off after 1791 but started again in 1834, presenting Handel spectacles to a new generation of listeners and sparking the *Messiah* tradition. Armed with cheaply printed scores or librettos, audiences devoutly followed the performances of their favorite choral societies. The Crystal Palace in London became the site of choice for Handel displays in the second half of the nineteenth century. In 1883, Sir Michael Costa stood on the podium before an ocean of 500 players and 4,000 singers. Behind him was an audience of 87,769. Thomas Edison's phonograph had just been introduced, and somebody thought to record one of these mammoth Handel performances. The Edison cylinder made at the Crystal Palace on June 29, 1888, a similarly grandiose interpretation of the composer's *Israel in Egypt*, became not only the first recording of classical music ever made, but also the first on-location recording. It had to be on location, of course, since 4,500 performers could not quite have fit into a recording studio.

This account hardly begins to suggest the scope of what must be classical music's most beloved masterpiece. *Messiah* has captivated audiences since it was first heard, and it has been re-invented often since, made new to meet the exigencies of specific performers and evolving generations. Through all its changes it has remained pure, powerful, and moving: a classic.

James M. Keller

<https://www.sfsymphony.org/Data/Event-Data/Program-Notes/H/Handel-Messiah>

Musicians & Chorus Rosters

Tonight's Musicians

Violin 1

Joshua Holritz, Associate Concertmaster
Mark Reneau
Calvin Lewis
David Katz
Jasper Sewell

Violin 2

Sheri Peck, Principal
Rachael McFarlane
Nathan Banks



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Mary Benno

Viola

Metiney Suwanawongse, Principal
Casie Runkle
Katelyn Hoag
Emily Drexler

Cello

Eric Reed, Principal
Suzanne Sims
Spencer Brewer
Paul Vest

Double Bass

Taylor Brown, Principal
Dexter Bell

Oboe

Jessica Smithorn, Principal
Carey Shinbaum

Bassoon

Eric Anderson, Principal

Trumpet

Christian Pagnard, Principal
Michael Brown

Timpani

David Pedigo

Keyboard/Extra

Alan Nichols - continuo
Jason Duroy - organ

CSO Contract Musicians

Violin 1

Joshua Holritz, Associate Concertmaster
Nicholas Naegele, Assistant Concertmaster
Nathan Banks
Caroline Drexler
Jeanne Johnson
David Katz
Calvin Lewis
Mark Reneau
Jasper Sewell



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Violin 2

Sheri Peck, Principal Second Violin
Mary Benno
Emily Drexler
Nick Hoy
Rebecca James
Rachael McFarlane
Lee Smith
Jennifer Whittle

Viola

Metiney Suwanawongse, Principal
Katelyn Hoag
Cristina Micci-Barreca
Casie Runkle
Susan Saliny
Gabriel Schlaffer

Cello

Eric Reed, Principal
Spencer Brewer
Annie Camp
Micah Donar
Suzanne Sims
Paul Vest

Double Bass

Taylor Brown, Principal
Dexter Bell
Kaleb Collins
Jonathan McWilliams

Flute

Kristen Holritz, Principal
Lisa Meyerhofer (Leave of Absence)
Amelia Dicks, Principal Piccolo

Oboe

Jessica Smithorn, Principal
Teresa Spilko
Carey Shinbaum, English Horn

Clarinet

Robert West, Principal (Leave of Absence)
Emily Bowland
Joseph Miller, Bass Clarinet

Bassoon

Eric Anderson, Principal
Shelby Jones
G. Eddie McCrary, Contrabassoon



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Horn

Gordon James, Principal
Angela DeBoer
Matthew Meadows
Joseph Demko (Leave of Absence)
Mackenzie Newell

Trumpet

Christian Pagnard, Principal
Michael Brown

Trombone

Prentiss Hobbs, Principal
Kevin Dombrowski
Christopher Brown (Leave of Absence)
Evan Clifton

Tuba

Neil Konouchi, Principal

Timpani

Alex Wadner, Principal

Percussion

Matthew West, Principal
David Pedigo

Harp

Caroline Brown Hudson, Principal

Keyboard

Alan Nichols, Principal

CSO Chorus

Darrin Hassevoort, director

Soprano

Allen, Marianna
Berg, Nancy
Bogucki, Jessica
Collum, Nancy
Cooksey, Cassandra
Cooze, Corinne
Crow, Michaela
Fabiano, Nina
Fisher, Aimee
Giannotti, Morgan
Hall, Karen
Hightower, Melinda
Ivey, Ella
Keck, Kim



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Lee, Rosemary
Motter, Michelle
Neal, Betty Anne
Powell, Elizabeth
Proctor, Trish
Sauser, Anne
Smith, Julisa
Williams, Jeannie

Alto

Cooksey, Annette
Crawford, Susan
Curtis, Jamie
Davis, Kristen
Edmondson, June
Frampton, Bekah
Gonter, Ruth
Green, Joylene
Heckrotte, Rita
Horne, Melody
Kaib, Nancy
Levings, Rebecca
Lewis, Sandra
Morgan, Hallie
Newberg, Jamie
Piotter, Cecilia
Robertson, Lyn
Smith, Brianna
Smith, Jenni
Van Horn, Lena
Wright, Mary Wade
Zehnder, Judy

Tenor

Asmussen, Chris
Cox, Tabitha
Dominguez, Misael
Hammett, Tom
Hubbard, Gabriel
Hubbard, Larry
Perez, Daniel
Pontak, Duane
Sauser, Bob
Smith, Ivy
Wilson, Mary Lynn
Wiseman, Greg

Bass

Brown, Thomas
Cadwallader, Dale
Chimiak, Bill



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Darmody, Steve
Garner, Daniel
Hawkins, Stephen
Horne, Tom
McKenzie, Bob
Owen, Bruce
Perkins, Jason
Roza, Bob
Stone, John
Tayalor, George
Van Winkle, John
Walker, Dale
Wells, Alan

Choral Arts of Chattanooga

Darrin Hassevoort, director

Soprano

Patti Depriest

Alto

Tracy Craddock
Annelisa Ramsey
Sara Satterfield

Tenor

Thomas Adolph
Shawn Clark
Jackson Murray
Jacob Sweatt

Bass

Clair Roth

First Presbyterian Church Choir

Darrin Hassevoort, director

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Suzanne Bozzzone
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Tenor

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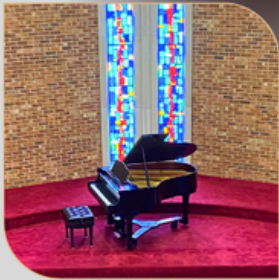


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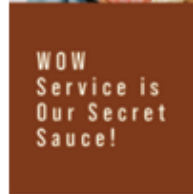
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