

## Handel's Messiah

12/6/24, 12/7/24, 12/8/24

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### Program

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First Horizon Foundation Extras Series  
**HANDEL'S MESSIAH**

December 6, 2024 | 7:30 PM

December 7, 2024 | 7:30 PM

December 8, 2024 | 3:00 PM

*First Presbyterian Church, Chattanooga*

Darrin Hassevoort | *conductor*

Eva Martinez | *soprano*

Hannah Shea | *mezzo-soprano*

Kameron Lopreore | *tenor*

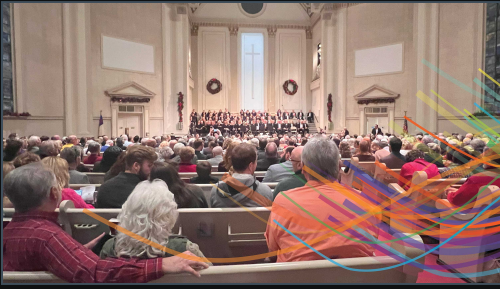
Andrew Gilstrap | *bass*

CSO Chorus | *Darrin Hassevoort, director*

Choral Arts of Chattanooga | *Darrin Hassevoort, director*

First Presbyterian Church Choir | *Darrin Hassevoort, director*

**Video/audio recording of this concert is strictly prohibited.**



## Handel's Messiah

12/6/24, 12/7/24, 12/8/24

### George Frideric Handel *Selections from Messiah, HWV 56* Part I

(1685 - 1759) *Allegro moderato*  
*Sinfonia*  
*Comfort Ye*  
*Ev'ry Valley Shall Be Exalted*  
*And the Glory of the Lord*  
*Thus Saith the Lord of Hosts*  
*But Who May Abide?*  
*Behold, a Virgin Shall Conceive*  
*O Thou That Tellest Good Tidings to Zion*  
*For Unto Us a Child Is Born*  
*There Were Shepherds Abiding*  
*And Lo, the Angel of the Lord*  
*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*

### INTERMISSION

(20")

### George Frideric Handel *Selections from Messiah, HWV 56* Part II

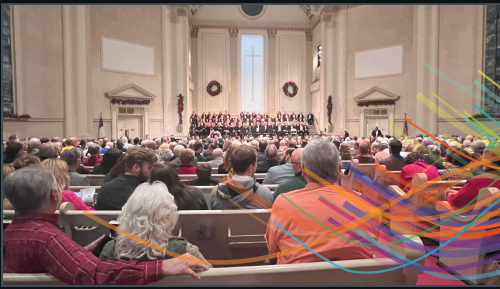
(1685 - 1759) *Behold the Lamb of God*  
*He Was Despised*  
*Surely He Hath Borne Our Grievs*  
*And with His Stripes We Are Healed*  
*All We Like Sheep Have Gone Astray*  
*He That Dwelleth in Heaven*  
*Thou Shalt Break Them*  
*Hallelujah*

### Part III

*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*

The CSO's 24-25 Extras Series is sponsored by the First Horizon Foundation.





## Handel's Messiah

12/6/24, 12/7/24, 12/8/24

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### Artist Biographies



**Darrin Hassevoort**

conductor

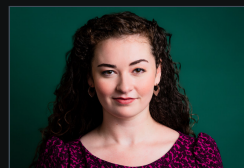
Darrin James Hassevoort has been hailed as “a singer with a superb tenor voice” by the Shakespeare Bulletin. The Chattanooga Times Free Press has claimed that Hassevoort “boasts a bright, clear tenor voice...” He made his operatic debut in the role of Borsa from Verdi’s *Rigoletto* and has performed operatic roles in *Madama Butterfly*, *The Barber of Seville*, *Lucia di Lammermoor*, *Faust*, *Amahl and the Night Visitors*, and *La Boheme*. Hassevoort has sung roles with companies such as the Bob Jones University Opera, The Classic Players of South Carolina, Chattanooga Symphony and Opera, The Chattanooga Theatre Centre, and Cartersville



## Handel's Messiah

12/6/24, 12/7/24, 12/8/24

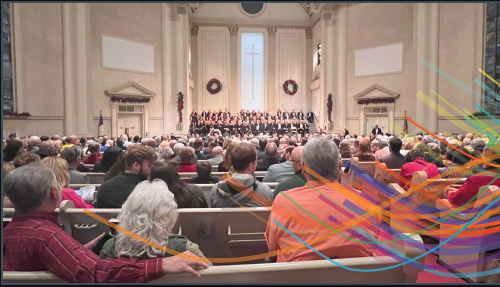
Opera. He was also a featured soloist in the Chattanooga Symphony's Christmas Pops concert entitled, *It's a Wonderful Night* with conductor Bob Bernhardt. He sang the tenor role in Beethoven's *Ninth Symphony* with conductor Kenneth Kiesler and Mozart's Requiem with conductor Joseph Flummerfelt at the Sewanee Summer Music Festival. He has also had the privilege of working with Maestro Donald Pippin of Radio City Music Hall, Harry Connick Jr., Tomer Zvulun (MET and Atlanta Opera director), Garnett Bruce (Chicago Lyric Opera, director), and Thomson Smillie (Louisville Opera). Hassevoort has also soloed with Choral Arts of Chattanooga and with the renowned 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*, Nelson/Ferrell's modern oratorio *Saviour*, and more. He currently serves as the Chorus Master for the Chattanooga Symphony and Opera, Artistic Director for Choral Arts of Chattanooga, and Director of Music and Worship at First Presbyterian Church of Chattanooga.



**Hannah Shea**

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

12/6/24, 12/7/24, 12/8/24

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).

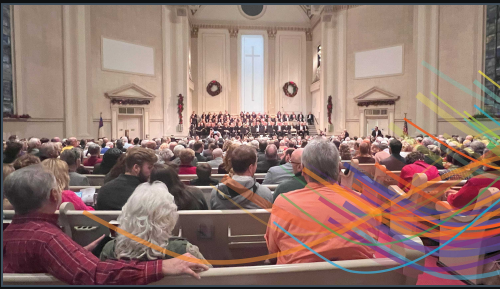


**Eva Martinez**

mezzo-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



## Handel's Messiah

12/6/24, 12/7/24, 12/8/24

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.



**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



## Handel's Messiah

12/6/24, 12/7/24, 12/8/24

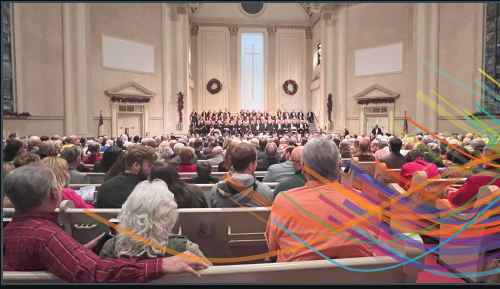
he performed roles such as Tamino in Mozart's *The Magic Flute*, Ferrando in Mozart's *Così fan tutte*, and Motel the tailor in *Fiddler on the Roof*. He holds both Bachelor's and Master's degrees in voice from Loyola University New Orleans and he is the recipient of the first Italian American Scholarship 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*.



**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



## Handel's Messiah

12/6/24, 12/7/24, 12/8/24

enjoys cooking and baking for his family and long walks with his Yorkie mix, Westley.

### Program Notes

#### Messiah, an Oratorio, HWV 56

George Frideric Handel

#### **Messiah, an Oratorio, HWV 56**

George Frideric Handel

(b. March 5, 1685 in Halle, Brandenburg-Prussia; d. April 14, 1759 in Westminster, England)

Handel wrote out *Messiah* in a brief 24 days, seemingly a superhuman effort, but Handel was known for working quickly. The real miracle was the inspired libretto provided by Charles Jennens, a wealthy man of leisure with no particular public career. He was however highly literate in both music and Bible and laid out a selection of verses that cover the liturgical year divided into three large parts. Jennens titled Part I, "The prophecy and realisation of God's plan to redeem mankind by the coming of the Messiah." It begins with Isaiah foretelling Jesus's coming, continues through Advent and Christmas, and ends with the life and ministry of Jesus. Part II covers the seasons of Lent, Easter, the Ascension, and Pentecost. Jennens described the section this way: "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." Part III, says Jennens, is "A Hymn of Thanksgiving for the final overthrow of Death," with the final words from Revelation at the end of time.

Here is how Jennens broke each part into scenes. As is the case with almost every performance, everywhere, from the beginning, *Messiah* is rarely performed in its entirety. The CSO is performing the numbers shown in bold type.

#### Part I

Scene 1: Isaiah's prophecy of salvation

**Sinfonia** (overture, instrumental)

**Comfort ye my people** (tenor)

**Ev'ry valley shall be exalted** (air for tenor)

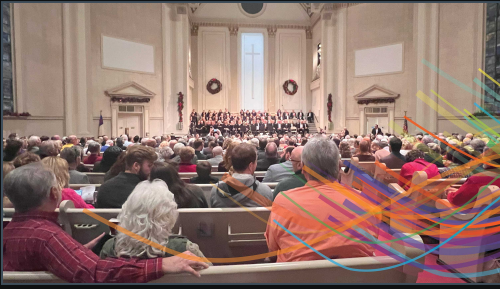
**And the glory of the Lord** (anthem chorus)

Scene 2: The coming judgment

**Thus saith the Lord of hosts** (accompanied recitative for bass)

**But who may abide the day of His coming** (soprano, alto or bass)





## Handel's Messiah

12/6/24, 12/7/24, 12/8/24

And he shall purify the sons of Levi (chorus)

Scene 3: The prophecy of Christ's birth

**Behold, a virgin shall conceive** (alto)

**O thou that tellest good tidings to Zion** (air for alto and chorus)

For behold, darkness shall cover the earth (bass)

The people that walked in darkness have seen a great light (bass)

**For unto us a child is born** (duet chorus)

Scene 4: The annunciation to the shepherds

Pifa ("pastoral symphony": instrumental)

(a) **There were shepherds abiding in the fields** (secco recitative for soprano)

(b) **And lo, the angel of the Lord** (accompanied recitative for soprano)

**And the angel said unto them** (secco recitative for soprano)

**And suddenly there was with the angel** (accompanied recitative for soprano)

**Glory to God in the highest** (chorus)

Scene 5: Christ's healing and redemption

**Rejoice greatly, O daughter of Zion** (soprano)

Then shall the eyes of the blind be opened (secco recitative for soprano or alto)

He shall feed his flock like a shepherd (alto and/or soprano)

His yoke is easy (duet chorus)

### Part II

Scene 1: Christ's Passion

**Behold the Lamb of God** (chorus)

**He was despised and rejected of men** (alto)

**Surely he hath borne our griefs and carried our sorrows** (chorus)

**And with his stripes we are healed** (fugue chorus)

**All we like sheep have gone astray** (duet chorus)

All they that see him laugh him to scorn (secco recitative for tenor)

He trusted in God that he would deliver him (fugue chorus)

Thy rebuke hath broken his heart (tenor or soprano)

Behold and see if there be any sorrow (tenor or soprano)

Scene 2: Christ's Death and Resurrection

He was cut off (tenor or soprano)

But thou didst not leave his soul in hell (tenor or soprano)

Scene 3: Christ's Ascension

Lift up your heads, O ye gates (chorus)

Scene 4: Christ's reception in Heaven

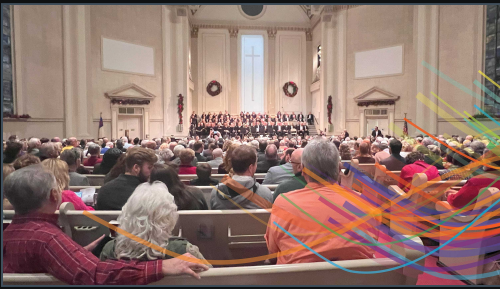
Unto which of the angels (tenor)

Let all the angels of God worship Him (chorus)

Scene 5: The beginnings of Gospel preaching

Thou art gone up on high (soprano, alto, or bass)

The Lord gave the word (chorus)



## Handel's Messiah

12/6/24, 12/7/24, 12/8/24

How beautiful are the feet (soprano, alto, or chorus)  
Their sound is gone out (tenor or chorus)"  
Scene 6: The world's rejection of the Gospel  
Why do the nations so furiously rage together (bass)  
Let us break their bonds asunder (chorus)  
**He that dwelleth in heaven** (tenor)  
Scene 7: God's ultimate victory  
**Thou shalt break them with a rod of iron** (tenor)  
**Hallelujah** (anthem and fugue chorus)

### Part III

Scene 1: The promise of eternal life  
**I know that my Redeemer liveth** (soprano)  
**Since by man came death** (chorus)  
Scene 2: The Day of Judgment  
**Behold, I tell you a mystery** (bass)  
**The trumpet shall sound** (bass)  
Scene 3: The final conquest of sin  
Then shall be brought to pass (alto)  
O death, where is thy sting? (alto and tenor)  
But thanks be to God (chorus)  
If God be for us, who can be against us? (soprano)  
Scene 4: The acclamation of the Messiah  
**Worthy is the Lamb** (anthem and fugue chorus)  
**Amen** (anthem and fugue chorus)

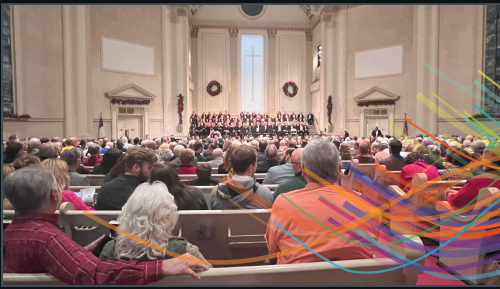
The music is not relating a plot in any specific sense, but the progression of recitatives, arias, and choruses is masterfully moving the narrative forward. Handel also is adept at word painting. The best-known example is from "Ev'ry Valley Shall Be Exalted" with the words "the crookèd straight, and the rough places plain" where the melody vividly illustrates the words. For "crookèd," the notes move in a winding, uneven pattern, while "plain" is rendered in a smooth, straightforward melodic line.

Listen for two more examples in the CSO's selections:

- "All We Like Sheep" - The line "have gone astray" features wandering, unpredictable melodic phrases to represent the concept of straying from the path. This is followed by a return to a more disciplined melody, symbolizing redemption.
- "The Trumpet Shall Sound" - The vocal line imitates the triumphant, bold sound of a trumpet, embodying the power and clarity of the instrument mentioned in the text.

Is *Messiah* the most enduringly famous musical work in the Western Canon? It is much easier to argue for than against the premise. Consider:

- Its long-term popularity began with the premiere in 1742 and has been sustained across the centuries since.



## Handel's Messiah

12/6/24, 12/7/24, 12/8/24

- It was already performed regularly in Handel's lifetime. It had a hugely successful premiere in Dublin with many follow-up performances that were also well received. London audiences did not embrace it with as much enthusiasm initially but were won over soon enough.

- Handel busily prepared alternate versions of many numbers responding to the needs of new soloists, instrumental forces, and venues available.

- The array of arrangements made after Handel's death for larger ensembles and for more modern (aka classical and Romantic harmonies) shows the pervasive and enduring interest throughout Europe.

- In modern times, many, many ensembles now schedule annual performances, your CSO being just one of them. The total number of performances annually is in the thousands.

- The tradition of DIY *Messiah* is everywhere. People bring their own vocal scores and sing with orchestras great and small, or just organ, or piano, or any available ensemble. This Christmas season over 125 such events are taking place in the United States and more will be available around Easter time.

- Fans of any genre of music can probably bring to mind the strains of the Hallelujah Chorus.

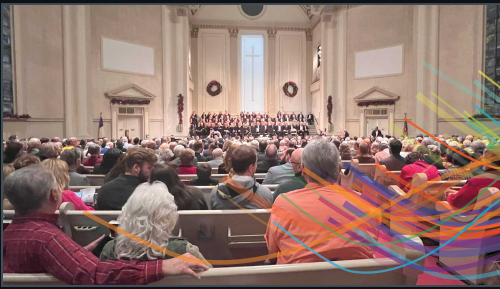
- It has become foundational for Christian teaching as churches draw regularly on numbers from *Messiah* to complement the scriptural lessons of the day.

There are too many interesting and unexpected details about *Messiah*, too many to list. In fact every such detail undergirds its fame. Let's start with one that invariably surprises concertgoers attending *Messiah* for the first time. The audience will all stand, as they are able, when the Hallelujah Chorus begins. Why?

Why indeed! Legend has it that King George II stood up during (after?) its performance. No contemporaneous accounts record that he did stand up, so the authenticity of the story is doubtful. If he did, three principal reasons seem possible:

### 1) Emotional Impact

The guileless interpretation is that George II was simply moved by the music's grandeur and its powerful proclamation of "King of Kings and Lord of Lords."



## Handel's Messiah

12/6/24, 12/7/24, 12/8/24

### 2) A Religious Gesture

The Hallelujah Chorus proclaims the glory of Christ's reign, drawing from Revelation 19:6, 11:15, and 19:16. Some speculate that the king, as the head of the Church of England, might have risen out of reverence for the divine message, akin to standing for a monarch.

### 3) Protocol or Confusion

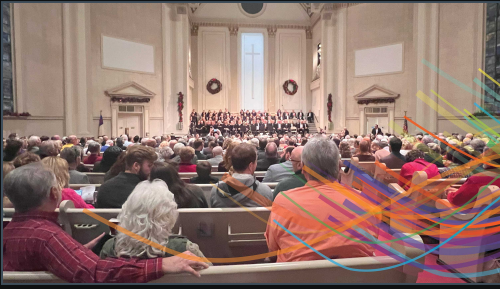
It may be cynical, but it's possible that he thought the performance had concluded. As standing was customary at the end of a royal event, the suddenness of the moment might have prompted the audience to follow suit, creating the tradition.

Because Handel directed that proceeds from early performances go to charity, it hastened the growth of its popularity. Beginning with the Dublin premiere it supported several charities, including Mercer's Hospital and a debtor's prison. In London Handel developed a close relationship with the Foundling Hospital, an institution caring for abandoned children. Starting in 1750, he performed *Messiah* annually to raise funds for the hospital. These performances not only brought financial support amounting to thousands of pounds in his lifetime but also elevated the hospital's profile within society. Handel's reputation suffered from indifferent reception of some of his operas but his philanthropy helped rehabilitate his public image and made manifest his commitment to moral causes.

*Messiah* has organically found its way to all the English-speaking world. Mozart was responsible for boosting its popularity in Austria and Germany. His K572 from 1789 was the same music reworked and reorchestrated to cater to Viennese preferences and ensemble resources. Today Mozart's version is rarely performed because it is not in the same league as the original but it served its purpose.

Given that *Messiah* spans the entire church liturgical year, why do we associate it so strongly with Christmas? It debuted at Easter and received more performances at that time of year until Victorian times. When it was first performed in a theatre in London many were scandalized that sacred music was presented in a secular space. Nevertheless such venues are more associated with festive times and Christmas performances became the norm.

In the Bible *Messiah* is a word that is exceedingly rare. It comes from Hebrew *Mashiach* meaning anointed one, akin to Greek *Christos*, the anointed. The choice for the title was probably to emphasize the prophecy of the Tanakh or Hebrew Bible, that God would send them a savior. It provided a bridge between



## Handel's Messiah

12/6/24, 12/7/24, 12/8/24

Jewish and Christian traditions and helped avoid doctrinal or denominational labels.

On the subject of doctrine, the Apostles' Creed, the oldest creed commonly used in Christian churches, contains the line, "He [Christ] descended into Hell," before "he ascended into heaven, and is seated at the right hand of God the Father almighty." Methodist churches who still sometimes use the Apostles' Creed have consigned the "He descended into Hell" phrase to a footnote and do not normally use it in worship. The controversy over the phrase accounts for "But thou didst not leave his soul in hell" (Part II Scene 2) being regularly omitted.

One more tidbit about something you will not hear. (*Almost certainly!*) On the final page of the Hallelujah Chorus the word Hallelujah is sung to the same tune four times in rapid succession, ended by two beats of complete silence. No one has attended very many amateur or do-it-yourself performances and escaped hearing some hapless participant sing out in the silence an extra repetition. Oops. If you sing the chorus yourself someday, you have been warned!

Jennens created what he called a Word Book that was reproduced in the program for the first Dublin performance. It contains all the biblical texts he used with their chapter and verse. A version is reproduced here.

### Messiah Part I

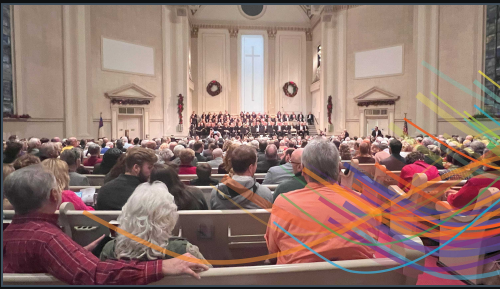
Isaiah 40:1–3 Comfort ye, comfort ye my people, saith your God. Speak ye comfortably to Jerusalem, and cry unto her, that her warfare is accomplished, that her iniquity is pardoned. The voice of him that crieth in the wilderness, "Prepare ye the way of the Lord, make straight in the desert a highway for our God."

Isaiah 40:4 Every valley shall be exalted, and every mountain and hill made low, the crooked straight, and the rough places plain.

Isaiah 40:5 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.

Haggai 2:6–7 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.

Malachi 3:1 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.



## Handel's Messiah

12/6/24, 12/7/24, 12/8/24

Malachi 3:2 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 3:3 And He shall purify the sons of Levi, that they may offer unto the Lord an offering in righteousness.

Isaiah 7:14; Matthew 1:23 Behold, a virgin shall conceive, and bear a son, and shall call His name Emmanuel. "God with us."

Isaiah 40:9 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!

Isaiah 60:1 Arise, shine, for thy light is come, and the glory of the Lord is risen upon thee.

Isaiah 9:2 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 9:6 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.

Luke 2:8 There were shepherds abiding in the field, keeping watch over their flocks by night.

Luke 2:9 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.

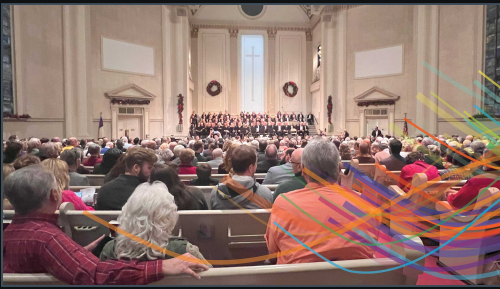
Luke 2:10–11 And the angel said unto them, Fear not; for, behold I bring you good tidings of great joy, which shall be to all people. For unto you is born this day in the city of David a Saviour, which is Christ the Lord.

Luke 2:13 And suddenly there was with the angel a multitude of the heavenly host praising God, and saying:

Luke 2:14 Glory to God in the highest, and peace on earth, good will towards men.

Zechariah 9:9–10 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.

Isaiah 35:5–6 Then shall the eyes of the blind be opened, and the ears of the deaf unstopped. Then shall the lame man leap as an hart, and the tongue of the dumb shall sing.



## Handel's Messiah

12/6/24, 12/7/24, 12/8/24

Isaiah 40:11 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.

Matthew 11:28–29 Come unto Him, all ye that labor, come unto Him 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.

Matthew 11:30 His yoke is easy, and His burthen is light.

### Messiah Part II

John 1:29 Behold the Lamb of God that taketh away the sin of the world.

Isaiah 53:3 He was despised and rejected of men, a man of sorrows, and acquainted with grief.

Isaiah 50:6 He gave His back to the smiters, and His cheeks to them that plucked off the hair: He hid not His face from shame and spitting.

Isaiah 53:4–5 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 53:5 And with His stripes we are healed.

Isaiah 53:6 All we like sheep have gone astray; we have turned every one to his own way, and the Lord hath laid on Him the iniquity of us all.

Psalms 22:7 All they that see Him, laugh Him to scorn; they shoot out their lips, and shake their heads, saying:

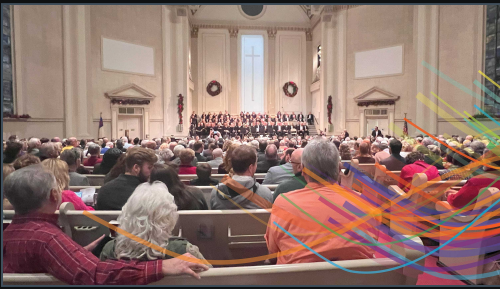
Psalms 22:8 He trusted in God that He would deliver Him; let Him deliver Him, if He delight in Him.

Psalms 69:20 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.

Lamentations 1:12 Behold, and see if there be any sorrow like unto His sorrow.

Isaiah 53:8 He was cut off out of the land of the living: for the transgression of Thy people was He stricken.

Psalms 16:10 But Thou didst not leave His soul in hell, nor didst Thou suffer Thy Holy One to see corruption.



## Handel's Messiah

12/6/24, 12/7/24, 12/8/24

Psalm 24:7–10 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 this 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 this King of Glory? The Lord of Hosts, He is the King of Glory.

Hebrews 1:5 Unto which of the angels said He at any time, Thou art My Son, this day have I begotten Thee?

Hebrews 1:6 Let all the angels of God worship Him.

Psalm 68:18 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 68:11 The Lord gave the word; great was the company of the preachers.

Isaiah 52:7; Romans 10:15 How beautiful are the feet of them that preach the gospel of peace, and bring glad tidings of good things!

Romans 10:18; Psalm 19:4 Their sound is gone out into all lands, and their words unto the ends of the world.

Psalm 2:1–2 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 2:3 Let us break their bonds asunder, and cast away their yokes from us.

Psalm 2:4 He that dwelleth in Heaven shall laugh them to scorn; the Lord shall have them in derision.

Psalm 2:9 Thou shalt break them with a rod of iron; Thou shalt dash them in pieces like a potter's vessel.

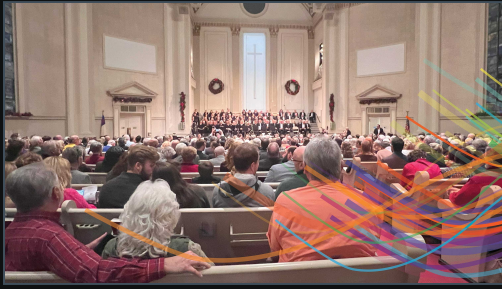
Revelation 19:6 Hallelujah! for the Lord God Omnipotent reigneth.

Revelation 11:15 The kingdom of this world is become the kingdom of our Lord and of His Christ; and He shall reign forever and ever.

Revelation 19:16 King of Kings, and Lord of Lords.

Messiah Part III





## Handel's Messiah

12/6/24, 12/7/24, 12/8/24

Job 19:25–26 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.

I Corinthians 15:20 For now is Christ risen from the dead, the firstfruits of them that sleep.

I Corinthians 15:21–22 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 15:51–52 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.

I Corinthians 15:52–53 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 15:54 Then shall be brought to pass the saying that is written, Death is swallowed up in victory.

I Corinthians 15:55–56 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 15:57 But thanks be to God, Who giveth us the victory through our Lord Jesus Christ.

Romans 8:31 If God be for us, who can be against us?

Romans 8:33–34 Who shall lay anything 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.

Revelation 5:12–14 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 honor, and glory, and blessing. Blessing and honor, glory and power, be unto Him that sitteth upon the throne, and unto the Lamb, for ever and ever.

Amen.

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Contact [steve@trecorde.net](mailto:steve@trecorde.net)



## Handel's Messiah

12/6/24, 12/7/24, 12/8/24

### 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 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*



## Handel's Messiah

12/6/24, 12/7/24, 12/8/24

*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.*

### **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**

28 min.

### **Behold the Lamb of God**

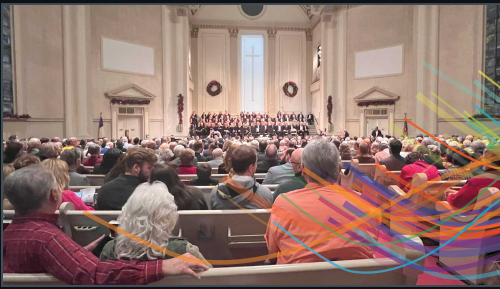
*Behold the Lamb of God, that taketh away the sin of the world.*

### **He was despised and rejected of men**

*He was despised and rejected of men, a man of sorrows, and acquainted with grief.  
He gave His back to the smiters, and His cheeks to them that plucked off the hair, He hid not His face from shame and spitting.*

### **Surely, He hath borne our griefs**

*Surely He hath borne our griefs, and carried our sorrows!*



## Handel's Messiah

12/6/24, 12/7/24, 12/8/24

*He was wounded for our transgressions, He was bruised for our iniquities; the chastisement of our peace was upon Him.*

### **And with his stripes we are healed**

*And with His stripes we are healed.*

### **All we like sheep have gone astray**

*All we like sheep have gone astray; we have turned ev'ry one to his own way; and the Lord hath laid on Him the iniquity of us all.*

### **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.

### **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.*

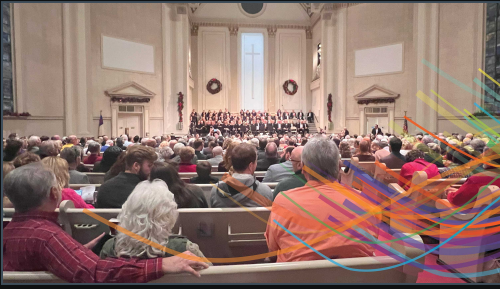
### **Behold, I tell you a mystery**

*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.*



## Handel's Messiah

12/6/24, 12/7/24, 12/8/24

### 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*

### Musicians

#### Tonight's Orchestra Musicians

##### **Violin 1**

Josh Holritz, Associate Concertmaster  
Mark Reneau  
Nick Hoy  
David Katz  
Nathan Banks

##### **Violin 2**

Sheri Peck, Principal  
Rachael McFarlane  
Emily Drexler  
Rebecca James  
Lee Smith

##### **Viola**

Katelyn Hoag  
Casie Runkle  
Susan Saliny  
Susan Whitacre

##### **Cello**

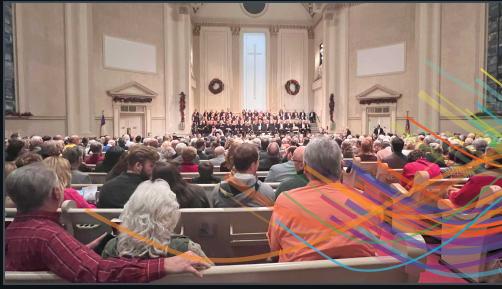
Eric Reed, Principal  
Suzanne Sims  
Annie Camp  
Paul Vest

##### **Double Bass**

Taylor Brown, Principal  
Dexter Bell

##### **Oboe**

Jessica Smithorn, Principal  
Carey Shinbaum



## Handel's Messiah

12/6/24, 12/7/24, 12/8/24

### **Bassoon**

Eric Anderson, Principal

### **Timpani**

Keith Lloyd

### **Continuo**

Alan Nichols, Principal

### **Organ**

Jason Duroy

### **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

#### **Violin 2**

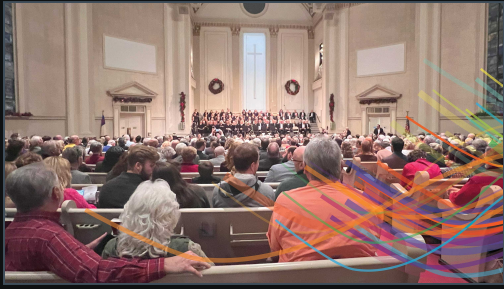
Sheri Peck, Principal Second Violin  
Mary Benno  
Emily Drexler  
Nick Hoy  
Rebecca James  
Rachael McFarlane  
Lee Smith  
Jennifer Whittle

#### **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



## Handel's Messiah

12/6/24, 12/7/24, 12/8/24

### 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

### 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



## Handel's Messiah

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12/6/24, 12/7/24, 12/8/24

### Harp

Caroline Brown Hudson, Principal

### Keyboard

Alan Nichols, Principal

### CSO Chorus

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#### Darrin Hassevoort, Director

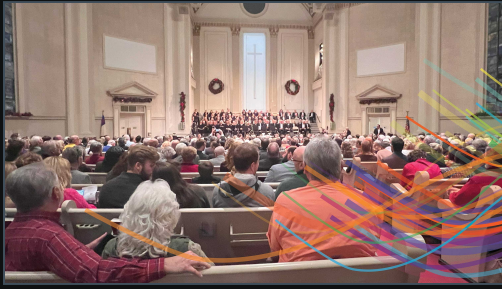
#### Soprano

Nancy Berg  
Suzannah Bozzone  
Nancy Collum  
Cassandra Cooksey  
Michaela Crow  
Gaye DuPre  
Stacey Forbes  
Morgan Giannotti  
Susan Haisley  
Karen Hall  
Ella Porter Ivey  
Bertha Lawrence  
Rosemary Lee  
Andrea Lyons  
Tricia Magnuson  
Betty Anne Neal  
Mariana Perez  
Elizabeth Powell  
Trish Proctor  
Julie Roberts  
Rhoda Ruffner  
Anne Sauser  
Kate Veltkamp  
Jeannie Williams

#### Alto

Linn Boshers  
Annette Cooksey  
Susan Crawford  
Jamie Curtis  
Kristen Davis  
June Edmondson  
Ruth Gonter  
Rita Heckrotte  
ConnieLynn Hutchinson  
Nancy Kaib  
Rebecca Levings  
Sandra Lewis  
Elizabeth McSweet





## Handel's Messiah

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12/6/24, 12/7/24, 12/8/24

Hallie Morgan  
Jamie Newberg  
Cecilia Piotter  
Lyn Robertson  
Brianna Smith  
Jenni Smith  
Karis Wnuk  
Mary Wade Wright  
Judy Zehnder

### Tenor

Brian Ailey  
Chris Asmussen  
Tabitha Cox  
Matthew Garrett  
Gabriel Hubbard  
Larry Hubbard  
Jim Magnuson  
Randall Pennington  
Duane Pontak  
Bob Sauser  
William Slack  
Thaddeus Taylor  
Nate Toulson  
Mary Lynn Wilson  
Greg Wiseman

### Bass

Brady Arendale  
Dale Cadwallader  
Bill Chimiak  
Daniel Garner  
Brent Harwell  
Stephen Hawkins  
Bob McKenzie  
Bruce Owen  
John Stone  
George Taylor  
John Van Winkle  
Dale Walker  
Alan Wells

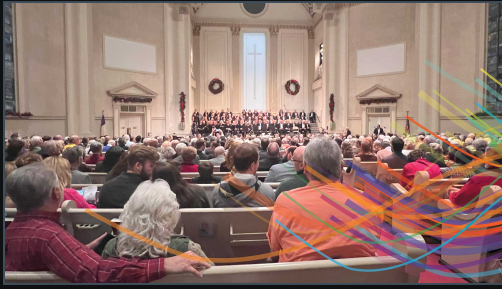
### Choral Arts of Chattanooga

---

**Darrin Hassevoort, Director**

### Soprano

Kinney Billingsley  
Amy Cloud  
Heather Craig



## Handel's Messiah

12/6/24, 12/7/24, 12/8/24

Amanda Davis  
Patti DePriest  
Christine Hassevoort  
Libby Hennen  
Janet Johnson  
Nicole Lewin  
Tricia Magnuson  
Katie Mindeman  
Hannah Perry  
Charmie Scott  
Marissa Shoemaker  
Laney Sneller  
Annie Laurie Stam

### Alto

Brooke Behar  
Hannah Campbell  
Tracy Craddock  
Andrea Dismukes  
Barbara Eades  
Ruth Gonter  
Alicia Hamilton  
Rita Heckrotte  
Kendall Johnson  
Nancy Kaib  
Kaitlyn Moorman  
Annelisa Ramsey  
Charlotte Reeder  
Stacy Wells

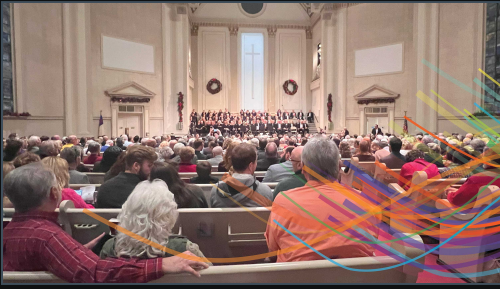
### Tenor

Tim Jeffers  
Jim Magnuson  
Ivan Manestar  
George Randall  
Sara Satterfield  
Jacob Sweatt  
Tim Viser  
Harv Wileman

### Bass

Chris Asmussen  
Calvin Branning  
William Darby  
Tim Gibbons  
Carter Greeson  
Steve Hawkins  
Andrew Kaufmann  
David Ketchersid  
Jonas Roemer  
Sandy Shaw

**First Presbyterian Church Choir**



## Handel's Messiah

12/6/24, 12/7/24, 12/8/24

**Darrin Hassevoort, Director**

Janet Jobe  
Ron Jobe  
Sophie Knight  
Travis Knight  
Walter Parkhurst

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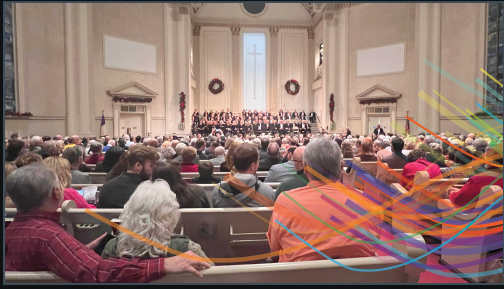
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## Handel's Messiah

12/6/24, 12/7/24, 12/8/24

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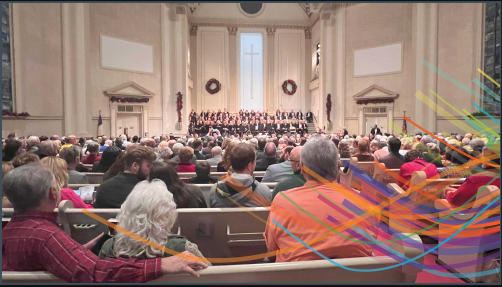
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12/6/24, 12/7/24, 12/8/24

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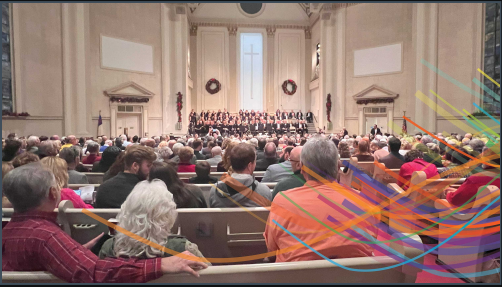
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to the Chattanooga Symphony & Opera on celebrating 90 years. We are proud to support its continued efforts of inspiring, engaging, and enriching our community through music and music education.

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**Handel's Messiah**

12/6/24, 12/7/24, 12/8/24

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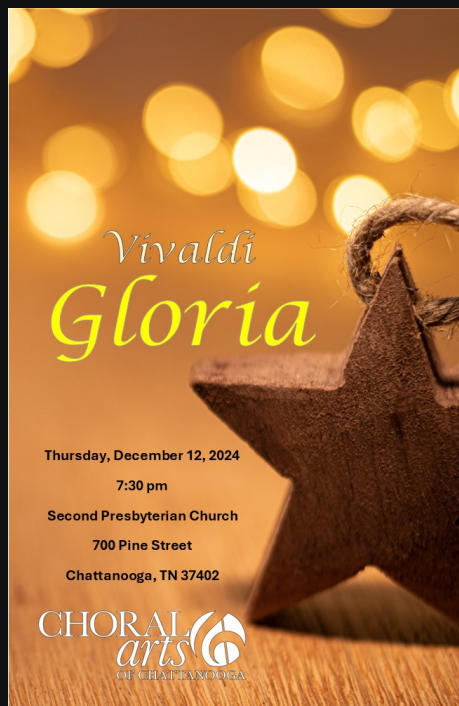
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MORE INFO & TICKETS AVAILABLE AT [TIVOLICHATTANOOGA.COM](http://TIVOLICHATTANOOGA.COM)



## Handel's Messiah

12/6/24, 12/7/24, 12/8/24



Vivaldi  
*Gloria*

Thursday, December 12, 2024  
7:30 pm  
Second Presbyterian Church  
700 Pine Street  
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