

George Frideric Handel's

# Messiah

December 14, 15, & 16 2012

Moscow, Idaho

Clarkston, Washington

Uniontown, Washington

presented by

PALOUSE  
CHORAL  
SOCIETY

Michael Murphy  
Artistic and Music Director

Sponsored by  
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Decagon Devices  
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Veterinary Medical Research & Development, Inc.

PALOUSE  
CHORAL  
SOCIETY  
Michael Murphy  
Artistic and Music Director

presents

*Messiah*

**Part I**

Sinfonia

Comfort Ye

Jason Dyer

Every Valley

Jason Dyer

And the Glory of the Lord

Thus Saith the Lord

Brian Carter

But Who May Abide

Janet Parsons

Behold a Virgin

Nancy Grunewald

O Thou That Tellest Good Tidings

Nancy Grunewald

For Behold, Darkness

Brian Carter

The People that Walked in Darkness

Brian Carter

For Unto Us a Child is Born

There Were Shepherds Abiding

Lacy Sutter

And Lo, the Angel of the Lord

Lacy Sutter

And the Angel Said Unto Them

Lacy Sutter

Suddenly There was with the Angel

Lacy Sutter

Glory to God in the Highest

Rejoice Greatly

Jill Freuden

Then Shall the Eyes of the Blind

Stephanie Sant

He Shall Feed His Flock /Come Unto Him

Stephanie Sant & Lacy Sutter

*Intermission*

Thank You for:

\*Turning off cellular phones, pagers, and watch alarms

\*Not using recording or photography devices

**Part II**

Behold the Lamb of God

He was Despised

Stephanie Sant

Surely He Hath Borne Our Griefs

And With His Stripes

All We Like Sheep

He That Dwelleth in Heaven

Jason Dyer

Thou Shalt Break Them

Jason Dyer

Hallelujah

*Sing-along with us! The words are on the last page.*

**Part III**

I Know that My Redeemer Liveth

Nancy Grunewald

Since By Man Came Death

Behold, I Tell You a Mystery

Brian Carter

The Trumpet Shall Sound

Brian Carter

Worthy is the Lamb

Amen

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*Thank you for joining us this evening!*

**You can still purchase**

CONCERT Block Tickets - FOUR of the SAME tickets for any ONE of our remaining concerts

Buy subsequent Messiah tickets (on Friday and Saturday) or get set for our spring concerts.

Find our ticket table in the lobby during intermission!

Colors of Love  
February 10, 2013  
Simpson United Methodist  
Church in Pullman

Haydn's *Creation*  
April 19 & 21, 2013  
Performances at U of I  
& Clarkston High School

## Program Notes

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It is mid August 1741, and George Frideric Handel is fifty-six years of age. After many failed operas, Handel has finally accepted that his love for opera is not shared by his audience. A sizeable libretto lay on his table from his friend, Charles Jennens. Jennens' libretto was unique for it had no narrative feel (except for the short excerpt from Luke in the first section) as was the custom of the day. Instead this libretto drew on scripture from Isaiah, Haggai, the Psalms, Zachariah, Luke and Revelation. The mastery of the libretto created a perfect foundation upon which Handel could create his musical masterpiece.

The impetus for this creative work was an invitation from the Duke of Devonshire for Handel to come to Dublin and perform a series of subscription concerts. Handel welcomed this opportunity to leave the city and the music critics. He had completed the original *Messiah* in an astounding twenty-four days and immediately began work on what would become another successful oratorio – *Samson*. Both works were taken with Handel to Dublin and yet *Messiah* was not performed on the original subscription concerts. The concert series was received with such positive enthusiasm that the series was extended for six more concerts - again without the programming of *Messiah*.

It was not until March, at the discussion of a benefit concert for Mercer's Hospital, the Infirmary and the Prisoners of Marshalsea, that *Messiah* was finally programmed. Public announcements were posted around the city stating that a ticket to the dress rehearsal ensured a gratis entrance to the concert. This proved to be a highly successful advertising campaign because the excited word of mouth from the rehearsal brought out seven hundred attendees to the premiere performance of *Messiah* on April 17, 1742.

Following the incredible Dublin premiere, Handel returned to London and immediately slated *Samson* for a six-concert run, which was extended to twelve concerts. The London premiere was March 19, 1743, at Covent Garden on the ninth concert of this extended series. Audience response was mediocre. Many found fault with a "sacred" oratorio that combined scriptures in such a haphazard way and was not performed in a cathedral but in a concert hall. The lukewarm response from the Londoners motivated Handel to postpone programming *Messiah* from the 1743-1744 concert season to the 1744-1745 season. Although slated for twenty-four performances at King Albert Hall, the season was cancelled after only six performances, due to extreme loss of revenue. Handel's friends rallied and, in the end, twelve performances actually occurred. *Messiah* was not performed again until 1749.

After three more revisions, Handel programmed one performance of *Messiah* to be performed in Covent Garden for the 1749-1750 season, for which little documentation has survived. However, in 1750, Handel organized and self-promoted a concert in the same way of the Dublin premiere performance of *Messiah*. Handel was a sympathetic supporter of the Foundling Hospital, a home for orphaned infants. The hospital had plans to unveil the new chapel and desired a new organ. Handel offered to provide the new organ and also perform a recital on it himself, at its unveiling, to be followed by a performance of *Messiah*. All proceeds from the concert, which would be performed in the chapel, were to go to the Foundling Hospital – even the soloists donated their fees to the orphanage. With this performance a great change of tides occurred. *Messiah* brought in an overflowing house on May 1, 1750 and was, according to Sir John Hawkins, "received with universal applause." *Messiah* enjoyed annual fundraising performances, which were conducted by Handel for the remainder of his life, for the Foundling Hospital.

Handel composed *Messiah* in three parts. The first is of the prophecy and birth of the Messiah. Part two is the Messiah's life on earth, His suffering and His death. Part three is a glorious affirmation and thanks for Christ vanquishing death. *Messiah* is one of the most beloved works of all time. It enjoys more performances each year than any other major work. What Handel achieved in *Messiah* was a wonderful blend of elegant, Italianate melody alternating with virtuosic vocalism for the soloists and, for the chorus, unmatched choral sonorities ranging from madrigal-esque lightness to the composer's characteristic ceremonial style. Across the span of 250 years, *Messiah* still holds its extraordinary grip on musician and audience member alike. It reaches us with its directness of expression and its infinite capacity for self-renewal. It bestows on us the special gift of aesthetic and spiritual grace.

# 12 Reasons to DONATE to



1. **You enjoy choral music and you want us to keep bringing you choral performances.**
2. **You appreciate our orchestra-accompanied performances and would like for us to continue performing with orchestra.**
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5. **You need, want, like to have a tax deduction.**
6. **You have made a tradition out of attending our performances and you don't want to lose that tradition.**
7. **You want to sing with us someday, but it's taking a long time for you to work up the nerve to audition and you don't want to lose your chance.**
8. **You support the hard work of our Artistic and Music Director, Michael Murphy.**
9. **You have a friend/loved one who has everything and you want to make a donation in his/her name instead of buying a gift he/she doesn't need.**
10. **You believe that arts organizations are a valuable element in our communities.**
11. **You admire the way we conduct business and you want to show your support.**
12. **You just love us and that is reason enough!**

Did you notice the operative word **YOU?** **You** are the life blood of Palouse Choral Society. Your attendance provides income and most of all, **OUR** reason to sing and perform. Ticket sales, however, only account for 30% of PCS income. Donations, **YOUR** donations, are the reason that we exist, live, thrive, and **SING!** No amount is too little. Even the change in your pocket or coin purse adds up when many contribute. Please take the envelope provided in this program. Fill it with your gift, no matter how large or small, to Palouse Choral Society.

Thank you for your generous support of PCS!

# ENCORE!

When you think about past PCS performances, which ones are your favorite?  
Which piece stands out the most? Which one(s) would you like to hear again?

Pull the card (below) off, fill it out and drop it off on your way out today.

Our Artistic and Music Director, Michael Murphy, will plan an  
entire concert of “Encore” pieces from YOUR input.

You can also go online at:

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to fill out and submit a form.

\*\*A list of music in our library is also available on our website.\*\*

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Voting form  
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please see extra forms  
by the drop box.

Thank you!

## Our Artistic and Music Director

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**Michael Murphy** made his debut as Artistic and Music Director of the Palouse Choral Society (formerly known as the Idaho-Washington Concert Chorale) in 2009. Dr. Murphy has a wealth of conducting experience, ranging from the university level to community choruses, secondary school, and church.

Critics, colleagues, and singers acknowledge Murphy's conducting and rehearsal style as passionate, enthusiastic, engaging, and above all, positive. Under his baton, Palouse Choral Society has increased its membership from fifty to over eighty singers and the concert series has grown to four concerts per year. Summer 2011 he accompanied several PCS singers to the International Prague Choral Festival. Dr. Murphy is Director of Choral Activities and Assistant Professor of Conducting at the University of Idaho where he conducts the Vandaleers Concert Choir and University Chorus, and teaches graduate and undergraduate courses in conducting and choral methods.

A native of Wilmington, North Carolina, Dr. Murphy received his degrees in Conducting and Choral Music Education from Florida State University and East Carolina University. His dissertation, *Performance Practice of Johann Sebastian Bach's Passio secundum Johannem – A Study of Twenty-Five years of Recorded History as Influenced by the Historically Informed Performance Movement* was awarded a grant for dissertation research. He is the Founder and Artistic Director of the Idaho Bach Festival. Dr. Murphy has held several state leadership positions in the American Choral Directors Association (ACDA) and the Music Educators National Conference (MENC). Presently, he is President-Elect for the Idaho state chapter of the American Choral Directors Association. Dr. Murphy serves as an active adjudicator and clinician for workshops, festivals, honor choirs and clinics.

## Our Accompanist

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**Elena Panchenko** is originally from Ukraine and studied at the Moscow Conservatory where she earned her degree in piano performance, music history and music theory. She served as the Musical Director of the Penn State Opera for four years and performed the debut of two new operas, including *Mrs. Satan*, an opera about the life of the first woman presidential candidate, Victoria Woodhall. Working extensively as an accompanist and church musician, Elena has performed with groups as varied as a children's dance group to such well-known musicians as Francis Orval and David Shifrin, clarinetist and Music Director of Chamber Music at the Lincoln Center. In addition to Elena's duties with the chorale, she is also the Music Director at St. James' Episcopal Church in Pullman. Elena's family includes her husband, Alex, WSU Math Professor and former Ukrainian rock star (as is Elena), and her son Ivan, a university student.

## Palouse Choral Society Board of Directors & Staff

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### Executive Committee

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Alice Barbut  
Gerald Berthiaume  
Susan Billin  
Howard Peavy  
Kay Youngblood

### Staff

Janice O'Toole, *Executive Director*



## Our Soloists

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**Dr. Brian Carter**, baritone, a native of High Point, North Carolina, is an Instructor of Music at Washington State University. After performing professionally for many years as a cellist, Dr. Carter discovered classical singing and went on to pursue vocal studies earning a Bachelor's degree from the University of North Carolina-Greensboro and a Master's degree from the University of Houston. Most recently, he received his Doctor of Musical Arts degree at the University of Michigan, studying under baritone Stephen Lusmann. On the operatic stage, Dr. Carter has performed with companies such as San Francisco Opera Company's Merola Opera Program, Opera North, the Wagner Society of Washington DC and Greensboro Opera appearing in *Der Freischütz*, *La Bohème*, *Les Contes d'Hoffmann*, *Katya Kabanova*, *Cavalleria Rusticana*, *Love for Three Oranges*, *Angélique*, *The Spanish Hour*, *Otello*, *Carmen*, *Don Pasquale*, *Tosca*, *Amahl and the Night Visitors* and *Un Ballo in Maschera*, among others. Dr. Carter appears frequently in concert with credits including Dvořák's *Stabat Mater*, Beethoven's *Symphony No. 9*, Faure's *Requiem*, Daron Hagen's *Heart of a Stranger*, Mozart's *Coronation Mass*, *Requiem*, and *Missa Brevis in G*, Handel's *Messiah*, numerous renderings of Dubois' *The Seven Last Words of Christ* as well as the world premiere of Ming-Hsiu Yen's *Mandarin requiem Song of Life*. He has appeared as a soloist for the Washington Idaho Symphony, the North Carolina Symphony, the Northwest Symphonic Orchestra, the Dearborn Symphony, the International Workshops choral program at the Royal Academy of Music and Drama in Glasgow, Scotland, the North Carolina Music Educators Association, the Piedmont Wind Symphony, the Fibonacci Chamber Orchestra, and the Michigan Pops Orchestra.

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**Jason Dyer**, tenor, is a senior at the University of Idaho studying voice performance. After having transferred from Idaho State University in the fall of 2011, Jason has enjoyed a great number of performance opportunities, both through the University, and under the baton of Dr. Michael Murphy, and he is thrilled to once again join the Palouse Choral Society in concert. Performing as a soloist in Handel's *Messiah* has been a dream of Jason's since he first heard the music, and he is very grateful to have his first opportunity to do so this concert season.

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**Jill Freuden**, soprano, earned her BA Music at Washington State University and has been performing with the Choral Society for over twenty years. In that time, she has performed solo for many productions. Among Jill's favorite chorale solos are Brahms' "Requiem", Bernstein's "Chichester Psalms", Faure's enchanting "Pie Jesu" from his "Requiem", Mozart's *Vespers "Solennes de Confessore"*, Britton's "Ceremony of Carols", and Rutter's "Requiem". She has also performed Vaughan Williams' "Serenade to Music", Vivaldi's "Gloria", and selections from Humperdinck's "Hansel & Gretel" with the Washington Idaho Symphony. Her performance experience includes several recitals and she plans a recital in Münster, Germany in 2013. Jill is a student of Kyle Ferrill and studied voice previously with Chris Thompson, John Weiss, Rosemary Waldrop, and Jane Wyss. When she's not singing, Jill manages the Stadium Way McDonald's in Pullman and designs websites for a firm in San Diego. She enjoys wine, great food, entertaining, adventures with her husband and step-daughters, and four very pampered rescue felines.

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**Nancy Grunewald**, mezzo soprano, holds a degree from Washington State University in vocal performance, and is an active performer. She has sung as a chorister with the Palouse Choral Society, and has performed in several solo capacities with the choral group as well. She is delighted and honored to sing of her Lord and Savior in Handel's great tribute to *The Messiah*.

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**Janet Parsons**, soprano, has a BA in Music Education from Austin Peay State University located in Clarksville, Tennessee. She was a winner of the NATS District 4 Competition and has been a soloist with various professional & amateur groups around the United States. Also having earned a BS from Washington State University in Recreational Programming, she has taught band & choir & Orff instruments pre-K through high school in five states.

Janet is a nationally licensed & certified massage therapist maintaining a massage studio & an independent Healing Touch studio, concurrently, and is beginning her apprenticeship year in Healing Touch as she pursues this bioenergy certification associated with the Holistic Nursing Association.

Performing under Michael Murphy with the Palouse Choral Society and the PCS Festival Orchestra, is an honor about which Janet is very excited.

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**Stephanie Sant**, a mezzo-soprano, sings for various community and church events, weddings, and funerals in the Moscow-Pullman area. She obtained a B.Mus. in Vocal Music Education from the University of Idaho in 1994 and currently teaches choir at Moscow High School. This will be her third "Messiah" performance. She resides in Moscow.

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**Lacy Sutter**, soprano, graduated from Washington State University with her bachelor of arts in Vocal Music. A member of Palouse Choral Society in 2009 during their last *Messiah* performance, she is happy to be a soloist and again be performing with the choir for this *Messiah* production. Lacy was the soprano soloist for the piece *Rejoice in the Lamb*, in PCS's "Music of the British Isles." She has also been seen in past local community musicals such as "Fiddler on the Roof," "White Christmas" and "Guys and Dolls." She is currently a cantor at Sacred Heart Catholic Church in Pullman and is mom to two beautiful daughters, Harmony and Oriah.



# Our Singers

## **SOPRANOS**

Janet Adams  
Tatiana Bartlett  
Susan Beamer  
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Shari Carter  
Michelle Evans  
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Jill Freuden\*  
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Colleen Jeffery  
Jana Joyce  
Terry Keller\*  
Holly Kelley  
Karen Kelly  
Hannah Knecht  
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Shelley Nice  
Kathleen Norris\*  
Ann Norton  
Liz O'Brien  
Charlotte Riersgard  
Lacy Sutter  
Janice Willard

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Jennifer Bledsoe  
Judy Campbell  
Savanna Chewsorth  
Jennifer Coleman  
Marcia Cooke  
Sandy Field  
Mary Fellman  
Judie Hanley\*  
Tressa Hochstatter  
Nancy Holmes  
Rachel Hovde  
Katelyn Hutchinson  
Jan Keller\*  
Ellen Kittell  
Holly McCollister  
Laura McMichael  
Anne Moscrip  
Miho Nam  
Heather Nelson\*  
Janet Parsons  
Teri Riedner  
April Rubino  
Stephanie Sant  
Linda Shea  
Karen Weatheron  
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## **TENORS**

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Chris McIntosh\*  
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A big thank you to our Palouse Choral Society Carolers for the many extra hours they give of their time and talent to benefit PCS!!

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|                  |                |                 |
|------------------|----------------|-----------------|
| James Downes     | Jack Keller    | Heather Nelson  |
| Jill Freuden     | Jan Keller     | Kathleen Norris |
| Clive Gay        | Kent Keller    | Jim Reece       |
| Meredyth Goodwin | Terry Keller   | Steve Swannack  |
|                  | Chris McIntosh |                 |

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## Our Festival Orchestra

### Violin I

Meredith Arksey, concertmaster  
Sarah Baik  
Christina Yarnot

### Violin 2

Rebecca Miller\*  
Kara Smith  
Carol Reid

### Viola

Austin Schlichting\*  
Elizabeth Becker

### Cello

William Wharton\*  
Michael Green

### Bass

Jordan Asker

### Oboe

Johanna Brown  
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### Bassoon

Ryan Hare

### Trumpet

David Turnbull  
Chris Wurst

### Timpani

Lucas Duff

### Harpsichord

Elena Panchenko

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### HOUSE VOLUNTEERS

We have so many volunteers for Messiah, too many, in fact, to list. Please thank our ushers, ticket takers & sellers, runners, stage personnel, and riser crew for their time and talent!

## Hallelujah

Hallelujah hallelujah hallelujah hallelujah hallelujah  
Hallelujah hallelujah hallelujah hallelujah hallelujah

For the lord God omnipotent reigneth  
Hallelujah hallelujah hallelujah hallelujah  
For the lord God omnipotent reigneth  
Hallelujah hallelujah hallelujah hallelujah  
For the lord God omnipotent reigneth  
Hallelujah hallelujah hallelujah hallelujah

Hallelujah hallelujah hallelujah hallelujah  
Hallelujah hallelujah hallelujah hallelujah  
(For the lord God omnipotent reigneth)  
Hallelujah hallelujah hallelujah hallelujah

For the lord God omnipotent reigneth  
(Hallelujah hallelujah hallelujah hallelujah)  
Hallelujah

The kingdom of this world;  
is become  
the kingdom of our Lord,  
and of His Christ  
and of His Christ

And He shall reign for ever and ever  
And he shall reign forever and ever  
And he shall reign forever and ever  
And he shall reign forever and ever

King of kings forever and ever hallelujah hallelujah  
and lord of lords forever and ever hallelujah hallelujah  
King of kings forever and ever hallelujah hallelujah  
and lord of lords forever and ever hallelujah hallelujah  
King of kings forever and ever hallelujah hallelujah  
and lord of lords  
King of kings and lord of lords

And he shall reign  
And he shall reign  
And he shall reign  
He shall reign  
And he shall reign forever and ever

King of kings forever and ever  
and lord of lords hallelujah hallelujah  
And he shall reign forever and ever

King of kings and lord of lords  
King of kings and lord of lords  
And he shall reign forever and ever

Forever and ever and ever and ever  
(King of kings and lord of lords)

Hallelujah hallelujah hallelujah hallelujah  
Hallelujah