Sacred Masterworks

Selections from Handel’s Messiah

Sunday, August 25, 2019, 7:00 PM
in the Great Auditorium
Ocean Grove, NJ

Dr. Jason C. Tramm, Director of Music Ministries
Dr. Gordon Turk, Organist, Artist in Residence
Monica Ziglar, Soprano Soloist
Emily Geller, Mezzo-Soprano Soloist
Ronald Naldi, Tenor Soloist
Justin Beck, Baritone Soloist
JoAnn Lamolino, Trumpet Soloist
MidAtlantic Symphony Orchestra
Please hold applause until intermission and the end of second half.

INVITATION TO WORSHIP AND EVENING PRAYER

Mr. Michael Badger
President, OGCMA

EVENING OFFERING

Part I

Overture (Orchestra)

Comfort ye my people, Accompanied Recit. (Tenor)
Every valley shall be exalted, Air (Tenor)
And the Glory of the Lord (Chorus)
Thus saith the Lord, Accompanied Recit. (Bass)
But who may abide the day of His coming, Air (Bass)
Behold, a virgin shall conceive, Recit. (Mezzo)
O Thou that tellest good tidings to Zion, Air (Mezzo and Chorus)
For unto us a Child is born (Chorus)
Pastoral Symphony (Orchestra)
There were shepherds abiding in the field, Recit. (Soprano)
And lo! The angel of the Lord came upon them, Accompanied Recit. (Soprano)
And the angel said unto them, Recit. (Soprano)
And suddenly there was with the angel, Accompanied Recit. (Soprano)
Glory to God (Chorus)
Rejoice greatly, O daughter of Zion, Air (Soprano)
Then shall the eyes of the blind be opened, Recit. (Mezzo)
He shall feed His flock like a Shepherd, Air (Mezzo and Soprano)
His yoke is easy, and His burthen is light (Chorus)

Intermission
Part II

Behold the Lamb of God (Chorus)
He was despised and rejected (Mezzo-Soprano)
Surely He hath borne our griefs (Chorus)
And with His stripes we are healed (Chorus)
All we like sheep have gone astray (Chorus)
Thy rebuke hath broken His heart, Accompanied Recit. (Tenor)
Behold, and see if there is any sorrow, Air (Tenor)
He was cut off, Recit. (Tenor)
But Thou didst not His soul in hell (Tenor)
Why do the nations so furiously rage, Air (Bass)
He that dwelleth in heaven, Recit. (Tenor)
Thou shall break them, Air (Tenor)
Hallelujah! (Chorus)

Part III

I know that my Redeemer liveth, Air (Soprano)
Since by man came death (Chorus)
Behold, I tell you a mystery, Accompanied Recit. (Bass)
The trumpet shall sound, Air (Bass)
Worthy is the Lamb (Chorus)

All are invited to refreshments served by the Ladies’ Auxiliary in the Auditorium Pavilion immediately following the concert.
George Frideric Handel’s sacred oratorio *Messiah* is without question one of the most popular works in the choral/orchestral repertoire. The text for *Messiah* was selected and compiled from the Authorized (King James) Version of the Bible by Charles Jennens, an aristocrat and musician/poet and friend of the composer. With *Messiah*, Jennens seems to have outdone himself in compiling a libretto with profound thematic coherence and an acute sensitivity to the inherent musical structure. With the finished libretto in his possession, Handel began setting it to music on August 22, 1741, and completed it 24 days later. He was certainly working at white-hot speed, but this didn’t necessarily indicate he was in the throes of devotional fervor, as legend has often stated. Handel composed many of his works in haste, and immediately after completing *Messiah* he wrote his next oratorio, *Samson*, in a similarly brief time-span.

Following the pattern of Italian baroque opera, *Messiah* is divided into three parts. The first is concerned with prophecies of the Messiah’s coming, drawing heavily from messianic texts in the Book of Isaiah, and concludes with an account of the Christmas story that mixes both Old and New Testament sources. The second part deals with Christ’s mission and sacrifice, culminating in the grand “Hallelujah Chorus.” The final, shortest section is an extended hymn of thanksgiving, an expression of faith beginning with Job’s statement “I know that my Redeemer liveth” and closing with the majestic chorus “Worthy is the Lamb” and a fugal “Amen.” In its focus on Christ’s sacrifice, *Messiah* resembles the great Lutheran Passions of Schütz and Bach, but with much less direct narrative and more meditative commentary on the redemptive nature of the Messiah’s earthly mission. Handel scholar Robert Myers suggested that “logically Handel’s masterpiece should be called *Redemption*, for its author celebrates the idea of Redemption, rather than the personality of Christ.”
FLOWERS

Pulpit
In Loving Memory of Ray DeFaria
Given by His Wife, Natia

Basket
The Flowers This Morning
are Given in Loving Memory and
Grateful Thanksgiving
for the Life of Joan Anderson Ruopp
by Paul, Paula, Andrew, Joshua
and her Nine Beloved Grandchildren

Basket
In Memory of Dan Terpening,
longtime choir member and former
Auditorium Choir president,
from his loving family

Basket
Flowers given by the
Auditorium Choir for all the
current and past choir members
who this year have joined
the Heavenly Choir

AT YOUR SERVICE
For your safety, in case of emergency,
look for an usher to direct you.

HOLIDAY ENCORES PRESENTS
A NIGHT AT THE MOVIES

MUSICAL CONCERT IN THE GREAT AUDITORIUM
Monday, September 2
at 7:00 PM

Hugh Sung
piano
Monica Ziglar
soprano
Gordon Turk
organ
$14.00 (plus taxes and fees)
oceangrove.org/encores

Save the Date!
Choir Festival — July 12, 2020
All singers welcome
Visit www.oceangrove.org/choir

AUDITORIUM STAFF

Mr. James Jackson...........Executive Director
 / Chief Operating Officer
Ms. Natalie Stewart ...........Program Director
Dr. Jason Tramm ..................Director of
Music Ministries
Dr. Gordon Turk ..................Organist,
Artist in Residence
Mrs. Monica Ziglar............. Soprano
Ms. Katherine Pracht ...........Mezzo-soprano
Mr. Ronald Naldi ............... Tenor,
Artist in Residence
Mr. Justin Beck .................. Bass-baritone
Mr. Justin Gonzalez... Tenor Section Leader
Mr. Tony Cusanelli .............. President,
Ushers’ Association
# The Great Auditorium Choir

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MidAtlantic Symphony Orchestra

Violin 1
Susan Heerema, Concert Master
Kathleen Butler-Hopkins
Gregor Kitzis
Rafael Klayman
Sarah Koenig-Ploskier
Cathy Yang

Violin 2
Alyson Clark, Principal
Allyson Whelan
Anne-Marie Pocklembo
Peter Borten
Sylvia Rubin
Alexandra Honigsberg

Viola
Armand Alypsaev, Principal
Artie Dibble
Alexia Bigari
Heather Wallace

Cello
Molly Aronson, Principal
Christine Mello
Ansel Cohen

Bass
Raymond Bohn
Steven Burke

Oboe
Meredyth Coleman
Jacob Slattery

Bassoon
Yuki Higashi

Trumpet
JoAnn Lamolino
Alexander Rensink

Timpani
Scott Simpson

Harpsichord
Patrick Jones

Organ
Gordon Turk