Spring 2014 Music Department
Calendar of Events

May 3, 10am  Leah Espinoza, piano recital+
May 3, 12pm  Kate Anderson, senior project horn recital*
May 3, 4pm    Katie Hovde, violin recital*
May 3, 8pm    Yuki Almahmoud, trombone recital*
May 4, 2pm    Flute Studio Recital*
May 4, 3pm    Kairos Quartet and Dr. Eduard Zilberkant Recital+
May 4, 4pm    Kara Highborg, flute recital*
May 4, 6pm    Kevin Madson, flute recital*
May 4, 8pm    CWU Flute Choir Concert*
May 5, 8pm    Matt Grey’s Honors Trombone Recital*
May 8, 7pm    Ali Breilein, flute recital*
May 9, 6pm    Joey Wenda, oboe recital*
May 10, 10am  Jenna Schouviller, clarinet recital*
May 10, 12pm  Vanessa Moss, violin recital*
May 10, 2pm   Alyssa Gregor, voice recital*
May 10, 4pm   Meredith Hunnicutt, graduate cello recital*
May 10, 6pm   Lydia Gross, graduate voice recital*
May 10, 8pm   Alexandra Churm, voice recital*
May 11, 2pm   Kathryn Chavez, piano recital*
May 11, 4pm   Brittany Stahley & Brendan McEachran, voice recital*
May 11, 6pm   Chris Azcueta, voice recital*
May 11, 8pm   Drew Medak, jazz recital*

*Concert Hall
*Recital Hall

Parking is free every weekday after 4:30 p.m. and all day on weekends, unless otherwise stated.

The Calendar of Events changes frequently. For the most up-to-date calendar, visit our website at www.cwu.edu/music or call (509) 963-1216.

Please turn off your cell phone and refrain from the use of any electronic devices through the duration of your visit to our facility. Thank you.

You can further the excellence of our Music Department! A contribution of $250 will contribute to the program of your choice, and inscribe your name, or the name of a loved one, on a chair in our beautiful Concert Hall. Find out more about “La Sedia” (The Music Chair) at www.cwu.edu/music.
Program

Part I
1. Overture
2. Comfort ye my people – Kyle McCammon, tenor
3. Ev’ry valley shall be exalted – Kyle McCammon
4. And the glory of the Lord
5. Thus saith the Lord of hosts – Daniel Schreiner, baritone
6. But who may abide the day of His coming – Daniel Schreiner
7. And He shall purify the sons of Levi
8. Behold, a virgin shall conceive – Rachael Liddell, alto
9. O thou that tellest good tidings to Zion – alto and chorus
10. For behold, darkness shall cover – Antonio Fernandez, baritone
11. The people that walked in darkness – Antonio Fernandez
12. For unto us a child is born
13. Pifa – Orchestra
14a. There were shepherds – Megan McCormick, soprano
14b. And lo, the angel of the Lord – Megan McCormick
15. And the angel said unto them – Megan McCormick
16. And suddenly there was with the angel – Megan McCormick
17. Glory to God in the highest
18. Rejoice greatly, O daughter of Zion – Emily Salisbury, soprano
19. Then shall the eyes of the blind be opened – Stephanie Dunbar, alto
20. He shall feed His flock – Stephanie Dunbar, alto & Brittany McEachran, soprano
21. His yoke is easy

Intermission

Part II
22. Behold the Lamb of God
23. He was despised and rejected of men – Alex Churm, alto
24. Surely He has borne our grieves
25. And with His stripes we are healed
26. All we like sheep have gone astray
27. All they that see Him – Brendan McEachran, tenor

Part II (continued)
28. He trusted in God that He would deliver Him
29. Thy rebuke hath broken His heart – Joette Dunnihoo, soprano
30. Behold and see – Joette Dunnihoo
31. He was cut off – Aly Henniger, soprano
32. But thou didst not leave – Aly Henniger
33. Lift up your heads, O ye gates
34. Unto which of the angels – Chris Azcueta, tenor
35. Let all the angels of God
36. Thou art gone up on high – Michael McCormick, baritone
37. The Lord gave the word
38. How beautiful are the feet – Brittany Stahley, soprano
39. Their sound is gone out
40. Why do the nations so furiously – Christian Kunz, baritone
41. Let us break their bonds
42. He that dwelleth in heaven – Brendan McEachran, tenor
43. Thou shalt break them – Brendan McEachran
44. Hallelujah, For the Lord God omnipotent reigneth

Intermission

Part III
45. I know that my Redeemer liveth – Sarah Hemenway, soprano
46. Since by man came death
47. Behold, I tell you a mystery – Alan Martin, baritone
48. The trumpet shall sound – Alan Martin
49. Then shall be brought to pass – Alex Churm
50. O death, where is thy sting – Alex Churm & Brendan McEachran
51. But thanks be to God
52. If God be for us, who can be against us – Brittany McEachran, soprano
53. Worthy is the Lamb, Blessing and Honor, Amen
Personnel

Chamber Orchestra
Dr. Nikolas Caoile, director

Violin I
Grace Bergman, principal
Katie Hovde
Vanessa Moss
Natalya Busso-Curtiss

Violin II
David Droz, principal
Laina Brown
Kristine Kornmann
Margaret Hendrickson

Viola
Lauren Hall, principal
Emily Golan

Cello
Meredith Hunnicutt, principal
Brian Coyne

Bass
Sam Booth, principal
Jonathan Robinson

Oboe
Alisyn Christensen
Vanessa Bliley

Positiv Organ
Darin Kaschmitter

Kettle Drum
Erin Cone

Special thanks:
Denise Dillenbeck (strings coach)
Alan Larsen (technical and logistical support)
Dr. Peter Gries (positiv organ tuning)

Personnel

Chamber Choir
Dr. Gary Weidenaar, director

Soprano
Emelia Blunt
Sarah Hemenway
Aly Henniger
Victoria Lodahl
Tara Loth*
Megan McCormick
Brittany McEachran*
Emily Salisbury

Alto
Aryn Chatterton
Alex Churm*
Stephanie Dunbar
Joette Dunnihoo
Claire Farmen
Rachael Liddell
Brittany Stahley*
Laurie Trescott

Tenor
Chris Azcueta
Brennan Baglio
Kyle McCammon
Brendan McEachran*
Drew Medak
Kramer Rapp
Jordan Smith

Bass
Max Biggs
Billy Buhl
Antonio Fernandez
Christian Kunz
Alan Martin
Michael McCormick
Isaiah Ragland
Daniel Schreiner*

*Denotes section leader(s)

CWU Voice Faculty
Gayla Blaisdell
Tor Blaisdell
Melissa Schiel
Vijay Singh
Sid Nesselroad
Mia Spencer
**Program Notes – Messiah**

*Messiah* (Handel never referred to it as THE Messiah) was written in a white-hot composing frenzy of just over three weeks from 22 August to 14 September, 1741. Its libretto, by wealthy arts patron Charles Jennens, consists of verses from both the Old and New Testaments, rather than the more normal dramatic Old Testament story of most oratorios.

By 1741, the Italian operas Handel was writing for London audiences had become less and less popular. The 1740-41 season saw his *Imeneo* close after two performances and *Deidamia* after three. Had they been successes, Handel may have turned down the invitation from the Duke of Devonshire to make a musical visit to Dublin. In November of 1741, with Messiah and many other compositions in hand, Handel left for Dublin.

On April 13, 1742 in a Dublin theater, *Messiah* had its first public performance. His forces that evening were much like those of this performance - 32 singers and a small orchestra. Given for three Dublin charities and striving to make as much of a profit as possible, the audience of 700 managed to fit in a space designed for 600. They had been asked in the publicity for the event to leave their swords (men) and hoop skirts (women) at home to allow more room (Thank you for doing so as well!)

Though it was extremely well-received in Dublin, the first London performances, beginning in 1743, were not. Theaters and concert halls were thought unsuitable for its text, especially since New Testament verses were included. Handel, in fact, didn’t call *Messiah* by name in the posters - they simply advertised “A Sacred Oratorio.” A few years later though, it gained popularity in London, and it was there that King George II is rumored to have stood during the Hallelujah chorus, giving rise to that oft-observed tradition.

All three members of the so-called “Viennese School” knew *Messiah*. Mozart wrote an arrangement of the oratorio, adding wind parts, in 1788. Beethoven so admired Handel’s work that he wrote it out so as to get the “feeling of its intricacies” and “to unravel its complexities.”

Haydn also heard and highly respected the work. The oratorio’s appeal soon spread. *Messiah’s* first performance in German was in 1775, with a son of JS Bach conducting, and the first complete US performance, in Boston, took place in 1818.

*Messiah* is written in three parts. Despite the work's popularity today as a seasonal Christmas production, only the first part concerns Advent and the birth of the savior Jesus Christ, and all performances during Handel’s lifetime were around Lent and Easter, not Christmas!

**About this performance:**
The number of performers, size of the performance space, and time of year are all in line with the original performance. The style of playing is baroque, rather than romanticized. Baroque style includes separation between notes in many cases, no vibrato in the strings, ornamentation in arias for many of the singers, and much trilling in the orchestra.

Rather than the more common 4 soloists sitting in front and handling all the solos between them, we have 18 soloists coming forward out of the choir to sing their recitatives and arias – then going back to rejoin the choir in singing the choruses. A large debt of gratitude goes to the CWU voice faculty, not only for their collaboration with solo auditions but especially for their preparation and coaching of all soloists. An equally large thank you to Denise Dillenbeck of our string faculty for her role in coaching the string players on style.

Finally – the orchestra at times uses only some of the string players. This is because of an indication in the score for *senza ripieno*, meaning a smaller group – as opposed to *con ripieno*, or the whole group.

Program notes compiled and written by Gary Weidenaar

**Select past CWU Messiah performances**

Dec. 2003, singers-35, orchestra-23, **conducted by Karyl Carlson**  
Nov. 1999, singers-138, orchestra-37, **conducted by Karyl Carlson**  
Dec. 1995, singers-45, orchestra-20, **conducted by Geoffrey Boers**  
Nov. 1991, singers-42, orchestra-32, **conducted by Geoffrey Boers**  
Dec. 1979, singers-68, orchestra-31, **conducted by Gordon Leavitt**