



Handel's Messiah

April 30, 4 p.m.

Parmer Hall

Sponsored by the Performing Arts Series

 MESSIAH
UNIVERSITY

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HANDEL'S MESSIAH

Joy Elizabeth Meade, conductor

Sarah Shafer, *soprano*

Emily Skilling, *mezzo-soprano*

David O'Donnell, *tenor*

Ian Bethmann, *bass*

Messiah University Choral Arts Society

Messiah University Concert Choir

Messiah George Frederic Handel (1685-1759)

Part the first

— INTERMISSION —

Part the second

— BRIEF PAUSE —

Part the third

PART ONE

1. Sinfonia (Overture)

This overture offers the listener musical and mental preparation time to reflect on the coming of Christ. It's form hints of the French overture style, and so glimpses of royalty can be detected in the music, but the harmony and rhythm also suggests a profundity or intensity in what's to come: this king is coming, and his reign will be quite different than earthly royalty.

2. Accompagnato (tenor)

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 40:1-3)

First we hear the voice of God speaking warmly and with assurance. Then John the Baptist shouts "Prepare ye the way of the Lord!"

3. Air (tenor)

Ev'ry valley shall be exalted, and ev'ry moutain and hill made low; the crooked straight and the rough places plain. (Isaiah 40:4)

The musical motives provide a picture of the text: crooked made straight, rough made smooth.

4. Chorus

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. (Isaiah 40:5)

The choir completes the tenor's sentence from the previous aria, and this minuet is dancelike and joyous. The motives ascend to heaven and descend to earth as we ponder the glory of the Lord being revealed to mankind.

5. Accompagnato (bass)

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. (Haggai 2:6-7)

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. (Malachi 3:1)

The bass soloist takes on the booming voice of God's messenger, and through aggressive melismatic singing and jagged orchestral responses, we hear that God will shake up the nations, heaven and earth when Christ comes.

6. Air (bass)

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 3:2)

Uncertainty and insecurity as we anticipate the Messiah's coming, turns to fiery action as we anticipate judgement day. Like a metalsmith refines gold or silver in fire to become valuable gifts, so too will the Messiah come to prepare and purify humankind to be presentable to God.

7. Chorus

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

(Malachi 3:3)

This nimble and virtuosic, melismatic singing from the chorus shares that even the priests and Levites need to be purified to become righteous offerings to the Lord when he returns.

8. Recitative (alto)

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

(Isaiah 7:14; Matthew 1:23)

The mystery, wonder and impossibility of the virgin birth is haloed in shimmering strings and organ.

9. Air and Chorus (alto)

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 40:9)* Arise, shine, for thy light is come, and the glory of the Lord is risen upon thee. *(Isaiah 60:1)*

Lilting, dance-like and radiant – after the soloist sings the choir joins in, singing this message to the cities of Judah: “Behold, you God! The glory of the Lord has risen upon thee!”

10. Accompagnato (bass)

For behold, darkness shall cover the earth, and gross darkness the people; but the Lord shall arise upon thee, and His glory shall be seen upon thee. And the Gentiles shall come to thy light, and kings to the brightness of thy rising.

(Isaiah 60:2-3)

Hushed and mysterious – a menacing plague of darkness has covered the earth, as heard in the ominous bass soloist and creeping strings.

11. Air (bass)

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 9:2)*

Unison strings and soloist stumble aimlessly in unison through winding, chromatic phrases, but harmony and major keys triumph near the end to portray the Lord’s light coming out of darkness.

12. Chorus

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. *(Isaiah 9:6)*

The melismatic opening shows our excitement for the birth of the Messiah. Singing the many names of God in triumphant homophony is celebratory and profound.

13. Pifa (“Pastoral Symphony”)

The folksy orchestral interlude sets the scene for the birth of Christ: pastoral, unadorned, humble, a picture of the shepherds in their fields at night.

14a. Recitative (soprano)

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

The soprano becomes our enchanting storyteller, continuing to set the scene.

14b. Accompagnato (soprano)

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 2:9)*

The gentle but rapid 16th notes in the strings suggest the fluttering of angels’ wings.

15. Recitative (soprano)

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 2:10-11)*

The soprano continues to narrate the angel’s words to the shepherds. Harmonies intensify as the shepherds’ excitement builds.

16. Accompagnato (soprano)

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

A flurry of string activity is dazzling as a brilliant host of angels arrive on scene!

17. Chorus

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

The choir becomes a chorus of angels! They sing joyously of praise and goodwill, and then disappear as swiftly as they came.

18. Air (soprano)

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. Rejoice greatly. . . da capo *(Zechariah 9:9-10)*

Once again, melismas (impressive vocal aerobics!) show the soprano bubbling over with happiness. Jesus brings joy.

19. Recitative (alto)

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.

(Isaiah 35:5-6)

This brief recitative cites four miracles that Christ performed. Jesus brings healing and wholeness.

20. Duet (alto and soprano)

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. *(Isaiah 40:11)*

Come unto Him, all ye that labour, come unto Him 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 11:28-29)*

Reassuring, warm and nurturing duet. Jesus brings peace and provision.

21. Chorus

His yoke is easy, and His burden is light. *(Matthew 11:30)*

Weightlessness and effortlessness characterize this chorus. Jesus eases burdens and assuages fears.

PART TWO

22. Chorus

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

(John 1:29)

The dotted rhythms, reminiscent of French overture, point to God's kingship, while the minor harmonies foreshadow that this King will be sacrificed for the redemption of the world. Through the music of this dramatic chorus, Handel sets the stage for the profound paradox that is at the heart of the second part of Messiah: Christ is both a triumphant King processing to victory, and a humble Lamb being led to slaughter.

23. Air (alto)

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

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

This aria has two contrasting sections. The opening section is deliberate and legato, conveying the sorrow, resignation and grief that Jesus must have felt having been rejected by the world. The second section is agitated and vitriolic, representing the horrific physical abuse Jesus underwent even before being hung on the cross.

24. Chorus

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 53:4-5)

An anguished outcry and realization that Jesus has taken on the world's grief and sorrows as his own. A sudden shift in dynamics and texture reflects internally about the pain Christ suffered on the world's behalf.

25. Chorus

And with His stripes we are healed.

(Isaiah 53:5)

Fugal material with a subject that includes a diminished seventh – represents the jarring but assured truth that because of Christ's wounds, our own hurts are healed.

26. Chorus

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.

(Isaiah 53:6)

Light, airy, pastoral, melismatic. The chorus depicts the wandering sheep who have gone astray without their shepherd. Ends with contrasting musical material – an expansive and profound assertion that Jesus accepted the punishment instead all of his wandering and sinful sheep.

27. Accompagnato (tenor)

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

Scornful, agitated. Announces the crowd scene that is to follow.

28. Chorus

“He trusted in God that He would
deliver Him; let Him deliver Him,
if He delight in Him.” (Psalm 22:8)

Spiteful and venomous. Polyphonic music represents mocking voices in the crowd shouting that Jesus should prove that he is God's son by asking God to deliver him from this torture.

29. Accompagnato (tenor)

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. (Psalm 69:20)

The tenor soloist reflects on Jesus' anguish and isolation on the cross – Jesus is mournful and heart-broken that the people he came to love continue to reject him so violently, and he loses all hope of being helped or rescued from his punishment.

30. Arioso (soprano)

Behold, and see if there be any
sorrow like unto His sorrow.

(Lamentations 1:12)

Is there anything in the world more sorrowful and heart-rending than this?

31. Accompagnato (tenor)

He was cut off out of the land of the
living; for the transgressions of Thy
people was He stricken. (Isaiah 53:8)

The death of Christ.

32. Air (tenor)

But Thou didst not leave His soul
in hell; nor didst Thou suffer Thy
Holy One to see corruption.

(Psalm 16:10)

The good news – three days later (or approximately 5 second later in this oratorio), Jesus was resurrected.

33. Chorus

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. (Psalm 24:7-10)

Weightless, celebratory, exalted. Men and women are juxtaposed, like a Renaissance cathedral choir. Celebrating the Lord of Hosts and the King of Glory.

34. Chorus

The Lord gave the word; great was
the company of the preachers.

(Psalm 68:11)

Declamatory. Assured. The Lord gave the word, and many people believed and followed.

35. Air (soprano)

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

(Isaiah 52:7; Romans 10:15)

Sublime and gentle reflection on the importance of sharing the good news of this redemption story.

36. Chorus

Their sound is gone out into all
lands, and their words unto the
ends of the world.

(Romans 10:18; Psalm 19:4)

The great company of preachers spreads throughout the world to tell the good news.

37. Air (bass)

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 2:1-2)

The kings and powers on the earth take counsel against God and Jesus because Jesus' message challenges their current order and power.

38. Chorus

Let us break their bonds asunder, and cast away their yokes from us.

(Psalm 2:3)

Through Christ's redemption, believers are liberated from the bonds and yokes of their earthly rulers.

39. Recitative (tenor)

He that dwelleth in Heav'n shall laugh them to scorn; The Lord shall have them in derision. *(Psalm 2:4)*

The idea that human governments and people could be a challenge to God's power and authority is laughable.

40. Air (tenor)

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

(Psalm 2:9)

Mocking and righteous. In the final conflict between God and those who reject him, God wins.

41. Chorus

Hallelujah: for the Lord God Omnipotent reigneth. *(Revelation 19:6)*

The kingdom of this world is become the kingdom of our Lord, and of His Christ; and He shall reign for ever and ever. *(Revelation 11:15)*

King of Kings, and Lord of Lords.

(Revelation 19:16)

Hallelujah!

Triumphant celebration that God's spiritual kingdom has superseded our earthly kingdoms.

PART THREE

42. Air (soprano)

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. *(Job 19:25-26)*

For now is Christ risen from the dead, the first fruits of them that sleep. *(I Corinthians 15:20)*

An assured, poised faith testimony, that even though our bodies die, we will see God someday.

43. Chorus

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 15:21-22)

The dramatic contrast in choral singing not only reflects Baroque style and drama, but also an Old Testament versus New Testament perspective – that in man, with both die (because of Adam) and live (because of Christ).

44. Accompagnato (bass)

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 15:51-52)

The bass ominously and dramatically narrates the great mystery of the day of judgement.

45. Air (bass)

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 15:52-53)*

A trumpet call heralds the day of judgement when the dead will be raised without sin, and mortals will be given immortality. The weight and nobility of this idea is delivered by trumpet and baritone.

46. Recitative (alto)

Then shall be brought to pass the saying that is written:

“Death is swallowed up in victory.”

(I Corinthians 15:54)

Christ's victory over death has been foretold since the beginning of time.

47. Duet (alto and tenor)

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 15:55-56)

The mezzo-soprano and tenor celebrate the end of death's final sting and the loss of death's power.

48. Chorus

But thanks be to God, who giveth us the victory through our Lord Jesus Christ. *(I Corinthians 15:57)*

An anthem of gratitude and thanksgiving for victory of life over death for humanity.

49. Air (alto)

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

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.

(Romans 8:33-34)

Buoyant and confident. We find strength and reassurance that there is no condemnation for those with faith in Christ, as God has interceded on our behalf.

50. Chorus

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.

(Revelation 5:12-14)

This choral triptych is a fitting and noble musical end to the most epic story ever told. The crucified Christ redeemed us to God and therefore deserves all the power, riches, wisdom, strength, honor, glory and blessing. The epic fugal Amen is a Handelian way of signifying a profound accomplishment and ultimate resolution.

SOLOISTS

Sarah Shafer, *soprano*



Praised by the Philadelphia Inquirer for her “crystalline sound, perfectly true intonation, glowing warmth, and total presence” and named “remarkable, artistically mature ... a singer to watch” by Opera News, soprano Sarah Shafer actively appears on the leading operatic and concert stages of the world. The 2018 – 2019 season will see Ms. Shafer make her house and role debut as Susanna in *Le Nozze di Figaro*, directed by Stephen Lawless, with San Diego Opera as well as appearances with Harrisburg Symphony singing Poulenc’s *Gloria* and Villa-Lobos’ *Bachianas Brasileiras No. 5*, Carmina Burana with the Milwaukee Symphony Orchestra conducted by Francesco Lecce-Chong, Mahler Symphony No 2 with Toledo Symphony, Mozart Requiem with Los Angeles Chamber Orchestra, St John’s Passion with Louisiana Philharmonic, and Shanan Estreicher’s *Songs of Emily Dickinson* with Chamber Orchestra of New York. Recital work includes appearances with Chamber Music Society of Detroit and Spivey Hall with Richard Goode, and with Richard Stoltzman and David Deveau, and Five Borough Music Festival with Martin Katz.

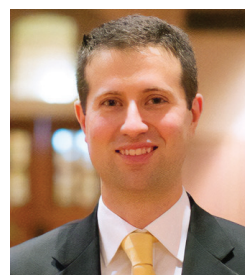
Highlights of concert work include Carmina Burana with the San Antonio Symphony conducted by music director Sebastian Lang-Lessing, Mozart’s Requiem with the Omaha Symphony, Mahler’s Resurrection Symphony with both the Cheyenne and Williamsport Symphony Orchestras, the world premiere of Richard Danielpour’s “Talking to Aphrodite” with the Sejong Soloists at Carnegie Hall. Additional appearances include Mendelssohn’s *St. Paul*, Handel’s *Israel in Egypt* with the New York Choral Society at Carnegie Hall and Mahler’s Resurrection Symphony with the New York Youth Symphony. Ms. Shafer has appeared as soloist with the Philadelphia Orchestra, the National Orchestra of Mexico, the Nashville Symphony Orchestra, Wroclaw Symphony Orchestra (Poland), the Louisiana Philharmonic Orchestra, and the Quad City Symphony Orchestra, among others. Additional concert repertoire includes Bach’s *St. John Passion* and *Mass in B minor*, Barber’s *Knoxville: Summer of 1915*, Poulenc’s *Gloria*, Lutoslawski’s *Chantefleurs et Chantefables*, Fauré’s Requiem, Duet for Soprano and Tenor after Tchaikovsky’s *Fantasy-Overture Romeo and Juliet*, Strauss’s *Suite from Der Rosenkavalier*, Handel’s *Messiah*, and Mahler’s *Symphony No. 4*. Ms. Shafer is a recent graduate of the Curtis Institute of Music.

Emily Skilling, *mezzo-soprano*



Emily Skilling, winner of the Metropolitan Opera National Council Auditions South Carolina District, holds a Bachelor of Music degree from the University of Georgia and a Master of Music degree from Westminster Choir College, where she studied with Laura Brooks Rice. While at Westminster, Ms. Skilling performed several leading roles, the highlights of which include *Dame Quickly* in *Falstaff* and *La Zia Principessa* in *Suor Angelica*. Additionally, Emily has extensive choral experience, having performed with the Philadelphia Symphonic Choir, Kinnara Ensemble, and the world-renowned Westminster Choir. She recently performed as a soloist with the American Bach Soloists Academy, *Opera on the James*, the CoOPERative Program, Berkeley Community Chorus and Orchestra, and Martina Arroyo’s *Prelude to Performance*, and is a regular concert soloist around the United States. In her most recent performance of *Dame Quickly* in New York City, Emily was praised for her “dark amaretto flavored voice,” “commanding presence,” and “comedic skills.” Brooklyn Discovery also stated, “she is born for the stage and opera is lucky to have her.”

David O’Donnell, *tenor*



David O’Donnell, tenor, is a veteran of the operatic and concert stage. He has performed roles with Opera Lancaster, Capitol Opera Harrisburg, Harrisburg Opera Association, Oswego Opera Theater, Eastman Opera Theater, West Virginia University Opera Theater, and Messiah College Opera Theater. As a member of the Elardo Young Artist Program in Brugge, Belgium, David sang the role of John Brooke in the European premier of Mark Adamo’s *Little Women*.

David is also active as a choral director, church organist, and private teacher. He currently serves as Chorus Master for the Harrisburg based Sylvan Chorale and Music Director at St. Patrick Church, Carlisle.

David is a graduate of the Eastman School of Music, Messiah College, and West Virginia University. His voice teachers have included Robert Chafin, Nicholas Perna, Damian Savarino, and Joan Frey Boytim.

Ian Bethmann, *bass*



Ian Bethmann (baritone) is a professional vocalist and voice instructor in the Philadelphia area. Ian holds a M.M in Voice Performance from Temple University in Philadelphia, PA where he studied under Dr. Marcus DeLoach and a B.M. in Voice Performance from Messiah College in Mechanicsburg, PA where he studied under Dr. Damian Savarino.

Recent roles include “Vater” from Humperdinck’s Hänsel und Gretel with LAHSOW Bloomington, “Dulcamara” from Donizetti’s L’elisir d’amore with Temple Opera Theatre, “Nettuno” from Monteverdi’s Il riotrno di Ulisse in patria with Temple Opera Theatre and “Colline” from Pucinni’s La Bohème with Capitol Opera Harrisburg. He has won the Allegheny Mountain Chapter NATS Student Audition Competition in 2015, 2016 and 2017 as the first place finalist. Ian is employed as a soloist and section leader at West Trenton Presbyterian Church and frequently performs at various churches throughout the region. Ian has previously performed as a member of the Camp-of-the-Woods Summer Vocal Staff in Speculator, NY where he performs a wide variety of vocal repertoire.

INSTRUMENTALISTS

Violin

Timothy McClure

Joseph McAnulty

Vera Solomin

LaShae Willits

Abijah Zimmerman

Paris Henning

Viola

Kerry Harker-Roth

Michael Gamon

Alice Bish

Cello

Ai-Lin Hsieh

Ali Koch

Dustin Dicely

Bass

Joseph LaMarca

Oboe

Tom Rowe

Malaysia Billman

Bassoon

Todd Goranson

Reid Buffenmyer

Trumpet

Bill Stowman

James Beverly

Timpani

Lizbeth Stephens

Organ

Andrew Meade

Harpicord

Richard Roberson

CONCERT CHOIR

Soprano

Maddie Felix

Brielle Finkbeiner

Elizabeth Hill

Julie Knott

Victoria Lang

Tiah Masood

Eliana McFate

Maira Myers

Kay Reyburn

Annie Rizzo

Katelynn Smith

Abby Stewart

Kacie Watkins

Abby Weller

Macy Wright

Alto

Shelby Beadle

Kaitlyn Carr

Emily Evans

Emily Gettman

Alexa Hayman

Ali Koch

Elizabeth Lebo

Anne McIlvaine

Jordan Morris

Anna Morton

Delaney Reed

Daphne Rinkus

Tenor

Quinn Cameron

Michael Casey

Brian Gambler

Tyler Greene

Greysen Kemper

Daniel Lin

Daniel Micsion

Ian Rooks

Timothy Tien

Bass

Alex Böhm

Micah Collins

Nicholas Epps

Larry Fausnight

Nathanael Hulshizer

Chris Messinger

Clint Miller

Bryant Rohrer

Rodney Snyder

Jeremiah Valez

Nathan White

CHORAL ARTS SOCIETY

Roseann Sachs, collaborative pianist

Soprano

LaVonne Alston
Sarah Axtman
Rachel Brooks
Chrisetta Cawley
Christy Delgado
Brielle Finkbeiner
Adeline Gaydosh
Rachel Hamrick
Cathy Hartsock
Susan Hensel
Kiley Hertzell
Elizabeth Hill
Sarah Joyce
Elise Kersten
Kathy Miller
Emily Nell
Kathy O'Donnell
Anita Smith
Sarah Stoltzfus
Sarah Weiser

Alto

Malinda Brye
Kaitlyn Carr
Lilly Coln
Staci Davis
Jennifer Dose
Nancy Frank
Rebecca Gantz
Emily Gettman
Susan Heberlig
Julia Hoffman
Madie Hoke
Jenna Humcke
Evelyn Kelly
Sadie Miedel
Maria Miller
Robin Miller
Laura Murray
Lois Natale
Holly Owens
Daphne Rinkus
Jordan Rodgers
Roseann Sachs
Laura Shuey
Amy Streit
Pamela Thomas
Emma Walls

Tenor

Mario Garcia
James Hollabaugh
Ralph Manna Jr.
Joshua Oyler
Jim Schmuck
Karl Segletes
José Solís
Pete Powers

Bass

Dan Baker
Karl Dietz
Steve Ditzler
Austin Grove
Frank Heberlig
Ray Hedger
Aaron Hickok
Werner Jonas
Joshua Murray
Matthew O'Donnell
Noah O'Donnell
Bryant Rohrer
Gus Rouland
Robert Schmuck
Matt Smith
Jacob Waddell



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Susquehanna Chorale Spring Concert

May 14, 2023

High Center, Parmer Hall, 4 p.m.

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A WORD ABOUT CHILDREN

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