

G. F. HANDEL'S

MESSIAH

A CHAPEL TRADITION REIMAGINED

MESSIAH

George Frideric Handel (1685–1759)

Duke University Chapel
Sunday, December 6 • 4:00 PM
presented online

Molly Quinn, *soprano*
Audrey Walstrom, *mezzo soprano*
Henry Branson, *tenor*
Christopher Short, *baritone*

Duke Chapel Choir
Mallarmé Chamber Players

Christopher Jacobson, *continuo*

Zebulon M. Highben, *conductor*



Duke
UNIVERSITY
CHAPEL

PROGRAM

SYMPHONY

Overture (Grave – Allegro moderato)

RECITATIVE

ISAIAH 40:1-3

TENOR 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.

AIR

ISAIAH 40:4

TENOR Every valley shall be exalted, and every mountain and hill made low; the crooked straight, and the rough places plain.

CHORUS

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.

RECITATIVE

HAGGAI 2:6-7; MALACHI 3:1

BASS 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. The Lord, whom ye seek, shall suddenly come to his temple, even the messenger of the covenant, whom ye delight in; behold, he shall come, saith the Lord of Hosts.

AIR

MALACHI 3:2

ALTO But who may abide the day of his coming, and who shall stand when he appeareth? For he is like a refiner's fire.

CHORUS

MALACHI 3:3

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

RECITATIVE

ISAIAH 7:14; MATTHEW 1:23

ALTO Behold, a virgin shall conceive and bear a son, and shall call his name Emmanuel: GOD WITH US.

AIR & CHORUS

ISAIAH 40:9; 60:1

*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! O thou that tellest good tidings to Zion, arise, shine, for thy light is come, and the glory of the Lord is risen upon thee.

RECITATIVE

ISAIAH 60:2-3

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.

** Performed in 2019 by Dr. Ellen Graham.*

AIR

ISAIAH 9:2

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.

CHORUS

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.

PASTORAL SYMPHONY

Pifa (Larghetto e mezzo piano)

RECITATIVE

LUKE 2:8-11, 13

SOPRANO There were shepherds abiding in the field, keeping watch over their flock by night. 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, 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 a multitude of the heavenly host, praising God and saying:

CHORUS

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!

CHORUS

LUKE 2:14

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

AIR

ZECHARIAH 9:9, 10

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.

RECITATIVE

ISAIAH 35:5-6

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.

AIR

ISAIAH 40:11; MATTHEW 11:28-29

ALTO & 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. Come unto him, all ye that labour; 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.

CHORUS

MATTHEW 11:30

His yoke is easy, and his burden is light.

REVELATION 19:6; 11:15; 19:16

MOLLY QUINN soprano

Hailed for her “radiant sweetness” by the *New York Times*, Molly Quinn has garnered praise for her thought-provoking and delightful interpretation of music from the medieval to the modern. She has collaborated with notable musicians and arts organizations around the globe including The Knights NYC, Portland Baroque Orchestra, Apollo’s Fire, The Folger Consort, The Bang on a Can All-Stars, TENET, Trinity Wall Street, Ascension Music, Clarion Music Society, Saint Thomas Fifth Avenue and Concert Royale, Pacific Baroque Orchestra, North Carolina Baroque Orchestra, Ensemble VII, The Helicon Society, Quicksilver Ensemble, and Acronym.

Molly has also garnered acclaim for her work crossing genres in classical, folk, and contemporary music. Molly was dubbed “pure radiance” by the *Los Angeles Times* for her work with The Bang on a Can All-Stars in *Steel Hammer*. The production traveled to Abu Dhabi in 2017. Other highlights of the past season include her Kennedy Center Debut as the title role in *Dido and Aeneas*, and the role of Papagena in *Die Zauberflöte* with Clarion Music Society, where *Opera News* dubbed her “A lovely and feisty companion.”

She has been featured in projects by notable presenters, including The Lincoln Center White Lights Festival, Moscow’s Gold Mask Festival, BAM Next Wave Festival, Bang on a Can marathon, San Francisco Early Music Series, and Carnegie Hall’s Venetian Festival. She is a festival soloist at The Staunton Music Festival, and staff musician and featured soloist at The Carmel Bach Festival.

Recent recordings include Biber’s rarely performed *O Dulcis Jesu* with Acronym Ensemble. *Cleveland Classical Review* describes Molly’s vocal tone as blossoming “like ink in clear water.” She was a featured soloist on Trinity Wall Street’s Grammy-nominated recording of Handel’s *Israel in Egypt*. She has performed as a soloist in such noted international venues as Shostakovich Hall in St. Petersburg, Teatro Nacional de Costa Rica, The Arts Center of NYU Abu Dhabi in the United Arab Emirates, Vancouver’s Chan Centre for the performing arts, and San Cristobal Cathedral in Havana, Cuba.

AUDREY WALSTROM mezzo soprano

Audrey Walstrom, DMA, CCC-SLP has enjoyed a diverse career as a performing artist, voice pedagogue, and clinical singing voice specialist. She joined the speech pathology team at the Duke Voice Care Center in 2019, where she specializes in evaluation and rehabilitation of the singing voice. She was previously affiliated with the Blaine Block Institute for Voice Analysis & Rehabilitation (Dayton, Ohio) and the Professional Voice Center of Greater Cincinnati. She received her M.A. in speech-language pathology from Miami University in Oxford, Ohio (2017).

In addition to her clinical practice, Dr. Walstrom has appeared in principal roles with Cincinnati Opera, Dayton Opera, and Santa Fe Opera, and as a mezzo-soprano soloist with Bach Society of Dayton, Louisville Choral Arts Society, Cincinnati Bach Ensemble, Collegium Cincinnati, Bourbon Baroque, Vocal Arts Ensemble, concert:nova, and others. Dr. Walstrom was a National Semi-Finalist in the 2011 Metropolitan Opera National Council auditions. She studied voice performance at Rice University (B.M. & B.A., 2007) and University of Cincinnati’s College-Conservatory of Music (M.M., 2009; D.M.A., 2013). She has taught voice at University of Louisville, Wittenberg University, and Northern Kentucky University (Department of Theatre and Dance). Prior to relocating to North Carolina last year, Dr. Walstrom served on the faculty of UC-CCM’s Commercial Music Production department, where she taught healthy singing technique across multiple genres including pop, rock, folk, R&B, country, jazz, and musical theater. She has a passion for finding creative ways to apply relevant concepts from her expertise in vocal pedagogy, such as optimal breathing and resonance, to her voice therapy patients.

Dr. Walstrom’s professional and research interests include singing voice health and how to improve collaboration between singing teachers and clinical voice pathologists. She presented original interdisciplinary research at 2017 meetings of the Ohio Speech–Language Hearing Association and The Voice Foundation in support of her master’s thesis, which examined differences in how singing teachers and clinical voice pathologists perceive and describe disordered speaking voices.

HENRY BRANSON tenor

Henry Branson is thrilled to be part of *Messiah* at Duke University Chapel. He began his musical training at the age of nine as a treble chorister in the North Carolina Boys Choir and has been singing ever since. Henry received his B.M. in Music Education from Furman University and his M.M. in Choral Conducting from East Carolina University.

During his time at Furman, he directed The Twelve Peers, a student ensemble dedicated to the performance of early and contemporary choral music. In addition to being the student conductor for the Furman Singers, Chamber Choir, and University Chorale, he was also the Herring Music Intern at First Baptist Greenville, where he often prepared and directed the chancel and youth choirs. While at ECU, he served as a graduate teaching assistant in the School of Music and as Assistant Conductor of the Greenville Choral Society. His master's project consisted of editing and conducting Charpentier's *Messe pour les trépassés* with a period orchestra. In August 2018 and 2019, he was a conducting fellow under Simon Carrington at the Yale School of Music Norfolk Choral Workshop.

Henry is especially interested in early music. He has completed many editions of polyphonic music including Dunstable, Ockeghem, Tallis, Sheppard, Victoria, and others. His most recent edition, the Michel-Richard deLalande grand motet, *Quemadmodum desiderat fontes*, received a performance (likely the first since the early eighteenth century) at the Chorworks Young Artists Summer Course in 2019—a program which he coordinated alongside Duke Chapel Music's Dr. Philip Cave.

Henry currently holds the position of Director of Music & Arts at Aldersgate United Methodist Church in Durham. He also serves as a Staff Singer at Duke University Chapel, where he sings in two choirs and performs in the popular Bach Cantata Series. In his spare time, he enjoys cooking, running, and watching sports (especially baseball and college basketball). Henry is the proud new dad of Mack, a five-month-old hound/lab rescue puppy.

CHRISTOPHER SHORT baritone

Christopher Short is an emerging musician from Raleigh, North Carolina. Christopher graduated Magna Cum Laude from the East Carolina University School of Music as a double major in Vocal Performance and Music Theory/Composition in May 2019, when he received the ECU School of Music's Award for being the "Most Outstanding Graduating Senior" in the area of Music Theory, Composition, and Musicology.

Christopher has traveled internationally as a choral musician and soloist, performed regionally in a variety of operatic and oratorio performances, and is an award-winning composer. He holds staff singing positions at Duke University Chapel in their Vespers Ensemble and Evensong Singers choirs as well as Christ Church on Capitol Square in their Lay Clerks and Evensong Choirs. Previously, he has toured and recorded internationally with the acclaimed East Carolina University Chamber Singers as well as the Christ Church on Capitol Square Choristers and Lay Clerks.

In addition to his work as a chorister, Christopher has also appeared regionally in a variety of concert and oratorio performances. His most recent season included scheduled appearances as the baritone soloist in Fauré *Requiem* and Duruflé *Requiem*, with the Raleigh Bach Soloists, in the Duke Bach Cantata Series, and the "Bach Around the Clock" festival in Staunton, Virginia, as a featured soloist. Christopher has also accepted a position with the 2020–2021 US VOICES8 Scholars program where he is participating in a variety of projects with the internationally acclaimed ensemble. In addition to his performing, Christopher serves on the Board of Directors for the Philharmonic Association and as the Executive Director for the emerging vocal ensemble, Servire.

DUKE UNIVERSITY CHAPEL CHOIR (FALL 2019 & FALL 2020)

Soprano I: Mary Anderson, Melanie Bunn, Jenn Collins, Robin Diehl, Amy Elkin, Carole Ann Klove, Sher'ron Konecki, Nicole Kroschel, Listra Lubis, Eleanor Nye, Laura Stemmler, Helene G. Smith, Ellen Todd, Hannah R. Weber, Julie Zola

Soprano II: Meredith Bryson, Mary Eubanks, Jeanette Fritz, Sara Harper, Janell Lovelace, Lisa McLaughlin, Jeannie Norris, Rebecca Ray, Lindsay Sexton-Martin, Kellie Sims, Beth Gettys Sturkey, Amie Tedeschi, June Tirpak, Mallory Wright, Paula Yust

Alto I: Lisa Amsberry, Elaine Brown, Euna Cho, Elspeth Clark, Elaine DeAlmeida, Jennifer DeNeal, Jan Gwyer, Grace Jeffrey, Barbara Moland, Christina Murray, Emily Rymell, Fides Schwartz, Karen Steinhauser, Ellie Sweezy, Jennie Vaughn, Isabelle Wauters

Alto II: Courtney Bailey, Rossie Clark-Cotton, Katie Elkin, Gina Harrison, Sally Hogan, Nora Knapp, Pippa Lother, Ina McCoy, Nancy McLaughlin, Karen Rhodes, Germôna Sharp, Priya Subramanian, Enakshi Sunassee, Alyssa D. Williams, Cora Willis, Margot Wuebbens

Tenor: Michael Accinno, Rick Amsberry, Raymond Buck, Jeff Evans, Jared Glorius, Daniel Jones, Daniel Haertter, Jim Haskins, Simeon Holmes, Seongwoo Hong, Jim Kelly, Tom Manning, Kaegon Matlock, Russell D. Owen, Yiding Wang

Bass I: Craig DeAlmeida, Chaofan Chen, Martin Keck, Rick King, Joseph Kovas, Vince Manoogian, Santino Panzica, Walker Robinson, Hananiel Setiawan, Jannis Stöter, Benjamin Wechsler

Bass II: Steven Allen, Mark Brown, Stuart Guthrie, Stephen Harper, Glen Leif, Thomas Emerson Link, Andrew Raines, Joseph Riddick

MALLARMÉ CHAMBER PLAYERS

Violin I: Eric Pritchard, Matvey Lapin, Wendy Rawls, Dana Friedli*, Joan Beck*

Violin II: Leah Peroutka, Emi Hildebrandt, Allison Willet, Andrew Bonner*

Viola: Suzanne Rousso, Joey O'Donnell, Jacobus Hermsen*

Cello: Stephanie Vial, Brian Carter*

Bass: Robbie Link

Bassoon: Michael Burns*

Trumpet: Don Eagle*, Van Zimmerman*

Timpani: John Hanks*

**Indicates musicians who played in 2019 and will be heard in the choral recordings.*

The scrolling score in the 2019 recordings is from the edition prepared by Dr. Randall Wilkens, © 2017 Brantford Press, and is used via [imslp.org](https://www.imslp.org/)/Creative Commons License 4.0.

AN ENDURING LEGACY: 88 YEARS OF MESSIAH FROM DUKE CHAPEL

On Sunday, December 10, 1933, Duke University Chapel Presented “*Selections from Handel’s Messiah.*” Performed by the Duke Chapel Choir and accompanied by organist Edward Hall Broadhead, the concert was something of a family affair: Two of the five featured soloists were relatives of the conductor, J. Foster Barnes, Duke’s founding Director of Chapel Music. The program consisted of most of Part I, the Christmas portion of the oratorio, plus the “Hallelujah” chorus from Part II. Yet in this single, rather unassuming performance, an enduring Duke tradition was born.

Over the years, Duke Chapel’s *Messiah* presentation has continued to evolve. In 1939, the Charlotte Symphony Orchestra collaborated with the Chapel Choir for the performance, though orchestral accompaniment wouldn’t become a regular feature for another twenty-six years. In 1957, under the baton of Paul Young and accompanied by Mildred Hendrix, *Messiah* was offered twice on consecutive Sundays; four years later multiple performances became an annual occurrence. In 1971, J. Benjamin Smith established the now familiar pattern of presenting the entire oratorio in three consecutive performances.

Through the late 1980s, the Chapel Choir, soloists, and orchestra squeezed into the chancel; under Rodney Wynkoop’s direction, the performance moved to its current position in the crossing. On a handful of occasions, *Messiah* has moved out of the Chapel altogether: It was performed three times in Baldwin Auditorium on Duke’s east campus (1935, 1961, 1965), and once in Page Auditorium while the Chapel was

closed for renovation (2015). But in one form or another, in one place or another, Duke Chapel has presented *Messiah* annually since 1933—save once, when performances were cancelled in 1967 due to the conductor’s sudden illness.

If ever there was a year to mimic 1967 and cancel Duke Chapel’s *Messiah* performances, 2020 would seem to be it. The COVID-19 pandemic has disrupted every aspect of communal life across the globe, shuttering concert halls and pushing corporate singing into online-only formats. On the other hand, our need for Handel’s beloved music and its message of salvation is palpable.

Therefore, drawing upon Duke Chapel’s long history of flexibility and creativity, the Chapel is pleased to present this “hybrid” version of *Messiah*. A socially distanced chamber orchestra and four soloists will perform the recitatives, arias, and interludes of Part I live from the Chapel. The choral movements will be incorporated via videos pairing audio recordings from 2019 with scrolling images of the vocal score. (Members of the Chapel Choir will be singing along with the choral movements from their homes...you should, too! And feel free to stand as you are able for the concluding “Hallelujah” chorus.)

Though our method is unusual, the tradition continues. We hope that Handel’s timeless music brings hope to you in these difficult days. We pray that we will see you back again in Duke University Chapel for our eighty-ninth annual *Messiah*, December 3–5, 2021.

— ZEBULON M. HIGHBEN
DIRECTOR OF CHAPEL MUSIC

A NOTE ON HEALTH AND SAFETY AT DUKE CHAPEL

This performance is presented with enhanced health and safety precautions, in consultation with Duke's Occupational and Environmental Safety Office, enabling the musicians to safely perform. In addition to adhering to all state, local, and Duke University protocols, those precautions include maintaining physical separation among performers, testing air flow, requiring negative COVID tests from participants, and self-monitoring of symptoms. Please note that camera angles may reduce or distort the appearance of distances between performers.

THANK YOU

This concert is made possible through the support of the F. M. Kirby Foundation Endowment Fund for Chapel Music, and the friends of Duke University Chapel. Our generous donors are a constant reminder of the love and support Duke University Chapel receives from the community. This support is felt now more than ever, and we would like to thank those who have given to the Duke Chapel Choir and Chapel Music Endowment, as well as the many other areas of ministry at the Chapel.

A special thank you to the following leaders, collaborators, staff, and colleagues who helped make this performance possible: Michael Schoenfeld, Kyle Cavanaugh, Dr. Matthew Stiegel and the Duke Occupational & Environmental Safety Office, Rev. Dr. Luke Powery, Amanda Hughes, Rev. Bruce Puckett, Joni Harris, Marcy Edenfield, Paul Chapman, Erik Koehler, Richard Kless, Jessica Reveal and the Duke University Box Office staff, Dr. and Mrs. James G. Ferguson, Jr., James Todd, Kevin Goldfarb, John Santoianni, Lauren Scarborough, and the entire Duke Chapel staff.

MUSIC FROM DUKE CHAPEL: FUTURE EVENTS

Advent Lessons and Carols

Thursday, December 17, 2020 • 7:00 PM

Organ Recital: 20th-Century French Masters

Christopher Jacobson, FRCO, Duke Chapel Organist

Sunday, February, 21, 2021 • 4:00 PM

Organ Recital: J.S. Bach and His Legacy

Dr. Robert Parkins, Duke University Organist

Sunday, March, 21, 2021 • 4:00 PM

Spring Oratorio: "Faith and Love and Hope Abide"

Sunday, April 11, 2021 • 4:00 PM

For a listing of all Advent-Christmas worship services and events at Duke Chapel, please visit chapel.duke.edu/christmas.