

HENDERSON STATE UNIVERSITY

DEPARTMENT OF MUSIC

presents

RICK BROCKWAY

in a

SENIOR TRUMPET RECITAL

accompanied by

*Kay McAfee, Organ
*Thomas Chase, Piano

assisted by

John Whitlow, Drums
Don Colquitt, Bass

Russell Fine Arts Auditorium
Tuesday, February 21, 1984
8:00 P.M.

SELECTIONS FROM SUITES
C TRUMPET

Henry Purcell

- I. Entrée
- II. Marche
- III. Menuet Et Sicilienne
- IV. Voluntary on the Doxology
- V. Trumpet Tune

Kay McAfee, accompanist

MODERN SUITE
B^b TRUMPET

Bernard Fitzgerald

- I. Frolic
- II. Legend
- III. Call

Thomas Chase, accompanist

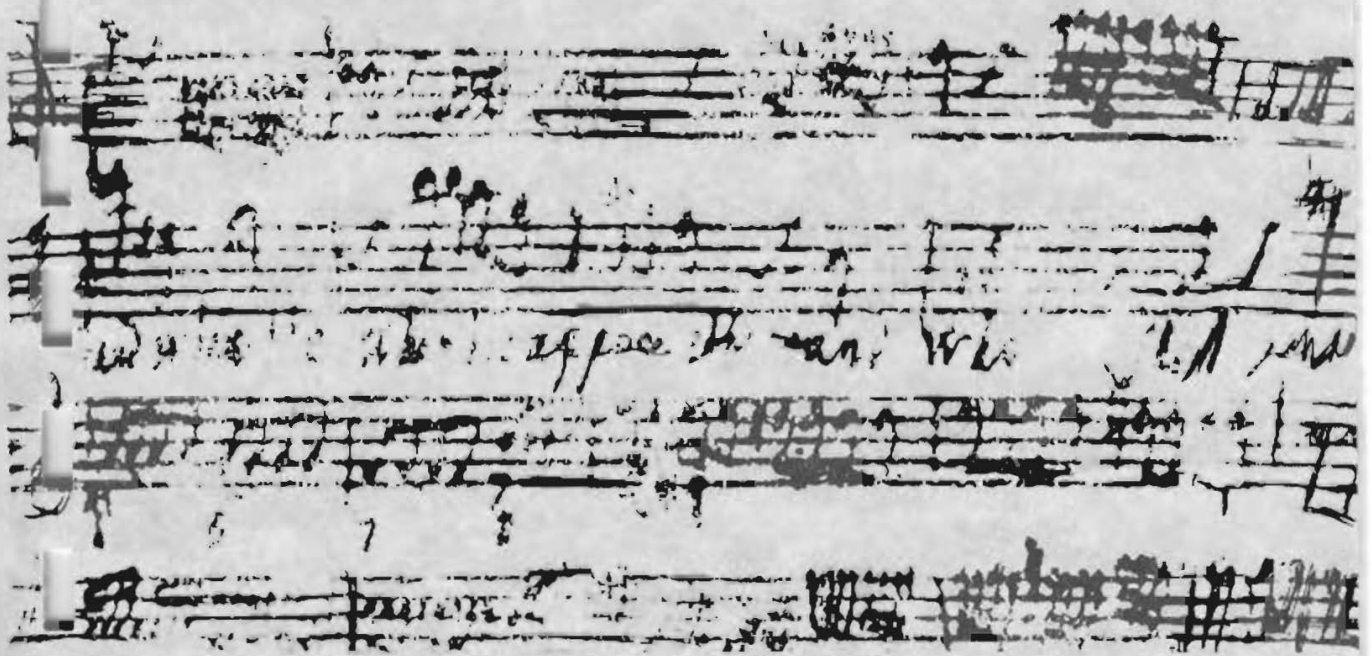
INTERMISSION

TOOT SUITE

Claude Bolling

- I. Allegre
C TRUMPET
- VI. Vesperale
FLUGELHORN
- III. Rag-Polka
CORNET

*Denotes faculty members



Handel
MESSIAH

HENDERSON STATE UNIVERSITY
DEPARTMENT OF MUSIC

presents

THE CONCERT CHOIR
ARKADELPHIA COMMUNITY SINGERS
THE ARKANSAS CHORAL SOCIETY

in a performance of

George Frideric Handel's
MESSIAH

Dr. Charles Rye, Conductor

Tuesday, December 11, 1984

7:30 P.M.

Arkansas Hall Auditorium



SOLOISTS

Comfort ye my people	Mark Davis
Ev'ry valley shall be exalted	Mark Davis
Thus saith the Lord	Todd Lucas
But who may abide the day of his coming?	Sami Sue Welch
Behold, a virgin shall conceive	Brenda Hamm
O thou that tellest good tidings to Zion	Brenda Hamm
Soprano recitatives	Mia Mikesell
Then shall the eyes of the blind	Laura Lancaster
He shall feed his flock	Laura Lancaster
Come unto him	Beth Johnson
How beautiful are the feet	Denise Davis
I know that my redeemer liveth	Toni Hall
Behold, I tell you a mystery	Monty Hill
The trumpet shall sound	Monty Hill

Text of *Messiah*

*And without controversy, great is the mystery of
Godliness: God was manifested in the Flesh, justified
by the Spirit, seen of Angels, preached among the
Gentiles, believed on in the world, received up in
glory.*

*In whom are hid all the Treasures of Wisdom and
Knowledge.*

(Preface to the original wordbook, selected by Handel's
librettist, Charles Jennens, from 1 Timothy 3:16, Col-
ossians 2:3)

PART THE FIRST

1. SINFONIA (OVERTURE)

ORCHESTRA

2. RECITATIVE (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*

3. AIR (TENOR)

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

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

5. RECITATIVE (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.

Haggai 2:6,7; Malachi 3:1

6. AIR (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. Malachi 3:2

8. RECITATIVE (ALTO)

Behold, a virgin shall conceive and bear a son, and shall call His name Immanuel, God with us. Isaiah 7:14; Matthew 1:23

9. AIR (ALTO) AND CHORUS

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

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

13. PIFA (PASTORAL SYMPHONY)

ORCHESTRA

14. RECITATIVE (SOPRANO)

There were shepherds abiding in the field, keeping watch over their flock by night. Luke 2:8

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

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 Savior, which is Christ the Lord.

Luke 2:10,11

17. CHORUS

Glory to God in the highest, and peace on earth, good will toward men. Luke 2:13

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 a hart, and the tongue of the dumb shall sing. Isaiah 35:5,6

20. AIR (ALTO)

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

AIR (SOPRANO)

Come unto Him, all ye that labour and 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

INTERMISSION

Thirty members of the Henderson State University Concert Choir will depart May 31, 1985, on a 21-day European tour. This will be the organization's fourth international tour. The group, directed by Dr. Charles S. Rye, will perform in some of the most famous cathedrals, churches, and historical buildings in Europe including St. Peter's Basilica in Rome; St. Mark's in Venice; St. Stephen's Cathedral in Vienna; St. Chapelle in Paris; Canterbury Cathedral; and All Hallows-by-the-Tower and St. Martin-in-the-Fields churches in London.

In addition to a full schedule of performances and sightseeing, the choir will also attend performances at the Bavarian State Opera in Munich, the Vienna State Opera, the Paris Opera, and the Royal Opera House in London. These fine singers will serve as good-will ambassadors of Henderson State University, the State of Arkansas, and the United States of America.

Each member of the group must pay his own expenses. The choir has sponsored various fund-raising activities to help defray the cost of tickets for the operas, ballets, and symphony concerts.

Those desiring to make a contribution to the choir travel fund will be given the opportunity to do so during the intermission. (Checks may be made to Choir Trip Account).

Your continued support of the Henderson State University Concert Choir and its various activities is greatly appreciated.

Charles S. Rye
Conductor

PART THE SECOND

22. CHORUS

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

John 1:29

24. CHORUS

Surely He hath borne our greifs, 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

25. CHORUS

And with His stripes we are healed.

Isaiah 53:5

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

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. The Lord of hosts, He is the King of glory.

Psalms 24:7-10

38. AIR (SOPRANO)

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

Romans 10:18

44. 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!

Revelation 19:6-11,15; 19:16

45. 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. For now is Christ risen from the dead, the first fruits of them that sleep.

Job 19:25,26; I Corinthians 15:20

46. 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

47. RECITATIVE (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

48. 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 15:52-54

53. 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 5:12,13

CONCERT CHOIR

Tonya Barringer	Tammy Hayes	Randy Peace
Eric Beam	Paige Henn	Donald Putman
Kelly Benton	Monty Hill	Bill Randall
Ervin Carl Boehm	Dwayne Hodges	Matt Robinson
Karla Booe	Todd Howell	Jeanca Rothwell
Jeff Bradley	Kerrie Hughes	Becky Saegert
Pam Bridges	Janet Immel	Charlotte Scott
Mark Brown	Cindy Ivy	Becky Sims
Cori Burgett	Beth Johnson	Becky Slawson
Beau Caldwell	John Johnson III	Rhonda Smart
Susan Candelaria	Joyce Johnson	Alana Smoot
Jason Cook	T. Jon Kelly	Alison Smoot
Jimmy Cook	Denise Kirkpatrick	Casey Sutton
Mark Davis	Laura Lancaster	Eric Tidwell
Don Dickson	Kecia Lee	Tammy Tipton
Theresa Edge	Doug Lockard	Charlie Violet
Paul Ffird	Carl Long	Todd Walker
Debi Fendley	Suzanne Loyd	Theresa Watson
Donna Fisher	Todd Lucas	Sami Sue Welch
Jeff Gavin	Beth Macchiarolo	Paige Wells
Lori Goodman	Charles McCauley	Anthony Wesley
Nancy Hale	Michael McFall	Laura Whitson
Tom Hall	Randy Mealer	Steve Wiggins
Terri Harris	Mia Mikesell	Mark Young
Larry Harvey	Rachel Morgan	
Jeff Haslauer	Tina Orr	



ARKADELPHIA COMMUNITY SINGERS

Lee Boozer	Eugene Kuyper	Waynette Shuler
Betty Bruner	Elizabeth McMullan	Tom Strait
Mary E. Dixon	Rebekah Perkins	Linda Taggard
Jenni Douglas	Ralph Phillips	Carolyn Trieschmann
Clarence Durand	L. A. Ritchie	R. W. Trieschmann
Kevin Durand	N. R. Ritter	John Whitlow
William Durand	David Robinson	Dolphus Whitten, Jr.
Nancy Frevert	Pam Robinson	Marie B. Whitten
Don Garnett	Marian Shuff	
Sheri Hardmann	Robert Shuff	
Deborah Huggs	Tom Strait	



ARKANSAS CHORAL SOCIETY

Rosalind Abernathy	Robert Goss	Holly Pilgrim
Max Amoss, Jr.	Paula Grauer	Dottie Pinder
R. Gene Baxter	Jamie L. Harper	Nita Pitts
Deborah Bethuel	Christy Harris	Anabelle Powers
Perry Bland	Eric Harrison	Mary Purdy
Richard D. Bloesch	Kevin Hatch	Frances Ray
Ruth Ellen Bone	Lynn Hendrix	Elise M. Redmond
Zetha Bone	Annie A. Hightower	Mary M. Richey
Vickie V. Boone	Carolyn Hoggard	Anne Roark
Robert Bowling	Karen Holmberg	Jackie Rowland
Glenda Brazzel	Edna Ivey	Carol Rushing
Jon Jeff Bruno	Linda Kelemen	Audrey B. Smith
Mary Jo Burnett	Lumas Kendrick	Celia Smith
Jim Calliotte	Gail Lavender	Martin B. Smith
Layne Carson	Kathleen Lindell	Jack Stewart
Minnie Carson	Monica Lovell	Sara Stiffler
Jeff Clausen	Sally Mart	Michael Swartz
Kathy Clausen	Elizabeth McDowell	Luvanda Terry
Gail A. Cole	Linda Miller	Anita Trollet
Katie Collins	Peggy Miller	Lorene Ward
Mary E. Drilling	Mary Moon	Lorraine Williams
Phyllis Dudley	Connie Murphy	Mary Day Wilson
Elaine Eubank	Larry O'Brien	Linda Wright
Pat Everett	Phyllis O'Brien	Elizabeth Zimmerman
Dona Faulkner	Francis Pelton	Maxine Zimmerman
Winona Finley	George Peters	
Amanda Fishback	Nancy Pleifer	
Karen Forse	Garner Pilgrim	



VIOLIN I

Candace Burton
Bonnie Gilman
Kurt Gilman
Sandra McDonald
Margaret Orton
Richard Robinson

VIOLIN II

Margaret Arnold
Nancy Crow
Kevin Crowder
Jim Flowers
Eric Hayward
Ferrol Hicks

VIOLA

Meredith Nisbet
Richard Fischer
Mark Savage

CELLO

Jeff Jurciukonis
Rafael Leon
Alex Nisbet

BASS

Jim Hatch

OBOE

Jeff Brown
Jim Flowers

BASSOON

Beth Machiarolo

TRUMPET

Don Kramer
Tom Strait

TYMPANI

Tony Edwards

The oratorio has its roots in Italy, for its spiritual beginnings were in the oratories of Italian convents and churches of the 17th century to "prepare the worshiper for the Lord's service and to rid him of secular thoughts and diverting influences." Thus, from these spiritual gatherings for prayer, to Lenten entertainments in the palaces of Italian noblemen, the oratorio moved to private musical performances in England, and thence, under George F. Handel himself, found its way to the London entertainment markets in the short span of less than thirty years.

This final step in the metamorphosis of the sacred counterpart of opera came about, oddly enough, as a result of a special performance at a private celebration in honor of Handel's birthday in 1732, arranged by his loyal friend Bernard Gates, master of the Children of the Chapel Royal. The musical production, staged and costumed, was Handel's *Haman and Mordecai*, later revised by the composer, known as the oratorio *Esther*. The performers on this occasion were children from His Majesty's Chapel as well as other boy and men singers from the Chapel Royal and Westminster Abbey. The instrumentalists were members of the Philharmonic Society. The private staging of this work aroused enough public interest that Handel soon announced his own production of the work on the stage of the King's Theatre in the Haymarket.

Handel's first performance of *Messiah* was sung in a Dublin music hall on April 13, 1742. It was presented for the benefit of three local charity organizations. The performance was alluded to in the Dublin newspapers as "fine" or "grand" or "elegant entertainment." He had composed the entire oratorio in the remarkably short span of 24 days. His librettist was Charles Jennens, a wealthy friend and amateur writer, who skillfully selected Biblical passages from both the New and Old Testaments for this work. He had collaborated with Handel in previous oratorios, beginning with *Saul* in 1735. After the composer's return to London, there were a few scattered performances of "a new sacred Oratorio," but it was not until 1750, under Handel's leadership, that his *Messiah* began its annual performances which have led to its unparalleled popularity as a musical masterpiece.

Records of the famous concerts at the London Foundling Hospital show that participants in the *Messiah* choruses usually consisted of six boy sopranos from the Chapel Royal plus twelve or thirteen men, which, according to the practice of the time, included male altos (counter-tenors). Furthermore, original voice parts show that the soloists also sang in the choruses, and that from five to as many as nine soloists were employed in various performances.

After more than a century of distorted, grandiose performances of Handel's *Messiah*, modern research has delved into the original manuscripts, the word-books accompanying 18th century performances, and other primary and secondary sources of information, all of which has resulted in a more accurate appraisal of the composer's performances. We are indebted to England's Watkins Shaw, whose 1965 edition is being performed this evening.

This edition not only presents optional solo assignments which the composer used, but also provides an authentic orchestration. Handel's original instructions for solo versus tutti instrumentation, as well as recommendations for baroque ornamentation, embellishments, cadenzas, and rhythmic inequality are provided. The value of Mr. Shaw's research and study of original source material is unlimited to those who wish to hear the *Messiah* without the prevailing extravagant 19th century trappings. The large size of performing forces which we have inherited to this day reached a peak in 1859 when the British celebrated the centenary of Handel's death with a chorus of 2,700 and an orchestra of 460 players.

ACKNOWLEDGEMENTS

Special thanks to Dr. Dolphus Whitten and the JEC for their financial support.

Student Conductors

Mark Davis, Brenda Hamm,
Suzanne Loyd, Sami Sue Welch

Rehearsal Accompanist

Brenda Hamm

Program Artist

Debi Lynn Fendley