

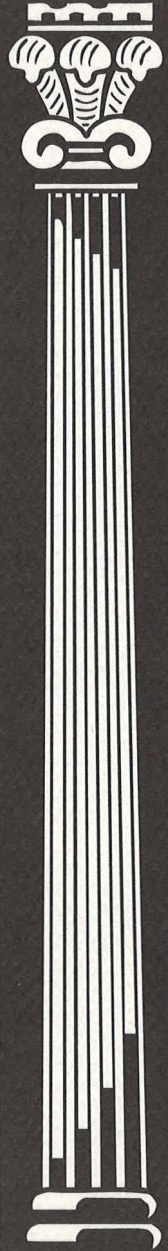
President's Concert

In Honor Of The
Board of Trustees
having served during the presidency of
Dr. Charles DeWitt Dunn

Faculty Soloists
Laura Storm, soprano
Diane Silberstein, mezzo-soprano
William Higgins, baritone

Conducted by
Rick Dimond and Charles S. Rye

Tuesday, January 21, 2003
7:30 p.m.
Henderson State University
Russell Fine Arts Harwood Recital Hall



Henderson State University
Board of Trustees
having served during the presidency of
Dr. Charles DeWitt Dunn

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Program

- Welcome and Introductions Dr. Charles DeWitt Dunn, President
Henderson State University
- Concerto in B Flat Major, K. 191 Wolfgang Amadeus Mozart
Allegro (1756-1791)
- Jeffrey Byrd, bassoon
Senior, Bachelor of Music in Performance
Student of Dr. Maralyn T. Sommer
- Oh! mio babbino caro* from Gianni Schicchi Giacomo Puccini
(1858-1924)
- Amanda Brooks, soprano
Sophomore, Bachelor of Music in Education
Student of Ms. Laura Storm
- Concerto pour Trombone et Orchestra Henri Tomasi
II. Nocturne (1901-1971)
- Brandon Egner, trombone
Senior, Bachelor of Music in Education
Student of Dr. Wesley Branstine
- Giunse alfin il momento* Wolfgang Amadeus Mozart
Dehviene non tarder from The Marriage of Figaro (1756-1791)
- Rebecca Ann Ward, soprano
Senior, Bachelor of Music in Education
Student of Ms. Diane Silberstein
- Concerto for Trumpet and Strings Robert Planel
I. Largement (1908-)
- Jason Webb, trumpet
Junior, Bachelor of Music in Performance
Student of Dr. James Buckner
- Tue ne chanteras plus* from Tales of Hoffman Jacques Offenbach
(1819-1880)
- Ms. Laura Storm, Assistant Professor of Music
Ms. Diane Silberstein, Instructor of Voice
Dr. William Higgins, Assistant Professor of Music



Personnel

Violin I

Kiril Laskarov, Co-Concertmaster
Andrew Irvin, Co-Concertmaster
Sandra McDonald,
Assistant Concertmaster
+Israel Getzov

Violin II

*Eric Hayward, Principal and
Associate Concertmaster
*Lin Chang
*Dan Danielson
Tom McDonald

Viola

+Katherine Reynolds, Principal
Phebe Duff
Alan Clack

Violincello

Rafael Leon, Principal
*Melita Glass

Contrabass

Joe Vick, Principal

Oboe

#Angie Bolin
#Stephanie Wicker

Flute

++Shelley Martin
Amy Smith

Clarinet

Carrie Doyle
Kenneth Shields

Bassoon

Jeffrey Byrd
Zachary McClung

Horn

Joseph Fuller
Robyn Radke
Jennifer Martindale
Robin Kitt

Trumpet/Cornet

Kate Tidwell
Juan Rodriguez

Trombone

Chris Loyd
Mark Windham
Tyler Braxton

Timpani

++Rick Dimond
Jim Best

Percussion

David Parham
Peter Maggio

Harp (Keyboard)

++Kathleen Scheide

*Member Quapaw Quartet
+Member ASO Arts Partners
#Student Ouachita Baptist University
++Henderson State University Faculty

President's Concert Honorees

Dr. Charles DeWitt Dunn 2001
Dr. John G. Hall 2002
Board of Trustees 2003

SOCIETY OF COMPOSERS, INC.
REGION VI CONFERENCE
FEBRUARY 13-15, 2003

Department of Music
Henderson State University

CONCERT 2

Friday, February 14
10:30 a.m., Harwood Recital Hall

Prelude – Doina (2001)

Amy Dunker
(b. 1964)

Jason Webb, *trumpet*

Parallax (2000)

John Blair
(b. 1966)

John Blair, *piano*

Three Movements for B^b Bass Clarinet and Piano (2002)
- *Premiere* -

Brent Miller
(b. 1978)

- I. Rubato
- II. With Fire and Intensity
- III. Calmly

Steven Becraft, *bass clarinet*
Ann Rye, *piano*

Featuring: „Mighty” Joe Nowhere (1978)
und die Greater Wairopi All*Stars

Barney Childs
(1926 – 2000)

Wayne Ashley, Rebecca Brodnax, Peter Maggio, Lia McCauley,
David Parham, Katy Pearce, Phillip Schroeder

Scampata #2 (1983)

Christopher Coleman
(b. 1958)

- I. Quodlibet (with apologies to Felix Mendelssohn)
- II. Nocturne (with even more apologies to Richard Wagner)

Jason Webb, *trumpet*
Brandon Egner, *trombone*
Kathleen Scheide and Carol Houston, *piano four-hands*

SOCIETY OF COMPOSERS, INC.
REGION VI CONFERENCE
FEBRUARY 13-15, 2003

Department of Music
Henderson State University

CONCERT 4

Friday, February 14
4:00 p.m., Harwood Recital Hall

Espaces Pointillés (2001)

Tom Lopez
(b. 1965)

Shelly Martin, flute
CD

Playscapes (2000)

Ken Metz
(b. 1954)

- I. Csaw
- II. Chunkie
- III. kitesflying
- IV. in a mirror darkly.

Patricia Martellotti, *piano*

"Father I won't let you down" (2002), Poem by Carla Occaso
"Serpent and a Drum" (2002), Poem by Carla Occaso
"Bee" (2000), Poem by Emily Dickinson

George Chave
(b. 1959)

Soo Hong Kim, *soprano*
John Solomons, *piano*

R I P (1995)

Michael Sidney Timpson
(b. 1970)

Sarah Schissler, *piano*

One for the Colonel (2001)

George Chave

Rick Bogard, *trumpet*
John Solomons, *piano*

Clouds (1999)

David Heuser
(b. 1966)

CHAMBER CHORALE
Charles Rye, *conductor*

SOCIETY OF COMPOSERS, INC.
REGION VI CONFERENCE
FEBRUARY 13-15, 2003

Department of Music
Henderson State University

CONCERT 6

Saturday, February 15
10:30 a.m., Harwood Recital Hall

Fanfare for Peace (2000-2002)

Sam Magrill
(b. 1952)

I
II
III

UNIVERSITY OF CENTRAL OKLAHOMA TRUMPET CHOIR

Adam Bodine, Rachel Martin, Stephanie Matthews,
Michael McCullough, Clint Rohr, Jason Webb, *trumpets*
James L. Klages, *director*

Thiⁿ-O-O (1995)

Chihchun Chi-sun Lee
(b. 1970)

Rick Dimond, *marimba with Chinese tam-tam & steel plate*

Trois Soupçons (2001)

Bryan Burkett
(b. 1961)

I.
II.
III.

Chris Stevens, *trumpet*
Joseph Fuller, *horn*
Chad Walther, *tuba*

Eat the Magic Cookie! (1997)

Michael Angell
(b. 1964)

Soundfile

Adagio for Clarinet (1997)

John Blair
(b. 1966)

Tamara Raatz, *clarinet*
John Olsen, *piano*

Sonic Residue (1993)

Richard Power
(b. 1967)

Rick Dimond, *vibraphone*

In Contra (1986)
For Trumpet and Tape

Sam Magrill

James L. Klages, *trumpet*

Setlist for VAX Show 3/6/03

Things Ain't What they Used to Be } Nu Fusion
Loche of Dread }

* Frank Sinatra's Blues

* Wonderful World

My Romance

There Will Never Be Another You } "Ringer"
Combo

Santa Cecilia

Nu Fusion

* I Remember Clifford

* San Miguel

One Man Band

Nu Fusion

* VAX ATTACKS

* MIKE VAX + Vek, Houston, McVINNEY,
BUCKNER, DIMONIS



HENDERSON
STATE UNIVERSITY

**Matt Locke Ellis College of Arts and Sciences
Department of Music
Presents**

JUNIOR RECITAL

**Joseph Fuller, *French horn*
Jason Webb, *trumpet***

accompanied by

**Ann Rye, *piano*
John Webb, *trumpet***

**5:00 p.m.
March 12, 2003
Harwood Recital Hall
Russell Fine Arts**

PROGRAM

Villanelle

Paul Dukas

Joseph Fuller, *French horn*
Ann Rye, *piano*

Concerto No. 2

Andante
Rondo

Wolfgang Amadeus Mozart

Joseph Fuller, *French horn*
Ann Rye, *piano*

The Debutante

Herbert L. Clarke

Jason Webb, *trumpet*
Ann Rye, *piano*

Concerto for Trumpet and Strings

Largement-Animé et bien rythmé
Lent et calme

Robert Planel

Jason Webb, *trumpet*
Ann Rye, *piano*

Reveries

Alexander Glazunov

Joseph Fuller, *French horn*
Ann Rye, *piano*

En Forêt

Eugene Bozza

Joseph Fuller, *French Horn*
Ann Rye, *piano*

Prelude-Doina

Amy Dunker

Jason Webb, *trumpet*

**Concerto for Two Trumpets
and Orchestra**

Antonio Vivaldi

Jason Webb, John Webb *trumpet*
Ann Rye, *piano*

HENDERSON
STATE UNIVERSITY

**Department of Music
Performance Lab**

Russell Fine Arts Harwood Recital Hall
Tuesday, April 8, 2003 at 5:00 P.M.

SicilienneLantier Pierre

Emily Mobley, *saxophone (alto)*
Ann Rye, *piano*

Elégie Sergei Rachmaniov

Mark Windham, *trombone*
Ann Rye, *piano*

Five Pieces for Solo Clarinet Gordon Jacob

Preamble
Waltz
Homage to J.S.B.
Soliloquy
Scherzo and Trio

Christy Ryan, *clarinet*

Adagio and Allegro Georg Philipp Telemann
Arr. Norman F. Friedman

Adam McFarlin, *tuba*
Ann Rye, *piano*

Concerto in B flat, K. 191 W. A. Mozart
Rondo

Lucinda Starks, *bassoon*
Ann Rye, *piano*

Kokopeli Katherine Hoover

Kelly Smith, *flute*

Concert Etude..... Alexander Goedeke

Mike Terrell, *trumpet*
Ann Rye, *piano*

Sarabande from Partita in A MinorJ. S. Bach
for Flute Alone

Chad Walther, *tuba*

HENDERSON

STATE UNIVERSITY

Department of Music Performance Lab

Russell Fine Arts Harwood Recital Hall
April 22, 2003 5:00 P.M.

Clair De Lune *from Suite Bergamasque* Claude Debussy

Jennifer Martindale, *piano*

Syrinx Claude Debussy

Leah McClay, *flute*

Sonata in E flat Major, Op. 167 Camille Saint-Saëns
I. Allegretto

Kenny Shields, *clarinet*
Shannon Shirley, *accompanist*

Three Dances for Two Flutes and Piano Gary Schocker

Amy Smith, Shelley Martin, *flute*
Ann Rye, *accompanist*

Sonata with Strength and Vigor Kent Kennar

Kate Tidwell, *trumpet*
Ann Rye, *accompanist*

Hébé Louise Ackerman/Ernest Chausson
"Il pensiero sta negli oggetti" Joseph Haydn

Jeffrey Murphy, *baritone*
William Higgins, *accompanist*

Sicilienne.....Gabriel Fauré

Joshlyn Carmona, *flute*
Jennifer Martindale, *accompanist*

Sonata ConcertanteWalter Hartley

Tyler Braxton, *trombone*
Ann Rye, *accompanist*

Si me Vers avaient des ailesReynaldo Hahn
By Strauss.....George Gershwin

Amy Lowe, *mezzo-soprano*
Ann Rye, *accompanist*

Fantasy for TubaMalcolm Arnold

Chad Walther, *tuba*

Senses of InsecurityJoAnne Pounds

Rebecca Millard, *soprano*
Genni Ferris, *accompanist*



HENDERSON
STATE UNIVERSITY

**Matt Locke Ellis College of Arts and Sciences
Department of Music
Presents**

SENIOR RECITAL

**Christopher Stevens, *trumpet*
Jeffrey Byrd, *bassoon***

Ann B. Rye, *piano*

Mr. Stevens is presenting this recital in partial fulfillment of the requirements for the degree Bachelor of Music in Education.

**7:30 p.m.
April 23, 2003
Harwood Recital Hall
Russell Fine Arts**

PROGRAM

Seven Dances

Pavane
Gaillarde
Branle de Bourgoyne
Branle Champagne
Branle Gai
Branle Simple
Allemande

Claude Gervaise
(fl. 1550)

Concerto for Bassoon

Allegro
Adagio
Allegro giocoso

Gordon Jacob
(1895-1984)

Concerto for Trumpet
Andante

Johann Nepomuk Hummel
(1778-1837)

Concertpiece in F minor, Op. 113

Allegro con fuoco-Andante-Presto

Felix Mendelssohn
(1809-1847)

assisted by
Carrie Doyle, clarinet

INTERMISSION

Concerto for Trumpet

Moderato
Adagio
Allegro giocoso

Charles Chaynes
(1925-)

Sonatine for Bassoon and Piano

Allegro con moto
Aria
Scherzo

Alexandre Tansman
(1897-1986)

Sonata for Brass Quintet

Allegro Vivace

Malcom Arnold
(1921-)

12th Street Brass

Jason Webb, trumpet
Joseph Fuller, French horn
Christopher Stevens, trumpet
Brandon Egner, trombone
Wayne Ashley, euphonium

HENDERSON
STATE UNIVERSITY

**Department of Music
Performance Lab**

Russell Fine Arts Harwood Recital Hall
Tuesday, October 7, 2003
5:00 P.M.

Villanelle **Hector Berlioz**
Pietà, Signore! **Alessandro Stradella**

Shannon Shirley, mezzo-soprano
Ann Rye, piano

Sonata in G, K. 283 **W. A. Mozart**
II. Andante
I. Allegro

Leah McC lay, piano

Concerto..... **Leopold Mozart**
I. Adagio
II. Allegro moderato

Jason Webb, trumpet
Ann Rye, piano

Per la Gloria **Giovanni Bononcini**
All Through the Night **Welsh Carol**
..... **arr. Bettye Ware**

Lindsay Marsh, soprano
Jennifer Martindale, piano



HENDERSON
STATE UNIVERSITY

**Matt Locke Ellis College of Arts and Sciences
Department of Music
Presents**

SENIOR RECITAL

**Juan Rodriguez, *trumpet*
Christy Rodriguez, *clarinet***

Ann B. Rye, *piano*

**This recital is presented in partial fulfillment of the
requirements for the degree Bachelor of Music in Education.**

**7:30 p.m.
November 11, 2003
Harwood Recital Hall
Russell Fine Arts**

PROGRAM

Three Statements for Trumpet Alone **Arthur Frackenpohl**

I. *Majestic*

Mr. Rodriguez

**Concerto for Clarinet in A Major,
K. 622** **Wolfgang A. Mozart**

I. *Allegro*

Mrs. Rodriguez

Sonata for Trumpet and Piano **Halsey Stevens**

I. *Allegro moderato*

II. *Adagio tenero*

III. *Allegro*

Mr. Rodriguez

Rhapsody for Clarinet **Wilson Osborne**

Mrs. Rodriguez

INTERMISSION

Two Portraits **Joseph Turrin**

"Psalm"

Mr. Rodriguez

Sonata for Clarinet and Piano **Leonard Bernstein**

I. *Grazioso*

II. *Andantino*

Mrs. Rodriguez

Sounds from the Hudson (Valse Brillante) **Herbert L. Clarke**

Mr. Rodriguez

Ritmo Jondo **Carlos Surinach**

I. *Bulerias*

II. *Saeta*

III. *Garrotín*

*Mr. Rodriguez—Trumpet, Mrs. Rodriguez—Clarinet
James Best—Marimba, Peter Maggio—Timpani
Alexandra Herrera, Lia McCauley,
Erika Pope—Hand Clappers*

Bulerias: a gay, fast, Flamenco dance, improvisatory in character, with shifting rhythms. The dancer punctuates the guitar and vocal accompaniment with heel-stamping and finger-snapping, while the onlookers interject rhythmic hand-clapping and shouts to spur the dancer on.

Saeta: a slow ritual song of Seville, sung in the streets during the Good Friday procession. Instruments are prohibited during this season; however, muffled drums are often employed, adding to the mournful mood of lamentation.

Garrotín: a violent temperamental dance of Flamenco origin, accompanied only by fragments of melody, sung by the dancer, and the staccato clapping rhythms of the surrounding observers. Their loud cries of "Olé!" incite the dancer to even wilder displays of passion.

ORCHESTRA PERSONNEL

Violin I

*Andrew Irvin, Co-Concertmaster
*Kiril Laskarov, Co-Concertmaster
*Meredith Maddox

Violin II

*Eric Hayward, Principal and
Associate Concertmaster
*Lin Chang
*Israel Getzov

Viola

*Katherine Reynolds, principal
*Phebe Duff

Trumpet

+Jason Webb
+Kate Tidwell

Violoncello

*Rafael Leon, principal
*Melita Hunsinger

Contrabass

*John Dalstrand, principal

Oboe

#James Flowers, Oboe I
+Ashley Coffman, Oboe II

Bassoon

*Maralyn Sommer

Timpani

**Rick Dimond

Harpsichord

#Kathleen Scheide

* Member of the Arkansas Symphony Orchestra
HSU Music Department Faculty Member
+ HSU Music Student

ELLIS COLLEGE OF ARTS AND SCIENCES DEPARTMENT OF MUSIC FACULTY

Ms. Jeri-Mae Astolfi, piano
Mr. Steven Becraft, clarinet & saxophone
Dr. Wesley Branstine, trombone & tuba
Dr. Jim Buckner, trumpet
Mr. Ron Bunger, choral music ed.
Dr. Rick Dimond, percussion
Dr. David Etienne, music humanities
Dr. David Evans, department chair
Dr. William Higgins, voice
Ms. Carol Houston, piano

Ms. Shelley Martin, flute
Mr. David Rollins, band
Dr. Ann Rye, piano
Dr. Charles Rye, choir
Dr. Kathleen Scheide, organ
Dr. Phillip Schroeder, theory
Ms. Diane Silberstein, voice
Ms. Laura Storm, voice
Dr. Maralyn Sommer, bassoon
Dr. Jim Woolly, horn



HENDERSON
STATE UNIVERSITY

**Matt Locke Ellis College of Arts and Sciences
Department of Music
Presents**

Messiah

by

**George Frideric Handel
(1685-1759)**

presented by

The Concert Choir

with

Student and Faculty Soloists

Charles S. Rye, *conductor*

**3:00 p.m.
November 23, 2003
Garrison Activity and Conference Center
Lecture Hall**

PROGRAM

Sinfonia (overture) Orchestra
Comfort ye my people (recitative) *Robby Byler , tenor
Ev'ry valley shall be exalted (air) John Jordan, tenor
And the glory of the Lord Chorus
Thus saith the Lord (recitative) *Jeffrey A. Murphy, bass
But who may abide (air) +Diane Kesling Silberstein, alto
And He shall purify Chorus
Behold, a virgin shall conceive (recitative) *Becky Brodnax, alto
O thou that tellest good tidings to Zion (air) . . . Ms. Brodnax and Chorus
For unto us a child is born Chorus
Pifa (Pastoral Symphony) Orchestra
There were shepherds abiding (recitative) . . . *Shannon Shirley, soprano
And lo, the angel of the Lord came (recitative) . . . * Ms. Shirley
And the angel said unto them (recitative) . . . * Christina Shirley, soprano
And suddenly there was with the angel (recitative) *Ms. Shirley
Glory to God Chorus
Rejoice greatly, O daughter of Zion (air) +Laura Storm, soprano
Then shall the eyes of the blind (recitative) *Sara Wells, alto
He shall feed his flock (air/duet)*Ms. Wells & *Mindy Brannon, soprano

PART II

Behold the Lamb of God Chorus
How beautiful are the feet (air) *Leigh Anne Brewer, soprano
Hallelujah Chorus

PART III

I know that my redeemer liveth (air) *Alexa Bosanko, soprano
Since by man came death Chorus
Behold, I tell you a mystery (recitative) +William Higgins, bass
The trumpet shall sound (air) +Dr. Higgins
Worthy is the Lamb that was slain Chorus
Amen Chorus

*Denotes HSU vocal student soloist; +HSU vocal faculty soloist

This performance is made possible with assistance from the Margin of Excellence Fund of the Ellis College of Arts and Sciences, Henderson State University.

CONCERT CHOIR PERSONNEL

Dr. Kathleen Scheide, rehearsal accompanist

Soprano

Alexa Bosanko
Mindy Brannon
Leigh Anne Brewer
Amanda Brooks
Jennifer Brown
Sasha Coburn
Laura Lea Damron
Ileana Davis
Deidre Doss
Emily Ferris
Meredith Fraiser
Lindsey Fulmer
Megan Goldman
Bethany Harris
Emily Hess
Laura Jennings
Mary Melinda Kinnaird
Janice Kittrell
Mary Lee
Kathleen M. Lewis
Lindsay Marsh
Jennifer Martindale
Lynette Maxwell
Amy McGinty
Rebecca Millard
Helen Oetken
Morgan Roberts
Christina Shirley
Shannon Renee Stewart
Brandi Strauss
Ronda Titus
Juanita Twaite
Linz White
Beth Worth

Alto

Jessica Pearl Ball
Heather Biddle
Becky Brodnax
Kimberly Byrams
Erin Carpenter
Ashley Connell
Heather Doyle
Jamie Hammock
Stephanie Hendrix
Zena Huguen
Jennifer Rose Hunt
Heather Hutcheson
April Kennedy
Mindy Larsen
Kim Linzy
Amy Lowe
Sara McClain
Karen Moss
JoAnne Pounds
Shanel Price
Janessa Roché
Amanda Rook
Shannon Shirley
Anna Short
Amanda L. Stell
Sara Wells
Deborah Wesson
Natalie M. Wise

Tenor

Zack Barnes
Josh Bell
Jasmond R. Benton
#Ron Bunger
Robby Byler
Jerome Caldwell
Benjamin Carpenter
Kevin L. Cole
Chad Dugger
Jordan Stephen Ferris
Dan Festa (Psyc. Fac.)
John Edward Fulmer
Preston D. Kemp
Rocco Joseph Losito III
Josh Tanner
Bass
Michael Byler
Daniel Curry
Jonathan Davis
André Duvall
Brad Edwards
Derek Fuzzell
Josh Green
Garrett Greer
Kevin Holsworth
James R. Leigh, Jr.
Joshua Low
Zachary Lyons
Nevada Mills
Jeffrey A. Murphy
Chris Owen
Fred-Allen Self
Donald W. Sturch
Chad Walther
Chris Wright

Program Notes

The first performance of *Messiah* was given in Dublin, Ireland at Neal's Music Hall on Fishamble Street 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." Handel composed the entire oratorio in the remarkably short span of 24 days—from August 22nd to September 14th, 1741. 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. Jennens had collaborated with Handel on 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* was performed annually, beginning an unparalleled popularity as a musical masterpiece.

For the first performance the chorus consisted of 32 singers—16 boy trebles and 16 men for the other parts—drawn from the choirs of Dublin's two cathedrals, Christ Church and St. Patrick's. The orchestra, led by violinist Matthew Dubourg, a longtime friend of Handel's, was quite small, also numbering about 32 players. Records of the famous concerts at the London Foundling Hospital show that participants in *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.

One of the larger ensembles to ever present *Messiah* was the 1859 British celebration of the centennial of Handel's death. For this performance the chorus numbered around 2,700 and the orchestra consisted of 460 players. The Handel Festival performances held at the Crystal Palace in London in 1857, and annually beginning in 1859, had choirs approaching 5,000 singers, with very large orchestras.

After more than a century of distorted, grandiose performances of *Messiah*, modern research has delved into the original manuscripts, the word-books accompanying the 18th century performances, and other primary and secondary sources of information. All of these efforts have resulted in a more accurate appraisal of the some 56 *Messiah* performances given during the composer's lifetime. Musicians are

indebted to England's Watkins Shaw, whose 1965 edition is being performed this afternoon. 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 and specific recommendations for baroque ornamentation, embellishments, cadenza, and rhythmic inequality are provided. The value of Mr. Shaw's research and study of original source material is most satisfying to those who wish to hear *Messiah* without the prevailing extravagant 19th century trappings that were common up to around 1965.

In order for the students of the Henderson State University Concert Choir to get an opportunity to sing *Messiah* with orchestra while they are in college, a quadrennial cycle of performances was begun several years ago. The Concert Choir and orchestra hope to impart the baroque spirit of the light, crisp, and dance-like qualities inherent in this monumental and enduring work.