

THE FIRST PRESBYTERIAN



CHURCH IN GERMANTOWN

Messiah

An Oratorio in Three Parts
G.F. Handel

Sunday at 4 PM | December 3, 2017

Evelyn Santiago, SOPRANO
Margaret Mezzacappa, MEZZO SOPRANO
David Kellett, TENOR
Robert Phillips, BARITONE

Germantown Oratorio Choir & Orchestra
F. Anthony Thurman, MUSIC DIRECTOR

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In Memoriam



John L. "Jack" Asher Jr.
1934-2017

Faithful Steward, Friend, Long-time Member, and Music Patron

The First Presbyterian Church in Germantown
First Sunday of Advent
December 3, 2017

Please silence all cell phones and electronic devices.
This concert is being Internet livestreamed and can be replayed on demand:
www.fpcgermantown.org/Messiah-2017.

Welcome

The Rev. Randal L. Bremer

Messiah

George Frideric Handel
(1685–1759)

— *Part 1* —

1. Overture

2. Recitative (*Tenor*)

Isaiah 40:1–3

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.

3. Air (*Tenor*)

Isaiah 40:4

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

4. 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.

† **5. Accompanato** (*Bass*)

Haggai 22:6–7; Malachi 3:1

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 (*Bass*)

Malachi 3:2

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

Recitative (*Alto*)

Isaiah 7:14; Matthew 1:23

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

8. Air (*Alto*) and **Chorus**

Isaiah 40:9; 60:1

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.

† Latecomers may be seated.



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12. Pastoral Symphony

Recitative (*Soprano*)

Luke 2:8

There were shepherds abiding in the field, keeping watch over their flocks by night.

13. Accompagnato (*Soprano*)

Luke 2:9

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.

Recitative (*Soprano*)

Luke 2:10-11

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.

14. Accompagnato (*Soprano*)

Luke 2:13

And suddenly there was with the angel a multitude of the heavenly host praising God and saying:

15. Chorus

Luke 2:14

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

Recitative (*Alto*)

Isaiah 35:5-6

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.

17. Air (*Alto/Soprano*)

Isaiah 40:11; Matthew 11:28-29

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 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.

11. 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.

Offertory

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The First Presbyterian Church in Germantown receives state arts funding support through a grant from the Pennsylvania Council on the Arts, a state agency funded by the Commonwealth of Pennsylvania and the National Endowment for the Arts, a federal agency.

— *Part 2* —

21. Chorus

Isaiah 53:4-5

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.

30. Chorus

Psalms 24:7-10

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 in battle. The Lord of Hosts, he is the King of glory.

Recitative (*Tenor*)

Hebrews 1:5

Unto which of the angels said he at any time, thou art my son, this day have I begotten thee?

31. Chorus

Hebrews 1:6

Let all the angels of God worship him.

39. Chorus

Revelation 19:1; 11:15; 19:16

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 forever and ever. King of Kings, and Lord of Lords.

— *Part 3* —

40. Air (*Soprano*)

Job 19:25-26; 1 Corinthians 15:20

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.

41. Chorus

1 Corinthians 15:21-22

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.

42. Accompagnato (*Bass*)

1 Corinthians 15:51-52

Behold, I tell you a mystery: We shall not all sleep; but we shall all be changed, in a moment, in a twinkling of an eye, at the last trumpet.

43. Air (*Bass*)

1 Corinthians 15:52

The trumpet shall sound, and the dead shall be raised incorruptible, and we shall be changed.

Recitative (*Alto*)

1 Corinthians 15:54

Then shall be brought to pass the saying that is written: Death is swallowed up in victory.

44. Duet (*Alto and Tenor*) and **Chorus**

1 Corinthians 15:55-57

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. But thanks be to God, who giveth us the victory through our Lord Jesus Christ.

47. Chorus

Revelation 5:12-13

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.



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Proprietor

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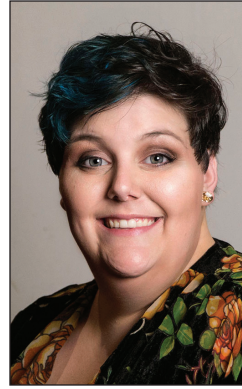
Evelyn Santiago, soprano, is a frequent soloist with Opera Philadelphia's mainstage productions and community outreach performances. She has been a Lady-in-Waiting in the cast of *Turandot* and was chosen to cover the title role in their avant-garde production of *Madama Butterfly*. Evelyn was featured in *Hip H'Opera*, a twentieth century composition combining the poetic writings of

inner city youth with the talents of well-known composers, and has performed as a soloist with the company in *A Taste of Opera: Madama Butterfly*, *A Taste of Opera: Verdi Program*, and *Brambilla in La Périchole*.

Additionally, she has performed the title role in Puccini's *Suor Angelica*, Mercedes in Bizet's *Carmen*, Antonia's Mother in Offenbach's *Les Contes d'Hoffmann*, Santuzza in Mascagni's *Cavalleria Rusticana*, Lady Billows in Britten's *Albert Herring*, Flora in Verdi's *La Traviata*, and the Governess in Barab's *Fair Means or Foul* with the Utah Festival Opera Company, Opera Festival of New Jersey, Concert Opera of Philadelphia, and Mozart and Friends Opera Festival. She has also sung the Prima Cercatrice in Puccini's *Suor Angelica* at the Spoleto Festival Dei due Mondi in Spoleto, Italy, where she had the privilege to work privately with Maestro Gian Carlo Menotti in preparation for the performances.

Equally at home on the concert stage, Evelyn Santiago has sung with The Philadelphia Orchestra in concert performances of Sondheim's *A Little Night Music* in the role of Mrs. Anderssen, for which she was coached by Mr. Sondheim. She has been the soprano soloist in Handel's *Messiah*, Mozart's *Requiem* and *Vesperae Solemnes de Confessore*, Mascagni's *Regina Coeli*, Verdi's *Missa Solemnis*, Brahms's *Requiem*, Beethoven's *Choral Fantasy*, Mendelssohn's *St. Paul*, and Vaughan Williams's *A Sea Symphony* with the Chamber Orchestra of Philadelphia, Lancaster Symphony, Germantown Oratorio Choir & Orchestra, Symphonic Orchestra of Bayamon (Puerto Rico), Philomusica Chorale, Irvington Presbyterian Church (N.Y.), and Trinity Community Concert Series (N.J.).

Ms. Santiago is a second place winner of the James Parkinson Opera Competition and winner of the Metropolitan Opera District Auditions in Puerto Rico. She resides in New Jersey with her husband Dale.



Margaret Mezzacapa, mezzo soprano, rose to prominence in the opera world as the Grand Prize Winner of the Metropolitan Opera National Council Auditions in 2012. She is a first prize winner of the Licia Albanese-Puccini Foundation International Vocal Competition and recipient of the George London Award. A graduate of Philadelphia's Academy of Vocal Arts and Baldwin-Wallace College Conservatory of Music, the Ohio

native has performed with Opera Philadelphia, Opera New Jersey, San Francisco Opera, the Philadelphia Orchestra, Columbus Symphony, Phoenix Symphony, and with the Germantown Oratorio Choir & Orchestra.

Ms. Mezzacapa made her Carnegie Hall debut in Benjamin Britten's *Spring Symphony* in 2012 and later performed Beethoven's *Symphony No. 9* with the Philadelphia Orchestra and the tormented gypsy Azucena in Verdi's *Il Trovatore* with Opera New Jersey. She made her San Francisco Opera debut as Antonia's Mother in *Les Contes d'Hoffmann*. While at Philadelphia's Academy, her solo roles included Ulrica (*Un Ballo in Maschera*), Frugola (*Il Tabarro*), La Principessa (*Suor Angelica*), Cunizza (*Oberto*), and Mistress Quickly (*Falstaff*), among others.

Most recently, Ms. Mezzacapa has been heard as alto soloist in Handel's *Messiah* with the Germantown Oratorio Choir & Orchestra, in Verdi's *Requiem* with the Columbus Symphony, and in Mahler's *Das Lied von der Erde* with the Phoenix Symphony.



Critics and audiences assessing **David Kellett's** performances have consistently remarked on the clarity and purity of his tenor voice, praised the taste, refinement and subtlety of his interpretations and lauded his excellent diction in standard operatic, oratorio and recital repertoire. Reviewing David in David Amram's *Twelfth Night*, Bernard Holland of the *New York Times* wrote:

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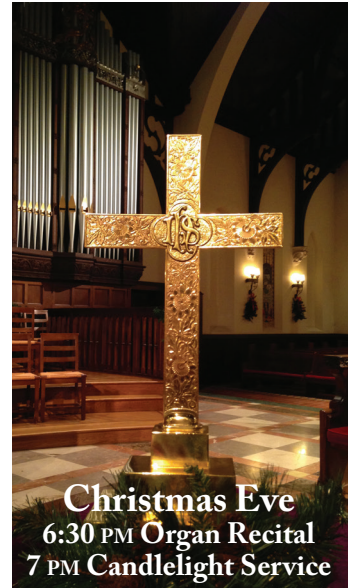
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Christmas Eve
6:30 PM Organ Recital
7 PM Candlelight Service

“Set apart from the rest of the cast was the pleasing, seamless tenor of David Kellett in the role of Feste.” He made his operatic debut as Count Belfiore in Mozart’s *La Finta Giardiniera* with the Opera Shop at the Vineyard Theatre in New York City and has performed more than 45 principal and secondary roles in opera and operetta. An active concert soloist and composer/conductor David Amram’s tenor of choice, David has sung in the composer’s opera, *Twelfth Night*, and performed his songs in concert on numerous occasions. He appeared at Lincoln Center in 2007 on a program celebrating the 50th anniversary of Joseph Papp’s Shakespeare Festival singing selections that were composed for productions directed by Papp during the first eleven years of its existence. Additional new music endeavors include the world premieres of several operas by composer Peter Westergaard: *Alice in Wonderland*, *The Tempest* and *Moby Dick*, which has been recorded and released by Albany Records. He has presented new compositions by composer Webster Young in concert in New York City on several occasions and performed in the premiere of *The Rime of the Ancient Mariner* by Hollis Thoms. Radio audiences have heard him on WQXR’s “Listening Room,” and WNCN’s “WNCN Live.” Recordings of his operatic performances have been broadcast on WKCR and WBAI in New York City. Since 1995, David has taught private voice at Princeton University.



Robert Phillips, baritone, has enjoyed making wonderful music from all genre in the Philadelphia region for twenty years. A Swarthmore native, he studied at the Tanglewood Institute Summer Program for Young Artists and continued his vocal studies at Westminster Choir College in Princeton. After finishing college he pursued more vocal instruction in New York City, supporting himself by working in the catering industry and singing with New York Choral Artists and the New York Philharmonic.

A return to Philadelphia in 1994 at the invitation of Donald Nally led to a long relationship with Opera Philadelphia where Mr. Phillips has been a member of the chorus for more than twenty years along with having performed numerous comprimario roles with

the company. For fifteen years, he was a core member of the Philadelphia Singers and also was a founding member of The Crossing based in Chestnut Hill. Since 1981, Mr. Phillips has had an association with the Spoleto Festival of Two Worlds in Italy working in many different capacities, including singing and arts administration. He has also spent several summers at the Bard Festival’s Summerscape in upstate New York performing opera with many of the great stage directors in the U.S. and abroad.

Mr. Phillips has recently returned to The First Presbyterian in Germantown where he worked with previous music directors, Robert Carwithen, Irene Willis, and Russell Patterson. He enjoys cooking, boating, visiting his parents in Florida, and spending time with his wife, Christine, and five-year-old daughter, Sophia, where they reside in Wayne.



F. Anthony Thurman is a musician whose instinctive inspiration renders “elegant” and “passionate” performances characterized by sensitive phrasing, beautifully shaped melodic lines, and steady rhythmic energy. He has been both conductor and accompanist for choral societies in New York, New Jersey, Pennsylvania, and Kentucky, and conductor of choral and instrumental

ensembles at the Manhattan School of Music. Before being named director of music at The First Presbyterian Church in Germantown in 2016, he had been music director at the Irvington Presbyterian Church (Irvington-on-Hudson, N.Y.) for 22 years.

Dr. Thurman enjoys a distinguished career as organ soloist, having performed hundreds of recitals from coast to coast in the U.S. and abroad. His earliest organ studies were with Ted Barr at Western Kentucky University. He earned both graduate and undergraduate degrees in organ performance at the University of Louisville as a student of Melvin Dickinson, and a doctor of musical arts degree from the Manhattan School of Music as a student of McNeil Robinson.

In addition to his performing career, Dr. Thurman has been director of development and communications for the American Guild of Organists and a frequent contributor to *The American Organist* magazine for two decades.

Germantown Oratorio Choir & Orchestra

F. Anthony Thurman, MUSIC DIRECTOR

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