

THE FIRST PRESBYTERIAN



CHURCH IN GERMANTOWN

# *Messiah*

Excerpts from G.F. Handel's Oratorio in Three Parts  
including the beloved "Hallelujah Chorus"

**Sunday *at* 4 PM | December 2, 2018**

## **Germantown Oratorio Choir & Orchestra**

F. Anthony Thurman, MUSIC DIRECTOR

Evelyn Santiago, SOPRANO

Margaret Mezzacappa, MEZZO SOPRANO

David Kellett, TENOR

Jesse Padgett, BARITONE

35 WEST CHELTEN AVENUE | PHILADELPHIA  
[www.fpcgermantown.org](http://www.fpcgermantown.org)

## Welcome!

Thank you for your attendance at this *Messiah* concert presented by the Germantown Oratorio Choir. Founded in 1910 as a community outreach program of The First Presbyterian Church in Germantown, the choir performs seasonally and rehearses weekly October–December, and January–March. Members of the choir, representing a wide diversity of age, socioeconomic, racial, and educational backgrounds, are drawn from throughout the Delaware Valley. The semi-professional choir unites volunteers and professional musicians working side by side toward a common goal of musical excellence while promoting classical music to an underserved community.

Handel's *Messiah*, an oratorio in three parts, is certainly the most famous work of the genre. The history of oratorio, or “the opera of the church” as I like to call it, dates from a 17th century Papal decree that prohibited theatrical performances, including opera and other “spectacles” during the season of Lent. As a result, many composers turned to a new form a composition, the oratorio, which drew in the opera audiences.

Unlike opera, oratorio is based on biblical texts (traditionally Old Testament) and its performance omits staging, costumes, and sets. *Messiah* stands out from most other oratorios in that the libretto is based on both Old and New Testament texts.

Before beginning his work on *Messiah*, Handel had enjoyed a very successful ca-

reer as an opera composer. However as time passed, the popularity of his operas began to suffer and Handel, himself, began to tire of it. Being a man of great faith, it is not surprising that he would turn to oratorio. Without a doubt, *Messiah* saved his career as a composer and catapulted him back to the forefront of 18th century music composition.

*Messiah* received its premiere as an Easter offering in 1742 in Dublin where it was enthusiastically received by an audience of more than 700. Despite its success, *Messiah* was also greeted by controversy among Christians who felt it was unfitting for sacred texts to be sung in the theatre.

Our mission this afternoon is to present a concert of excerpts from *Messiah* to provide a shorter concert experience than what a full performance (three hours) would require. As we enter the season of Advent today, our program begins with the prophecy of Isaiah and culminates in the book of Revelation.

On behalf of The First Presbyterian Church in Germantown, I extend heartfelt gratitude to all those who have made this concert possible: the sponsors, advertisers, and friends of music listed in the program; and especially the soloists, instrumentalists, and choir who have rehearsed this extraordinary and difficult music over the past two months. Thank you all!

F. Anthony Thurman, DMA  
MUSIC DIRECTOR

The First Presbyterian Church in Germantown  
First Sunday of Advent  
December 2, 2018

Please silence all cell phones and electronic devices.  
This concert is being Internet livestreamed and can be replayed on demand:  
[www.fpcgermantown.org/Messiah-2018](http://www.fpcgermantown.org/Messiah-2018).

Welcome

The Rev. Rebecca Segers

*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.

† Latecomers may be seated.



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F. Anthony Thurman, MUSIC DIRECTOR

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## *Part 1, cont'd*

### **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.

### **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.

### **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.

## **Offertory**

Your free-will offering will support this community outreach concert and others. Please make checks payable to The First Presbyterian Church in Germantown. All gifts to FPCG are 100% tax deductible to the fullest extent provided by law. Please give as generously as you are able. Thank you!



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— *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.

**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.

**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.



## ⊙ Come, All Ye Faithful

**Christmas Eve at The First Presbyterian Church  
in Germantown will be no silent night!**

**6:30 PM Organ Recital by F. Anthony Thurman**  
The McLean Memorial Pipe Organ, Philadelphia's largest church organ

**7 PM Celebration of the Incarnation**  
The Rev. Rebecca Segers preaching  
Choral Anthems by Chancel and Gospel Choirs

# Germantown Oratorio Choir & Orchestra

F. Anthony Thurman, MUSIC DIRECTOR

## Soprano

Julia Bruton-Sheppard  
Laura Drum  
Diane Filter  
Sarah Getz  
Marney Hague  
Rebecca Hughes  
Toni Kestenbaum  
Raegan Ruiz  
Evelyn Santiago  
Rebecca Segers  
Gina Thomas  
Perry Watts  
Ida Yellock

## Alto

Ruth Ann Cato  
Eloise Chevrier  
Mary Fallon  
Susan Mills Farrington  
Vera Harrison  
Evamarie Malsch  
Margaret Mezzacappa  
Christine Nass  
Ellen Peters

## Tenor

David Corbin  
Kurt Hoffman  
Stuart Jasper  
David Kellett  
Joseph J. Leube Jr.  
A.E. Maddison  
Dugan Morgridge  
Minh Nguyen

## Bass

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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 Périhole*.

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*), Cuniza (*Oberto*), and Mistress Quickly (*Falstaff*), among others.

Most recently, Ms. Mezzacapa has been heard as also 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:

“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.



**Jesse Padgett**, baritone, has performed in operas, oratorios, musical theater, plays, and other venues throughout the Eastern U.S. A native of Statesville, N.C., he was a double major in music education and vocal performance, and minored in theatre at Appalachian State University. While in graduate school at UNC-Greensboro, he was a frequent singer of the National Anthem

for the Greensboro Bats.

After receiving his master’s degree in vocal performance, Jesse sang with Greensboro Opera, Asheville Lyric Opera, Ohio Light Opera, Walnut Street Theatre, Maine State Musical Theatre, and Green Room Productions, where he was reviewed as “the highlight of the production” for “his fine, well-trained dramatic voice.” In 2005, he made his Broadway debut in *Children and*

*Art*, where he shared the stage with Whoopi Goldberg, Angela Lansbury, Brian Stokes Mitchell, Patti LuPone, and Audra McDonald, to name a few. He made his Atlantic City debut with big band singer Keely Smith. He was a soloist with the UNC-Pembroke Symphony Orchestra and sang with the Philly Pops Orchestra under Peter Nero. He was a featured actor in the world premiere of *I’ll Be Seeing You* at the inaugural performance of the Innovation Studio at the Kimmel Center.

In addition to performing, Jesse is a composer with works published by Hinshaw Music. He received a commission from UNC-Asheville for writing the music for their Alma Mater. Jesse dedicates his performance today to the memory of Dan Pardue, his childhood voice teacher who passed away on Christmas Day 2017.



**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 contributor to *The American Organist* magazine for two decades.

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