

# Messiah

G.F. Handel

Parts II & III

with artwork from  
Overseas Ministries  
Study Center

April 20, 2024

4:00 p.m.

Nassau Presbyterian Church  
61 Nassau Street  
Princeton, NJ 08542  
[www.nassauchurch.org](http://www.nassauchurch.org)

### Soloists

Kelsey Hendler, soprano  
Marissa Chalker, mezzo-soprano  
Joseph Kelley, tenor  
George Ross Somerville, tenor  
Elem Eley, baritone

### The Adult Choir with Orchestra

Noel Werner, conductor

### Visual Artists

Emmanuel Garibay (Philippines)  
Nalini Jayasuriya (Sri Lanka)  
Sawai Chinnawong (Thailand)  
Soichi Watanabe (Japan)  
Hanna Varghese (Malaysia)  
Ronnie Farmer (United States of America)  
Wisnu Sasongko (Indonesia)  
Jae-Im Kim (Korea)

### Cover Art

Three Crosses by Sawai Chinnawong

# God's Son

*Then Jesus said to them, "But who do you say that I am?" Peter answered, "The Messiah of God." He sternly ordered and commanded them not to tell anyone, saying, "The Son of Man must undergo great suffering and be rejected by the elders, chief priests, and scribes and be killed and on the third day be raised." (Luke 9:20-22)*

Behold the Lamb of God (*John 1:29*)

Pieta  
Emmanuel Garibay

He Was Despised (*Isaiah 53:3,1,6*)  
Marissa Chalker

Gethsemane  
Nalini Jayasuriya

Suffering  
Sawai Chinnawong

Surely He Hath Borne Our Grievs (*Isaiah 53:4,5*)

Jesus Was Crucified  
Soichi Watanabe

And with His Stripes We Are Healed (*Isaiah 53:5*)

All We Like Sheep Have Gone Astray (*Isaiah 53:6*)

To an Unknown God  
Garibay

All They That See (*Psalms 22:7*)  
George Somerville

Bayang Magiliw  
Garibay

He Trusted in God (*Psalms 22:8*)

Thy Rebuke Hath Broken His Heart (*Psalms 69:21*)  
Behold and See (*Lamentations 1:12*)

Martyr  
Garibay

He Was Cut Off (*Isaiah 53:8*)

But Thou Didst Not Leave His Soul in Hell (*Psalms 69:21*)  
George Somerville

An Angel of the Lord  
Hanna Varghese

Lift Up Your Heads (*Psalms 24:7-10*)

Lo, I Am with You Always  
Varghese

Unto Which of the Angels (*Hebrews 1:5*)

George Somerville

Let All the Angels of God Worship Him (*Hebrews 1:6*)

Thou Art Gone up on High (*Psalm 68:18*)

Marissa Chalker

He Was Taken Up

Varghese

## God's Reign

*"For in this city, in fact, both Herod and Pontius Pilate, with the gentiles and the peoples of Israel, gathered together against your holy servant Jesus, whom you anointed, to do whatever your hand and your plan had predestined to take place. And now, Lord, look at their threats, and grant to your servants to speak your word with all boldness, while you stretch out your hand to heal, and signs and wonders are performed through the name of your holy servant Jesus." When Peter and John had prayed, the place in which they were gathered together was shaken, and they were all filled with the Holy Spirit and spoke the word of God with boldness.*  
(*Acts 4:27-31*)

The Lord Gave the Word (*Psalm 68:11*)

The Great Commission

Jayasuriya

How Beautiful Are the Feet (*Romans 10:15*)

Kelsey Hendler

Their Sound Is Gone Out (*Romans 10:18*)

Join Hands for Peace

Varghese

Why Do the Nations Imagine a Vain Thing (*Psalm 2:1-2*)

Elem Eley

Mendiola

Garibay

Let Us Break Their Bonds Asunder (*Psalm 2:8*)

He that Dwelleth in Heaven (*Psalm 2:4*)

Thou Shalt Break Them (*Psalm 2:9*)

Joseph Kelley

The King of Justice

Ronnie Farmer

Hallelujah (*Revelation 19:6, 11:15, 19:16*)

Psalm 150  
Chinnawong

## God's Promise

*So we do not lose heart. Even though our outer nature is wasting away, our inner nature is being renewed day by day. For our slight, momentary affliction is producing for us an eternal weight of glory beyond all measure, because we look not at what can be seen but at what cannot be seen, for what can be seen is temporary, but what cannot be seen is eternal.*

*(II Corinthians 4:16-18)*

I Know That My Redeemer Liveth (*Job 19:25,26*)

Kelsey Hendler

*(I Corinthians 15:20)*

He Is Not Here, He is Risen

Varghese

Since By Man Came Death (*I Corinthians 15:21,22*)

Resurrection

Garibay

Behold, I Tell You a Mystery (*I Corinthians 15:51,52*)

The Trumpet Shall Sound (*I Corinthians 15:52-54*)

Elem Eley

Sailing to Heaven

Wisno Sasongko

The Dead Shall Be Raised

Jae-Im Kim

Then Shall Be Brought Forth (*I Corinthians 15:55-57*)

Marissa Chalker

Three Crosses

Chinnawong

O Death, Where Is Thy Sting (*I Corinthians 15:55-57*)

Marissa Chalker & George Somerville

But Thanks Be to God

If God Be for Us (*Romans 8:31,33,34*)

Marissa Chalker

Ang Pagabablik-loob

Garibay

Worthy Is the Lamb (*Revelation 5:12,13*)

Doxology  
Watanabe  
The Glory of the Cross  
Chinnawong

**All are warmly invited to a reception hosted by  
the Worship and Arts Committee in the Assembly Room,  
made possible by the Ammons Music Fund**

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**We are grateful for funding of the orchestra, soloists, and livestream  
provided by the Rodgers Family Charitable Fund**

The Rodgers Family Charitable Fund was established in 2012 in memory of Robert B. Rodgers (1935-2011) to support a variety of causes that he loved. A 1956 graduate of Princeton University and a lifelong member of the Presbyterian Church, Bob was an elder and served on numerous committees. A self-proclaimed “groupie,” he regularly attended every performance of the Nassau Church Choir. He will always be remembered as the proud smiling face in the audience.



# Choir

## *Soprano*

Sue Choo  
Grace Coogan  
Lynn Ann Cornell  
Carol Fagundus\*  
Barbara Happer  
Kelsey Hendler\*  
Kim Kleasen  
Ingrid Ladendorf\*  
Nancy Prince  
Heather Robbins  
Sue Rodgers  
Erin Van Heusen  
Susan Wara

## *Alto*

Roz Anderson Flood  
Juanell Boyd  
Isabelle Carter  
Marissa Chalker\*  
Beth Coogan  
Miriam Eley  
Barbara Greenfeldt\*  
Nicole Huckerby  
Lorraine Jackson  
Frances Katrishen  
Sarah Ringer  
Olivia Van Wagner  
Mari Walthall

## *Tenor*

Christopher Hodson\*  
Joseph Kelley\*  
Dale McClendon  
Tom Quinlan  
George Somerville\*

## *Bass*

Jim Amick  
Elem Eley\*  
John Gilmore  
Bart Jackson  
Bill Jones  
Keith Kettelkamp\*  
Jeff Kuhn  
Keith Mertz  
Bill Teale

\*semi-chorus "Lift Up Your Heads"

# Orchestra

## *Violin 1*

Christopher Jones  
Eugenia Goldman  
Nancy Wilson

## *Violin 2*

Ann Marie Pocklembo  
Mary Anne Walker  
Ingrid Tang

## *Viola*

Joel Rudin  
Phillip Pugh

## *Cello*

Margaret Mankey  
Michael Cooney

## *Double Bass*

Robert Peterson

## *Oboe*

Melissa Bohl  
Je Oh

## *Bassoon*

Leslie Young

## *Trumpet*

Michael Green  
Robert McNally

## *Timpani*

Anthony DiBartolo

## *Harpsichord & Rehearsal Accompanist*

Don Dolan

# Technical Team

## *Art Design & Projection*

Doug Ladendorf

## *Livestream Cameras*

Jeff Santoro

## *Sound Engineer*

Nick Mastalesz

# The Artwork

For over 100 years, the Overseas Ministries Study Center (OMSC) has been dedicated to amplifying the voices of the world Christian movement. Over the course of our long history, we have supported missionaries, church leaders, and scholars from around the world via our Residential Study Program and our academic journal, the International Bulletin of Mission Research. Since joining Princeton Theological Seminary in 2020, we have also expanded our work to include hosting the seminary's annual World Christianity Conference and creating new online learning initiatives like our online certificate in Lived Theology and World Christianity.

Integral to our mission of lifting up the often silent or silenced voices of the world Christian movement is our Artist-in-Residence program. Each year OMSC invites one artist-in-residence to stay with us for a full academic year (September-May). During this time, OMSC provides a stipend, housing on Princeton Seminary's campus, and a large studio space in the Erdman Center to do their creative work. Our artists also actively participate in the intellectual and spiritual life of OMSC and the seminary community, sharing their work with the students, faculty, staff and other constituencies in the Princeton region.

Since its inauguration in 2001, the OMSC Artist-in-Residence Program has hosted fourteen outstanding artists. Many have kindly donated their works to us. Today, OMSC's art collection is comprised of over one hundred fifty pieces, many of which are now on display throughout the campus of Princeton Seminary. They represent some of the finest work being done by contemporary artists who are Christian. A large sum of our art comes from Asia (Sri Lanka, India, Thailand, Indonesia, Philippines, China, South Korea, Japan), made possible by generous grants from the United Board for Christian Higher Education in Asia and the Luce Foundation. In more recent years we have hosted artists from the United States, Peru, Tanzania, and the Dominican Republic.

We hope the stirring works accompanying this evening's performance of Handel's Messiah will fire your imagination and expand your understanding of the many ways the message of Jesus Christ finds a home in different cultural, social, and political contexts. You can learn more about OMSC's art and affiliated artists or take a guided virtual tour of the artwork featured in the OMSC House on the seminary campus by scanning the QR codes below.

Learn more about OMSC's Past  
Artists in Residence:



Take a Virtual Art Tour of the  
OMSC House:





# The Music

GEORG FRIDERIC HANDEL (1685-1759) was born in Halle, Germany, worked and studied in Italy, went to England for the first time in 1711 and, essentially, lived there for the rest of his life; he became a naturalized British citizen in 1727. There he invented the genre, the English oratorio, on which his reputation in the 20th century principally rested. As current interest in Handel's operas attests (*Hercules*, *Giulio Cesare*, *Ariodante*, *Alcina*), thinking of him as primarily a composer of oratorios is to slight his great genius, versatility, and accomplishment as an eclectic and cosmopolitan artist who primarily composed for all the genres in musical theatre of his day.

Handel's devotion to the theater underlies some of the most characteristic elements of his style in both his vocal and instrumental works. He had an outstanding ear for texture—which instruments and voices to use together to create particular effects—and an instinct for achieving effective portrayals of specific moments in a drama or text, from the grandeur of a coronation to the austere profundity of grief. He often chose an unexpected means to his ends: the energy inherent in his melodies often comes from a surprising length of phrase, an unusual rhythm, an unexpected pause, or a sudden change in the harmony. Because of his interest in musical drama, the instrumental accompaniment never competes with singers—unlike some of Bach's instrumental accompaniments. Rather, the instruments pause when the voice enters, freeing the text and refusing to complicate the texture.

*Messiah* was composed in Ireland in 1741 in a remarkable burst of disciplined energy and concentration: Part I was completed in 6 days, Part II in 9, and Part III in 6 more. It was performed for the first time in Dublin on April 13, 1742; its London premiere took place on March 23, 1743. In its libretto, its form, and its music, *Messiah* exemplifies Handel's great creation, the English oratorio. Because the Bishop of London outlawed public stage performances of familiar Bible stories, and Italian-style operas were out of fashion, Handel turned his hand to setting religious texts in a musical style very much like opera, but without the costumes, scenery, stage effects, and "artifice" so disliked by the religious hierarchy of the Church of England. The oratorios deal with human experiences, and they emphasize the moral dimension of those experiences. However, they are always as much historical and dramatic presentations as they are religious ones, intended more for concert performance than religious observance.

## SYNOPSIS

Like most of Handel's oratorios, *Messiah* consists of three parts, or acts. Unlike most of his other oratorios, the libretto, compiled by Charles Jennens, of *Messiah* is not dramatic so much as narrative. The first part of the oratorio, often performed at Christmas, consists largely of verses from the Old Testament (primarily Isaiah) that prophesy the arrival of a Messiah, and then the story of the birth of Jesus as it is told in the second chapter of Luke. Part II is usually regarded as the Lenten portion of the oratorio, while Part III—the Easter portion--celebrates the resurrection and ultimate triumph of Jesus over death and sin.

Today you will hear Parts II and III. The texts of Part II come largely from Isaiah and Psalms. The first half of Part II reenacts the tragic drama of Jesus, announced at the very beginning as “the lamb of God.” Jesus’ suffering at the hands of the very people he came to save is transformed into healing (“and with his stripes we are healed”). But humans cannot reform themselves—they are like sheep wandering away from the shepherd. They are confidently cruel and mocking: “He trusted in God that he would deliver him—let him deliver him, if he delight in him.” And Jesus responds to the attacks with deep sorrow—he is cut off from the land of the living.

Now the dramatic turn in Part II arrives: God the Father intervenes at last, raising Jesus from the dead. The gates are commanded to open and welcome the king of glory, the angels are directed to worship him, the ascension is celebrated. The work of the Gospel—spreading the good news—is now the focus of the drama. The Lord speaks, the preachers listen, the evangelists of peace spread through the world. The world they find, however, is still recalcitrant—nations rage furiously, their rulers conspire against the Lord and his Anointed. The chorus sounds a clarion cry against such rulers—“Let us break their bonds asunder,” and God’s power to break their hold on death and destruction is announced. Part II ends with a triumphant celebration of God’s power in the Hallelujah Chorus.

In Part III, Handel focuses on the resurrection and the mystery of the great undeserved and unearned redemption Jesus’ death affords all those who scorned and rejected him. The texts come primarily from the book of First Corinthians. Part III begins with an affirmation of belief in the resurrection followed immediately by the statement of the central paradox of Christianity: “Since by man came death, by man came also the resurrection.” Handel closes Part III with trumpets sounding the joyful transformation from death to life, the dismissal of the power of death, and a heartfelt thanks to God for the victory over death.

## THE MUSIC

The music of *Messiah* displays Handel’s genius as a writer of vocal music, and, in particular, choral music. The chorus, in Handel’s hands, is a flexible expressive tool, now the narrator of the action, now the commentator on the action, now the actor itself. Notice, for example, how after the alto sings “He was despised,” the chorus comments on the action just described, singing “Surely he has borne our griefs.” Later, the tenor narrates Jesus’ humiliation by the crowds in “All they that see him, laugh him to scorn.” Immediately, the chorus becomes that crowd in “He trusted in God that He would deliver him.”

In addition to the flexibility of the chorus, Handel consistently employs his melodic and compositional inventiveness to reinforce the meaning of the text. Listen to how on the word “astray” in the chorus “All we like sheep have gone astray,” the vocal line itself meanders far away from the first note of the phrase before being gathered back into the fold. In the alto aria “He was despised,” the texture of the first part is transparent — the accompaniment is simple chords. The aria begins in a major key, but the alto’s heavily chromatic line continuously undercuts the affirmation this may suggest. Then — in a masterful use of silence (a “rest” in musical terms) — the texture suddenly changes, as we hear urgent, pulsating, dotted chords in a minor key, and the alto sings “He gave his back to the smiters.”

What immediately follows the aria is another choral commentary, “And with his stripes we are healed.” This chorus is actually an elaborate fugue, but what the listener hears is the musical emphasis on the word “healed” throughout this chorus. The chorus begins simply. As each vocal part enters singing the same melody (the “statement” of the fugue), one hears the long arching vocal lines drawing out the word “healed” until, at the end, Handel inserts an Adagio, delaying the final resolution on the end of the last “heal—ed.”

The final sections of Part II that you will hear today demonstrate Handel’s gift for theatrical narrative. In the chorus, “The Lord gave the word,” note the alternation between the solemn assertion sung first by the basses and tenors and later by the sopranos and altos: “The Lord gave the word” and the rapid, excited response from the full chorus: “Great was the company of the preachers.” This excited response to the call to spread God’s word is now further explored, first in the beautiful soprano air “How beautiful are the feet of them.” Listen for Handel’s insistent repetition of “glad tidings of good things” in this quiet affirmation of the power of “the word.” And finally, the chorus in its role as commentator, asserts “Their sound is gone out”—to all lands, to the end of the world. Notice what Handel does with that phrase, and particularly with the word “world.” As each vocal part sings out, up, away, and back again on the word “world,” the chorus enacts its own widening circle of the sound of “the word.” But, in a sad reminder of humanity’s sinfulness—reminiscent of Jesus’ suffering and death—the bass now comments on what is happening in that world. You can hear the nations rage in the insistent pulsating accompaniment to the aria. The chorus responds with an affirmation of the power of the good news—vowing over and over to “break their bonds” as each voice part enters the counterpoint. And these vows are underscored by the tenor’s description of God’s power—listen for the emphasis in the vocal line on the words “dash” and “break” and the long phrases depicting the weapon (“the rod of iron”) and the fragility of evil (“the potter’s vessel”). Handel ends part II with the splendid praise of God’s awesome power in the “Hallelujah.”

In Part III, Handel sets the Resurrection—the central miracle and mystery of the Gospel—to music. He begins with an affirmation of faith in the deceptively simple-sounding soprano air, “I know that my redeemer liveth.” Then the chorus, in its role as narrator and guide, dramatizes the mystery: listen for the somber slow tolling of “Since by man came death” followed immediately throughout the chorus by the jubilant “By man came also the resurrection.” From this point on, to the final chorus of *Messiah*, “Worthy Is the Lamb,” Handel explores the idea of resurrection.

The bass solo “The Trumpet Shall Sound” mimics the raising of the dead. Then, the tenor and alto duet “O Death Where Is Thy Sting” directly confronts the adversary—death—and announces in the overlapping vocal lines its diminished power, almost taunting death and the grave by the repeated interrogation of the text. Finally, the chorus returns in a prayer of praise, “Thanks Be to God.” Part III ends with the choral summation of the significance and power of the resurrection promise in “Worthy Is the Lamb.”

-Mari Walthall

## **Acknowledgements/Permissions for Artwork**

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*Jesus was Crucified Between Two Others*, Watanabe, Soichi (Japan)  
*To an Unkown God*, Garibay, Emmanuel  
*Bayang Magiliw*, Garibay, Emmanuel  
*Martyr*, Garibay, Emmanuel  
*An Angel of the Lord Rolled Away the Stone*, Varghese, Hanna (Malaysia)  
*Lo, I Am with You Always*, Varghese, Hanna  
*He Was Taken Up into Heaven*, Varghese, Hanna  
*The Great Commission*, Jayasuriya, Nalini  
*Join Hands for Peace*, Varghese, Hanna  
*Mendiola*, Garibay, Emmanuel  
*The King of Justice*, Farmer, Ronnie (United States of America)  
*Psalm 150*, Chinnawong, Sawai  
*He is Not Here, He is Risen*, Varghese, Hanna  
*Resurrection*, Garibay, Emmanuel  
*Sailing to Heaven*, Sasongko, Wisnu (Indonesia)  
*The Dead Shall Be Raised*, Kim, Jae-Im (Korea)  
*Three Crosses*, Chinnawong, Sawai  
*Ang Pagababalik-loob*, Garibay, Emmanuel  
*Doxology*, Watanabe, Soichi  
*The Glory of the Cross*, Chinnawong, Sawai

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