

The Harvard-Radcliffe Collegium Musicum *and* Harvard Baroque Chamber Orchestra *present*

# HANDEL'S MESSIAH

*Live premiere*

JANUARY 30TH, 2021

8PM EDT



# LETTER FROM THE PRESIDENTS

Dear Family and Friends,

On behalf of the Harvard Baroque Chamber Orchestra and the Harvard-Radcliffe Collegium Musicum, welcome to our virtual performance of Handel's *Messiah*. Thank you for joining us!

Frequently performed during the holiday season, *Messiah* is one of the most treasured works in the repertory. Our selections primarily feature Part I of the oratorio, narrating the prophecy of the Messiah's coming, the birth of Christ, and the celebration of his acts of healing and redemption on Earth. We conclude with the ever-popular "Hallelujah Chorus" and "Worthy is the Lamb," which culminates in two majestic fugues.

This year, both the chorus and orchestra gathered in biweekly rehearsals on Zoom. Our virtual rehearsals prioritized community building through sectionals and collaborative practice. We found the rehearsal space to be a place of normalcy, a place of refuge, and a place to process our experience together.

Throughout the semester, we also wrestled with some ethically troubling issues that *Messiah* presents. To guide our understanding of the richness and complexity of the work, we convened a panel of scholars and performers who offered different perspectives and approaches to engaging with the work.

Our virtual performance of *Messiah* also features works by student visual artists who created digital live art, film, and paintings to accompany the scenes.

*Messiah* begins with the words, "Comfort ye." In these inexplicable times, we hope you find comfort and solace through our performance.

Warmly,



Andrew Rao, President, Harvard Baroque Chamber Orchestra



Nivi Ravi, President, Harvard-Radcliffe Collegium Musicum

# MESSIAH

GEORGE FRIDERIC HANDEL

(1685 – 1759)

performed by

the **HARVARD-RADCLIFFE COLLEGIUM MUSICUM**  
and the **HARVARD BAROQUE CHAMBER ORCHESTRA**

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## Part the First

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1. **Sinfony**
2. **Comfort ye**  
*Xavier Evans, tenor*
3. **Ev'ry valley**  
*Xavier Evans, tenor*
4. **And the glory of the Lord**
5. **Thus saith the Lord**  
*Tyler Rand, bass*
6. **But who may abide**  
*Patricia Liu, alto*
7. **And He shall purify\***  
*Arshaya Sood, Visual Art*
8. **Behold, a virgin shall conceive**  
*Hannah Alton, alto*
9. **O thou that tellest\***  
*Hannah Alton, alto; Daisy Levine, Visual Art*
10. **For behold, darkness**  
*Joey Griffith, baritone*
11. **The people that walked in darkness**  
*Tyler Rand, bass*
12. **For unto to us a Child is born\***  
*Caroline Elson, Visual Art*
13. **Pifa**  
*Hirsh Sisodia, Film*
14. **There were shepherds – And lo, the angel of the Lord**  
*Emma Stimpfl, soprano*

15. **And the angel said unto them**  
*Emma Stimpfl, soprano*
16. **And suddenly there was with the angel**  
*Emma Stimpfl, soprano*
17. **Glory to God**
18. **Rejoice greatly**  
*Isabella Meyer, soprano*
19. **Then shall the eyes of the blind**  
*Allie Jeffay, alto*
20. **He shall feed His flock**  
*Allie Jeffay, alto; Nivi Ravi, soprano*
21. **His yoke is easy\***  
*Caroline Elson, Visual Art*

————— *interlude* —————

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**from Part the Second**

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44. **Hallelujah**  
*Featuring Alumni of the Harvard Baroque Chamber  
Orchestra and the Harvard-Radcliffe Collegium Musicum*

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**from Part the Third**

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47. **Behold, I tell you a mystery**  
*Angus Woods, baritone*
48. **The trumpet shall sound**  
*Angus Woods, baritone; Jesse Levine, trumpet*
53. **Worthy is the Lamb**  
*Meredith Slifkin, Film*
54. **Amen**

\*Chorus parts performed by a subset of the choir

# LIBRETTO

Compiled by Charles Jennens

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## 1. Sinfony

2. **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. **Ev'ry valley** shall be exalted, and ev'ry moutain and hill made low; the crooked straightand the rough places plain.

*Isaiah 40:4*

4. **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. **Thus saith the Lord**, 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 you delight in; behold, He shall come, saith the Lord of hosts.

*Haggai 2:6–7, Malachi 3:1*

6. **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*

7. **And He shall purify** the sons of Levi, that they may offer unto the Lord an offering in righteousness.

*Malachi 3:3*

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

*Isaiah 7:14, Matthew 1:23*

9. **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, Isaiah 60:1*

10. **For behold, darkness** shall cover the earth, and gross darkness the people; but the Lord shall arise upon thee, and His glory shall be seen upon thee. And the Gentiles shall come to thy light, and kings to the brightness of thy rising.

*Isaiah 60:2–3*

11. **The people that walked in darkness** have seen a great light; and they that dwell in the land of the shadow of death, upon them hath the light shined.

*Isaiah 9:2*

12. **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**

14. **There were shepherds** abiding in the field, keeping watch over their flocks by night. **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 2:8–9*

15. **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*

16. **And suddenly there was with the angel**, a multitude of the heavenly host, praising God, and saying ...

*Luke 2:13*

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

*Luke 2:14*

18. **Rejoice greatly**, O daughter of Zion; shout, O daughter of Jerusalem! Behold, thy King cometh unto thee; He is the righteous Savior, and He shall speak peace unto the heathen.

*Zechariah 9:9–10*

19. **Then shall the eyes** of the blind be opened, and the ears of the deaf unstopped. Then shall the lame man leap as an hart, and the tongue of the dumb shall sing.

*Isaiah 35:5–6*

20. **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, come unto Him that 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.

*Isaiah 40:11, Matthew 11:28–29*

21. **His yoke is easy**, and His burthen is light.

*Matthew 11:30*

44. **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*

47. **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. **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 15:52–53*

53. **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 honor, and glory, and blessing. Blessing and honor, glory and power, be unto Him that sitteth upon the throne, and unto the Lamb, forever and ever.

*Revelation 5:12–13*

54. **Amen**

*Revelation 5:14*

# ARTISTIC STATEMENTS

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## **Arshaya Sood, *And He shall purify***

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This watercolor piece was inspired by the powerful ambiance in the instrumental chorus *And He shall purify*. I let the brush do the talking, each movement of the song increasing or decreasing my brushstrokes and influencing the colors used to paint an ominous door or “passage”. When I listened to the song, intense feelings overtook me and words such as faithlessness, disobeying, painfulness wanted to be painted onto the page. These were made evident in the painting by the colors and closed door, indicated by dark bold strokes that lead you to a dark spot at the corner of the door. At the end, the chorus “He shall purify” changed the mood of the painting to an optimistic and hopeful feeling. The door was no longer closed, but a passage to purification, with rays of hope and light, indicated by the sudden white strokes at the end of the work.

## **Daisy Levine, *O thou that tellest***

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I was inspired to do the piece because the build-up of the chorus as it speaks of the glory of God and it reminded me of a sunrise as the colors slowly take over the sky and create the most angelic scenery you can imagine. Nature’s beauty itself is the most beautiful artwork that’s been created, and I feel no matter what your religion or beliefs are, you can recognize that, and some of the landscapes are almost holy themselves. I wanted the uplifting imagery to match the uplifting message and tone of the music, and create a peaceful environment.

## **Caroline Elson, *For unto us***

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To me, *Messiah* Part I is an alternation between light and dark, shifting moment to the next. If the bass aria “The people that walked in darkness have seen a great light” is a gradual, distant brightening, the following chorus “For unto us a child is born” is like walking into a sunbeam and looking skyward. I wanted to create an image with brilliant highlights and vibrant color to express this warmth and sense of upward movement. Because the chorus draws on the first section of Handel’s cantata *No, di voi non vo’ fidarmi*, which originally expressed a secular joy, I decided to take the text more literally, depicting a father and son.



## **Hirsh Sisodia, *Pifa***

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The short film accompanying *Pifa* was inspired by a few things — first and foremost, its narrative placement in *Messiah*, as an introduction to the shepherds, and the complicated mix of anticipation, hope, and fear that the angel's arrival will soon bring them. The second is a bunch of Ozu and Chaplin movies I've been watching this fall, in which trains and train stations, connecting suburbs and cities, along with one's awkward and bumbling maneuverings of those settings, often underscore feelings of uncontrollable progress, fear of the future, nervous optimism, and regret. The third, of course, is 2020, which has brought a heavy dose of all of these feelings and questions.

## **Caroline Elson, *His yoke is easy***

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*His yoke is easy* describes forgiveness as the release of a heavy burden. The lightness is newfound; it is peace after a period of guilt. I wanted to create an image that had a sense of lift without feeling frivolous, so I paired a pensive figure and boulders with clouds and warm lighting. The image includes seagulls because birds embody unrestrained lightness. Textually, yoke and yolk are homonyms, and the music includes bird-like wispy motifs.

## **Meredith Slifkin, *Worthy is the Lamb***

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*Worthy is the Lamb* is a grand finale of sorts — the celebratory conclusion to the journey of the piece as a whole. The opulence of the music and lyrics evokes for me a sense of gratitude, hope, and joy, and I wanted the visual accompaniment to do the same. I asked the members of Collegium and the Harvard Baroque Chamber Orchestra to share photographs of what these emotions look like to them, especially these days when they are perhaps less accessible and more difficult to process. The result is a diverse set of images that vary widely in theme and content but are connected by a feeling, and which, when taken together, present a portrait of our community at this unique time.

# THE HARVARD-RADCLIFFE COLLEGIUM MUSICUM

Andrew Clark, Conductor

Jonathan Mott, Resident Conductor

Justin Blackwell, Pianist

Jeff Williams, Remote Support Teaching Fellow

Brian Burke, Instructional Tech. Support & Media Production

## Executive Committee

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### SOPRANO

Aurora Avallone\*  
Odessa Deng^  
Natalie Kahn+  
Chloe Levine\*  
Emma MacKenzie~  
Isabella Meyer+  
Shreya Nair~  
Mai Nguyen^  
Samantha O'Connell\*  
Elisa Pavarino^  
Nivi Ravi~  
Hayley Ross~  
Emma Stimpfl\*  
Ani Tchorbajian^  
Jillian Vogel+  
Rain Wu+

### TENOR

William Brown~  
Xavier Evans+  
Joey Griffith^  
Jaxson Hill\*  
Andrew Rao\*  
Beck Saine+  
Xavier Sayeed~  
Lowry Yankwich^

### ALTO

Hannah Alton+  
Angelika Antsmane^  
Zeynep Bromberg~  
Angela Carroll~  
Olivia Carter+  
Sarika Chawla~  
Rosalind DeLaura+  
Nazeli Hagen\*  
Lucy He\*  
Nina Ijomanta^  
Allie Jeffay+  
Racheal Lama\*  
Patricia Liu~  
Nikita Nair\*  
Beatrice Youd^

### BASS

Seth Billiau\*  
Ian Chan^  
Ben duPont^  
Jeffrey Gu+  
Jonas Iskander\*  
Gabriel Ortiz\*  
Tyler Rand^  
Bryan Seepaul+  
Andrew Shen+  
Chibuike Uwakwe~  
Benjamin Williamson~  
Angus Woods\*  
Michael Yin~

Denotes which subset movement a singer performed in

\* And He shall purify

^O thou that tellest

+For unto us a Child is born

~His yoke is easy

# THE HARVARD BAROQUE CHAMBER ORCHESTRA

Phoebe Carrai, Director

Sarah Darling, Assistant Director & Concertmaster

## VIOLIN

Tobi Abubakare  
Sarah Darling  
Alison Kim  
Nathan Kim  
Lauren Kwee  
Carrol Lee  
Cynthia Mathiesen  
Isabel Oliart  
Anna Pearlman  
Andrew Rao  
Madeleine Riskin-Kutz  
Zev Shapiro  
Johanna Staples-Ager  
Madeline Stewart  
Alison Souza  
Meghan Titzer  
Chelsea Xia

## VIOLA

Ken Allen  
Zoe Chau  
Rebecca Hallowell  
Veronica Koven-Matasy  
Tavya McCoy  
Rebecca Miller  
Hayley Murks-Abdikadirova

## CELO

Gustavo Antoniacomi  
Phoebe Carrai  
Elaine Fitz Gibbon  
Ian van Maaren  
Jose Quezada Márquez  
Anna Therese Mehra

## BASS

John Stajduhar

## OBOE

Priscilla Herreid  
Gillian Bobnak

## BASSOON

Allan Hamrick

## TRUMPET

Jesse Levine  
Paul Perfetti

## TIMPANI

Jonathan Hess

## HARPSICHORD

Justin Blackwell

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### Guide Track Instrumentalists

Justin Blackwell  
Phoebe Carrai  
Sarah Darling

### Guide Track Vocalists

Brian Burke  
Elizabeth Eschen  
Jonathan Mott  
Margaret Weckworth

Virtual performance edited and produced by  
**the Harvard Media Production Center**

**ALUMNI OF THE HARVARD-RADCLIFFE COLLEGIUM MUSICUM  
IN "HALLELUJAH"**

**SOPRANO**

Lauren Boranian  
Rupal Pinto Gupta  
Kate Lucky  
Frances Pang  
Susan Glazer Yospin  
Lisa Zeidenberg

**TENOR**

Christopher Crick  
Guillaume Laroche  
Mark Tecca

**ALTO**

Rebecca Ellis  
Maureen Devlin Hamalainen  
Vance Lauderdale  
Mai Le  
Sarah Penniston-Dorland  
Alice Tang  
Martha Boyd Tecca  
Mayo Tsuzuki  
Taylor Weary

**BASS**

Sidney Chen  
Jim Courtemanche  
Connor Harris  
Halsey Rogers  
Dustin Swonder  
Jeff Williams

**ALUMNI OF THE HARVARD BAROQUE CHAMBER ORCHESTRA  
IN "HALLELUJAH"**

**VIOLA**

Robert Nash  
Aara Edwards  
Zoe Kemmerling

**VIOLIN**

Wesley Chinn  
Susannah Foster  
Lisa Goddard  
Jesse Irons  
Nivedita Sarnath  
Sylvia Schwartz  
Abby Swidler  
Rebecca Tinio  
Gabe Walker  
Ethan Wood

**CELLO**

Christopher Chen  
James Williamson

## ABOUT THE HARVARD-RADCLIFFE COLLEGIUM MUSICUM

Since 1971, the Harvard-Radcliffe Collegium Musicum has served as a joyful and vibrant community on Harvard's campus, uniting undergraduate and graduate students of all backgrounds and academic interests through their shared love of exceptional and meaningful choral singing. Uniquely situated as a nationally acclaimed mixed-voice choir, an accredited course at Harvard College, and a student-run 501(c)(3) non-profit organization, Collegium performs a dynamic and innovative repertoire spanning classical masterpieces to new compositions by renowned, emerging, and student composers.

Most recently, the choir has been exploring the centuries-old traditions of choral-orchestral masterworks such as Bach's *Mass in B Minor*, Mozart *Requiem*, and Brahms' *Ein Deutsches Requiem*, while also venturing into the newest, most powerful choral events of the twenty-first century, such as Tigran Mansurian's *Requiem*, Craig Hella Johnson's *Considering Matthew Shepard* and Dale Trumbore's *How to Go On*. Critics have hailed some of these recent performances as "richly moving," and "coolly beautiful" with an "ideal balance of transparency and warmth" (Boston Globe; Boston Musical Intelligence; Boston Classical Review). In the summer of 2019, Collegium embarked on an international tour across South Africa, engaging with local communities to learn about and share in the rich tradition of Black South African choral music. On-campus performances frequently include large-scale collaborations with the Radcliffe Choral Society and the Harvard Glee Club.

Collegium is proud to foster a tradition of excellence through community as reflected in its music-making, student leadership, institutional collaboration, international tours, alumni engagement, and life-long bonds between members.

To learn more about Collegium and upcoming projects, visit [www.hrcm.org](http://www.hrcm.org).

## ABOUT THE HARVARD BAROQUE CHAMBER ORCHESTRA

Winner of the prestigious Erwin Bodky Award for excellence in early music, the Harvard Baroque Chamber Orchestra is a small chamber orchestra dedicated to bringing back to life the vivid rhetoric and dancing rhythms of baroque music. It was founded by Robert Mealy '85, now the director of the Juilliard School's Historical Performance Program, and Dr. Murray Somerville (Gund University Organist and Choirmaster, 1990-2003). The orchestra rehearses each week in the sanctuary of Memorial Church, using the church's set of baroque bows and instruments from the Early Instrument Collection of the Music Department. HBCO's Harvard members are joined by students and recent graduates of the New England Conservatory, the Boston Conservatory, Boston University and the Longy Schools of Music. Guest directors have included Christopher Hogwood, William Christie, Joel Cohen, Andrew Parrot, Ton Koopman, Anne Azema, and Bobby McFerrin. The group has also sponsored masterclasses by Elizabeth Blumenstock, Nicholas McGeegan, and Judy Tarling. In the spring of 2008, HBCO was featured by the Cambridge Early Music Society on its Chamber Music by Candlelight series, bringing a program of Vivaldi concerti to five Greater Boston venues.

To learn more about HBCO and upcoming projects, visit [www.harvardbaroque.org](http://www.harvardbaroque.org)