Sunday Afternoon, December 1, 2013, at 2:00

Distinguished Concerts International New York (DCINY)
Iris Derke, Co-Founder and General Director
Jonathan Griffith, Co-Founder and Artistic Director

presents

Distinguished Concerts Orchestra
Distinguished Concerts Singers International

Messiah...Refreshed!
George Frideric Handel: Messiah, Thomas Beecham/Eugene Goossens’ 1959 Re-Orchestration for Full Symphony Orchestra

JONATHAN GRIFFITH, Distinguished Concerts Orchestra Music Director
LAURA STRICKLING, Soprano
TERESA BUCHHOLZ, Mezzo-soprano
JOHN PICKLE, Tenor
CHRISTOPHER JOB, Bass-baritone

Part One
1. Orchestra
2. Recit. (Tenor) Comfort ye my people
3. Air (Tenor) Ev’ry valley shall be exalted
4. Chorus And the glory of the Lord
5. Recit. (Bass) Thus saith the Lord
6. Air (Bass) But who may abide the day of his coming?
7. Chorus And he shall purify
8. Recit. (Contralto) Behold, a virgin shall conceive
9. Air (Contralto) and Chorus O thou that tellest good tidings to Zion
10. Recit. (Bass) For behold, darkness shall cover the earth
11. Air (Bass) The people that walked in darkness
12. Chorus For unto us a child is born
13. Orchestra Pifa (“Pastoral Symphony”)
14. Recit. (Soprano) There were shepherds abiding in the field
15. Recit. (Soprano) And the angel said unto them
16. Recit. (Soprano) And suddenly there was with the angel
17. Chorus Glory to God
18. Air (Soprano) Rejoice greatly, O daughter of Zion
19. Recit. (Contralto) Then shall the eyes of the blind
20. Air (Contralto/Soprano) He shall feed his flock
21. Chorus His yoke is easy, and his burthen is light

Intermission

Please hold your applause until the end of each part.

Avery Fisher Hall

Please make certain your cellular phone, pager, or watch alarm is switched off.
### Part Two

<table>
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<th>Number</th>
<th>Section</th>
<th>Text</th>
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</thead>
<tbody>
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<td>22</td>
<td>Chorus</td>
<td>Behold the Lamb of God</td>
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<tr>
<td>23</td>
<td>Air (Contralto)</td>
<td>He was despised</td>
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<tr>
<td>24</td>
<td>Chorus</td>
<td>Surely he hath borne our griefs</td>
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<td>25</td>
<td>Chorus</td>
<td>And with his stripes we are healed</td>
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<tr>
<td>26</td>
<td>Chorus</td>
<td>All we like sheep have gone astray</td>
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<tr>
<td>27</td>
<td>Recit. (Tenor)</td>
<td>All they that see him laugh him to scorn</td>
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<tr>
<td>28</td>
<td>Chorus</td>
<td>He trusted in God</td>
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<td>29</td>
<td>Recit. (Tenor)</td>
<td>Thy rebuke hath broken his heart</td>
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<tr>
<td>30</td>
<td>Air (Tenor)</td>
<td>Behold, and see if there be any sorrow</td>
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<tr>
<td>31</td>
<td>Recit. (Tenor)</td>
<td>He was cut off out of the land of the living</td>
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<tr>
<td>32</td>
<td>Air (Tenor)</td>
<td>But thou didst not leave his soul in hell</td>
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<tr>
<td>33</td>
<td>Chorus</td>
<td>Lift up your heads, O ye gates</td>
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<td>38</td>
<td>Air (Soprano)</td>
<td>How beautiful are the feet</td>
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<tr>
<td>39</td>
<td>Chorus</td>
<td>Their sound is gone out</td>
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<tr>
<td>40</td>
<td>Air (Bass)</td>
<td>Why do the nations so furiously rage together?</td>
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<tr>
<td>41</td>
<td>Chorus</td>
<td>Let us break their bonds asunder</td>
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<tr>
<td>42</td>
<td>Recit. (Tenor)</td>
<td>He that dwelleth in heaven</td>
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<tr>
<td>43</td>
<td>Air (Tenor)</td>
<td>Thou shalt break them</td>
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<tr>
<td>44</td>
<td>Chorus</td>
<td>Hallelujah</td>
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</tbody>
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### Part Three

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<th>Text</th>
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<tbody>
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<td>45</td>
<td>Air (Soprano)</td>
<td>I know that my redeemer liveth</td>
</tr>
<tr>
<td>46</td>
<td>Chorus</td>
<td>Since by man came death</td>
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<tr>
<td>47</td>
<td>Recit. (Bass)</td>
<td>Behold, I tell you a mystery</td>
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<tr>
<td>48</td>
<td>Air (Bass)</td>
<td>The trumpet shall sound</td>
</tr>
<tr>
<td>53</td>
<td>Chorus</td>
<td>Worthy is the lamb that was slain</td>
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</tbody>
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#messiahrefreshed | @DCINY

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DISTINGUISHED CONCERTS INTERNATIONAL
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Notes on the Program
by Joseph & Elizabeth Kahn

Messiah
GEORGE FRIDERIC HANDEL (1685–1759)
Re-Orchestrated for full symphony orchestra by Eugene Goossens (1893–1962)

Messiah is a collection of biblical extracts compiled as a complement and response to the story of Christ's incarnation, death and resurrection. There are no dramatic characters, the soloists adopt a primarily prophetic voice and the chorus responds as a kind of universal congregation.

The first part of Messiah deals primarily with the prophecies of Christ’s birth, mainly from the Book of Isaiah, and more meditative psalm texts. The texts are all optimistic, focusing on redemption through acceptance of a merciful and gentle savior. The actual Christmas story is told only in the three central numbers, the chorus “For unto us a child is born,” the recitative “There were shepherds abiding in the fields,” and the chorus “Glory to God,” in which the soprano soloist serves as “Evangelist” and the chorus as “Mankind” and the Heavenly Host respectively.

Part Two is distinct from the Passion oratorios in that it does not tell the story of the crucifixion but is rather a meditation on Christ’s death and mankind’s need for redemption. Once again, the texts are taken primarily from the Hebrew Scriptures, in which the events of Christ’s sacrifice are believed to be anticipated. Part Two ends with the “Hallelujah” chorus, celebrating the redemption of man rather than the tragedy of Christ’s death. Equally non-dramatic is Part Three, a musical consideration of the significance for mankind of the resurrection.

Handel composed Messiah in a little over three weeks, typically dipping into earlier compositions when it suited his taste and probably his schedule: “And He shall purify,” “For unto us a child is born” and “His yoke is easy” were originally Italian secular cantatas for two voices. Remnants of moribund opera seria style can be heard in the da capo aria “Rejoice greatly,” but the repeat of the first part is by no means exact, driving to an emotional and musical climax that ends the aria. Another distinction in this aria is that Handel notated the ornamentation instead of allowing the singer carte blanche to improvise, as was the custom with the castrati who dominated the operatic stage.

Always attentive to matching words and music, Handel, like Bach, frequently used tone painting to accentuate important textual elements: Note the trills on the word “shake” in the bass recitative “Thus saith the Lord” and the twisting chromatic vocal line in the bass aria to portray “The people that walked in darkness.” On the other hand, note how difficult it is for the chorus to sing the word “easy” in “His yoke is easy.” The instrumental “Pastoral symphony” portrays the shepherds through the use of the drone in the bass, representing a simple rural bagpipe and the lilting rhythm of traditional Italian folk music.

Messiah was commissioned by the Lord Lieutenant of Dublin and was an enormous success at its premiere performance in 1742, but it fell flat the same year in London. Only after it had been revised and presented in concert for the benefit of the Foundling Hospital in London (which continued to make over £600 at each of its annual benefit performances) did it take off on the way to its current popularity. But nothing boosted the work so much as its adoption every Christmas by traditional English civic choral societies, in which “casts of thousands” continue to belt out the choruses that at its premiere comprised only 33 instrumentalists and 32 singers.
About this Orchestration

Handel's original modest orchestration did not remain pristine for long. Handel himself had performed it using an enlarged orchestra. Mozart and various others have reorchestrated it for their own times and orchestral forces. In 1959 conductor Sir Thomas Beecham (1879–1961), nearing the end of his career, decided that he wanted to conduct and record Handel's Messiah one more time, taking advantage of the full force of his Royal Philharmonic Orchestra. He hired conductor and composer Eugene Goossens (1893–1962) for £1,000 (a tidy sum at the time) to do the re-orchestration, explaining reasonably that over the years Messiah had played to larger and larger houses, and that proportionately larger forces were needed to push the sound out.

Handel's original orchestration consisted of 2 oboes, 2 clarinets, 2 trumpets, timpani, continuo and strings. In Goossens' hands, this became: 3 flutes (piccolo), 4 oboes (English horn), 2 clarinets (bass clarinet), 2 bassoons, contrabassoon, 4 horns, 2 trumpets, 3 trombones, tuba, timpani, 3 percussionists (including cymbals), harp and strings. Goossens also omitted several movements from the original orchestration.

Beecham recorded the new version in 1959 with great success (It is still available on CD). But then the story gets murky. After the conductor's death, Lady Beecham—the Royal Philharmonic's former telephone operator who was 57 years Beecham's junior and whom he married in 1959—became the guardian of all her husband's manuscripts and discouraged attempts to perform the arranged Messiah or even to allow an examination of the score. In fact she claimed that Goossens' work was unacceptable to her husband and that he had been obliged to "re-re-orchestrate" it himself with the help of a member of the orchestra and had actually used "his own" version for the recording. That claim was, in fact, stated in the insert when the recording was reissued on CD in 1992. Finally, in the early 1990s, Lady Beecham sold her husband's manuscript collection to Sheffield University where it became possible to examine the score Beecham had used for the recording. It was pure Goossens with only a few minor alterations.

Goossens' Messiah was not performed again in Britain until 1999. DCINY presented the Lincoln Center premiere of this orchestration on November 27, 2011, under the baton of Jonathan Griffith and the Distinguished Concerts Orchestra.

Meet the Artists

Jonathan Griffith

An acclaimed conductor, educator and lecturer, Jonathan Griffith has led performances across North America, South America, Europe, and Asia. Griffith is co-founder and artistic director of Distinguished Concerts International New York (DCINY), which has brought together, under Griffith's artistic leadership, thousands of musicians and choral singers in concert at prestigious venues across the United States, including Carnegie Hall, Lincoln Center, and Disney Hall. The founder and music director of the Distinguished Concerts Orchestra, Griffith also oversees DCINY's mentoring program for conductors.

Maestro Griffith made his Carnegie Hall conducting debut in 1989 and has since conducted well over 80 performances at Carnegie Hall and Lincoln Center combined. In addition to the major works of the classical repertoire, conducting highlights include the U.S. premieres Karl Jenkins'
Lincoln Center

Stabat Mater and Te Deum; Sergei Taneyev’s Upon Reading a Psalm; Miloš Bok’s Missa Solemnis; Luigi Boccherini’s Villancicos; and Goossens’ reorchestration of Handel’s Messiah, along with world premieres by Eric Funk, Seymour Bernstein, and Robert Convery.

Maestro Griffith’s additional conducting credits include the Mormon Tabernacle Choir in Salt Lake City; Manhattan Philharmonic, and New England Symphonic Ensemble, both at Carnegie Hall; The European Symphony Orchestra in Spain; Bohuslava Martin Philharmonia and Philharmonia Chorus, Virtuosi Pregensis Chamber Orchestra, Karlov Vary Symphony Orchestra, and Dvořák Chamber Orchestra, in the Czech Republic; and the Bialystok State Philharmonic in Poland, as well as numerous regional orchestras and choruses across the United States.

The Jonathan Griffith Singers, an ensemble drawn from singers across North America and founded in 1987, has made its mark internationally. In recent years, Griffith has led the Singers on highly acclaimed tours to Uruguay and Argentina, to the People’s Republic of China, premiering Karl Jenkins’ The Armed Man: Music for Peace, in Beijing and Shanghai, and to Pisa, Italy. Dr. Griffith and the Jonathan Griffith Singers toured Turkey in June of 2013 performing the acclaimed Turkish oratorio Yunus Emre by A. Adnan Saygun in Istanbul with the Cemal Resit Rey Orchestra, in Ankara with the Presidential Orchestra and in Eskisehir with the Presidential Orchestra at the invitation of the TURKSOY governmental agency.

Dr. Griffith received his DMA in conducting from the Conservatory of Music/University of Missouri-Kansas City, a masters in music education from Wichita State University, and bachelor of music education from the University of Kansas.

Laura Strickling

Laura Strickling has appeared at Carnegie Hall, the Kennedy Center, Wigmore Hall, the Ravinia Music Festival, the Tanglewood Music Festival, Songfest, Trinity Church on Wall Street, Dankhaus Chicago, the Washington National Cathedral, the Galapagos Art Space, and the Afghanistan National Institute of Music. An alumna of the Berkshire Opera Company Resident Artist Program, her operatic performances include Countess Almaviva (Le nozze di Figaro), Mimi (La Bohème), Gretel (Hänsel und Gretel), and Micaëla (Carmen). Her competition honors include the Schubert Club competition, the Positively Poulenc competition, the American Prize for Opera, the Vocal Arts DC competition, and the Liederkranz competition.

Teresa Buchholz

Winner of the 2013 Nico Castel International Master Singer Competition. Ms. Buchholz’s upcoming performances 2013/2014 include Elliot Carter’s Voyage (The American Symphony Orchestra at Carnegie Hall), Mendelssohn’s Elijah (The Rhode Island Civic Chorus and Orchestra), Bach’s Cantata No. 190 (Amor Artis, NYC), and the title role in Handel’s Giulio Cesare (Opera Roanoke, VA). Recent performances include Mahler’s Das Lied von der Erde (Gateway Chamber Orchestra, TN), Mozart’s Requiem (Helena Symphony, MT), Beethoven’s Symphony No. 9 (Stamford Symphony, CT), Mathurine in Gluck’s The Reformed Drunkard (Little Opera Theatre of New York), Handel’s
Lincoln Center

Messiah (Danbury Symphony), Bach’s Christmas Oratorio (Amor Artis Chorus and Orchestra, NYC).

Christopher Job

Bass-Baritone Christopher Job is establishing himself as an important talent in the opera industry. In the last few seasons, he made his Italian debut at the Teatro Comunale di Bologna as Sparafucile in Rigoletto and Il Podestà in La Gazza Ladra; his role debut as Alidoro in La Cenerentola with the Belle Ile Festival in France; Figaro in Le nozze di Figaro with Fargo Moorehead Opera; Blitch in Susannah with Opera Idaho; and joined the Metropolitan Opera roster for From the House of the Dead, The Nose and The Enchanted Island. This season, he returns to the Met for La Rondine and The Nose.

Distinguished Concerts International New York

Founded by Iris Derke (general director) and Jonathan Griffith (artistic director and principal conductor) Distinguished Concerts International is driven by passion, innovative vision, a total belief in its artists, and unwavering commitment to bringing forth unforgettable audience experiences. DCINY is a creative producing entity with unmatched integrity that is a talent incubator, a starmaker, and a presenter of broadly accessible, world-class musical entertainment. For more information about Distinguished Concerts International in New York and upcoming DCINY musical events around the world, please visit: www.DCINY.org.
Distinguished Concert Singers International

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Carnegie Choral Fellows (New York, NY), Erica Westcott, Director
Empire City Men's Chorus (New York, NY), Matt Oltman, Director
Flin Flon Community Choir (Manitoba, Canada), Crystal Kolt O.M., Director
The Graduate Singers (Singapore), Adyll Hardy, Director
Grey Bruce Singers (Ontario, Canada), Dianne Leith, Director
New York Festival Singers (New York, NY), Alex Spencer, Director
Radio Community Chest Inc.—The Combined Church Choirs of Sydney (New South Wales, Australia), Tim Chung, Director
Savannah Honors Chorus (Savannah, GA), Maaja Roos, Director
Shanghai Voices International Choir (Shanghai, China), Hernan Castro, Director
Stuyvesant High School Concert Chorus (New York, NY), Holly Hall, Director
Tempus Choral Society (Ontario, Canada), Brian L. Turnbull, Director
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And individuals from around the globe.

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For press inquiries please contact Ms. Shira Gilbert at Press@DCINY.org or 212.707.8566 extension 316.

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Friday, December 20, 2013 at 8:00
Weill Recital Hall / Carnegie Hall
HOPE THACKER-FAIRCHILD, Mezzo-Soprano

Sunday Afternoon, January 19, 2014 at 2:00
Stern Auditorium / Perelman Stage, Carnegie Hall
OF LIFE AND LIBERTY
James Meaders/Matt Oltman, Conductors
Dan Forrest, Composer in Residence
Featuring Distinguished Concerts Orchestra and Singers International
DAN FORREST, Requiem for the Living (NY Premiere)
RANDALL THOMPSON, The Testament of Freedom (for Men’s Voices)
MARK HAYES, The Gettysburg Address (World Premiere for Men’s Voices)

Monday Evening, January 20, 2014 at 7:00
Stern Auditorium / Perelman Stage, Carnegie Hall
THE MUSIC OF KARL JENKINS: A 70TH BIRTHDAY CELEBRATION
Jonathan Griffith, DCINY Artistic Director and Principal Conductor
Karl Jenkins, Composer in Residence
Featuring Distinguished Concerts Orchestra and Singers International
KARL JENKINS, The Bards of Wales (US Premiere), Stabat Mater

Sunday Evening, February 2, 2014 at 7:30
Weill Recital Hall / Carnegie Hall
NORDIC VOICES

Monday Evening, February 17, 2014 at 7:00
Stern Auditorium / Perelman Stage, Carnegie Hall
CELEBRATING THE 75TH ANNIVERSARY OF SHAWNEE PRESS
Greg Gilpin, Mark Hayes, Joseph Martin, and Tim Seelig, Conductors
Featuring Distinguished Concerts Orchestra and Singers International

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