The Paul Traver Memorial Concert, presented by the Princeton University Chamber Choir

Georg Frideric Handel

Messiah 1741

Autograph Edition by Malcolm Bruno

Princeton University Chamber Choir & Nassau Sinfonia
John Butt, Conductor
Renata Berlin, Interim Director of Choirs

Shabnam Abedi ‘17, Soprano (Rutgers University)
Lucy Hole ‘18, Soprano (Westminster Choir College)
Solène Le Van ‘18, Soprano (Princeton University)
Ryland Angel, Countertenor
Rufus Müller, Tenor
Sumner Thompson, Baritone

Friday, April 7, 2017 at 5:00pm
Pre-concert Lecture at 4:15pm
Trinity Church - 33 Mercer Street
Princeton, New Jersey
towards a 1741 Messiah

_Messiah_ is like no other work in the western musical canon. In its extraordinary history it has been performed continuously to ever-growing audiences since its 1742 debut. Composed in London during late summer 1741 and first performed in Dublin the following spring – with a dozen singers and a small instrumental ensemble in a modest concert room – it grew in size and magnificence. During 17 years – from its first performance in 1742 to the last under the composer’s direction in 1759 – its popularity soared not only with Londoners of distinction, but in the provinces, including Dublin. Performed in Handel’s final years in London’s Foundling Hospital chapel (accommodating an audience of some 1200), annual charity performances became the city’s greatest musical festivity.

Well before the end of the eighteenth century, _Messiah’s_ fame had reached Handel’s native Germany, with the first performance in Hamburg in 1772 (in English and led by Michael Arne). C.P.E. Bach’s first performance in German, also in Hamburg, followed three years later, while Mozart first heard _Messiah_ in Johann Adam Hiller’s shortened version in 1777. Baron van Swieten, the court librarian in Vienna and a Handelian admirer as well, was much impressed by the lavish _Messiah_ performances at Westminster Abbey in 1784. Celebrating the centenary of Handel’s birth, with a then legendary 513 performers, _Messiah’s_ fame had grown rapidly and van Swieten commissioned Mozart to re-orchestrate the work for a Viennese classical orchestra in 1789. It was this Mozartean _Messiah_ – ‘canonised’ 14 years later, in 1803, in Breitkopf’s publication in a German-only text – that transported _Messiah_ into the symphonic era, and it remained the benchmark for a _Messiah _orchestral performance until midway through the twentieth century when it was overtaken by the rise of the baroque orchestra.

In 1948 Harold Watkins Shaw became librarian at St Michael’s Tenbury, where the collection of Sir Frederick Ouseley’s choral foundation was housed, including Handel’s conducting score of _Messiah_. As librarian, he devoted himself to what might be described as the first fully critical study of _Messiah_. Unlike his predecessors, including the illustrious Friedrich Chrysander, he realised that _Messiah’s_ evolution during Handel’s life-time meant that no single source, even the autograph or Handel’s ‘conducting’ score, could offer – singly or in tandem – the definitive text for his critical edition. During the half century that followed – from the late 1940s until his death in 1996 – _Messiah_ continued to occupy his attention: he examined, catalogued and correlated all extant eighteenth-century copies of _Messiah_ for a first time, publishing an analytic compendium in a separate volume to his performance material (_A Textual and Historical Companion to Handel’s Messiah_) in 1963. It remains the most comprehensive overview of _Messiah_ source-material to date.

Shaw’s work, though from a performance-practice point of view very much of its time, thus became the prototype for major critical editions to follow – by John Tobin in 1972 for Bärenreiter and by Donald Burrows in 1987 for Peters. Shaw, as Chrysander before him, sought the kind of historical accuracy we today take for granted from an editor. But his edition of 1959 for Novello was designed - audaciously - to supersede Novello’s Ebenezer Prout edition, an iconic 1902 _Messiah_, in which
the esteemed London professor had revised and gratuitously expanded Mozart’s orchestration. Prout had warned his users in the preface:

... attempts made from time to time by our musical societies to give Handel’s music as he meant it to be given must – however earnest the intention, and however careful the preparation – be foredoomed to failure from the very nature of the case. With our large choral societies, additional accompaniments of some kind are a necessity for an effective performance; and the question is not so much whether, as how they are to be written.

Prout’s concern for a viable large-scale performing edition arose from what Sir George Grove had called the ‘monster choir’. It was typified by performances of Messiah at London’s Crystal Palace, whose 1883 performance, for example, had boasted a choir of some 4000 singers with an orchestra of 500. Grove called the trend ‘so vulgar, so unnecessary, so out of keeping’; and Bernard Shaw, as music critic, echoed the sentiment asking:

...and why instead of wasting huge sums on the multitudinous dullness of a Handel Festival does not somebody set up a thoroughly rehearsed and exhaustively studied performance of the Messiah in St. James’s Hall with a chorus of twenty capable artists? Most of us would be glad to hear the work seriously performed once before we die.

By the 1960’s and the appearance of Shaw’s new edition, the model Messiah performance was shifting gradually – perhaps imperceptibly, but undeniably – from Malcolm Sargeant’s legendary massed forces at the Albert Hall to David Willcocks’s comparatively fleet voices, perhaps 40 in all at King’s College, Cambridge, and then on soon to the Rolls Royce of the English choral society, John Eliot Gardiner’s Monteverdi Choir at potentially still half the number of King’s. And thus cutting-edge performances were becoming evermore elite and exciting: smaller, faster and leaner. Only one assumed nineteenth-century orthodoxy never shed by Shaw remained unchallenged until Burrows’s 1987 edition: what might be termed the ‘fallacy of improvement’. Though he had understood the unassailable significance of the many contemporaneous eighteenth-century manuscript copies stemming from the composer’s own performances, Shaw, perhaps unwittingly applying the compositional process of the B-minor Mass to Handel and Messiah, presumed and indeed proclaimed, as late as his 1992 revisions for Novello, that Messiah had effectively evolved over the 17 years since its first composition. The final Foundling Hospital performances were thus effectively definitive:

While it is correct to say that there is no single, final form of the work, that must not be taken glibly to mean that we may pick and choose as we please among all the variants. For it is perfectly evident that from 1750 there was a certain settling down, which if not absolutely clear to us in every detail, justifies us in concluding that Handel had by then decidedly laid aside some of the variant forms... Attempts to re-enact the first performance of Messiah or to resurrect original da capo arias... merely because they represent the work as it was in such-and-such a year are to be deplored. They would, I believe, be a dis-service to the composer in a mistaken pursuit of novelty...

This hidden but quite unanimously held ‘Hegelian notion of progress’ that had been shared by all previous editors, was meticulously exposed in Burrows’s edition, which offers ten distinct Messiah
alternatives based on the known detail of Handel’s own performances. Burrows, however, thereby counterbalanced the ‘last-is-best’ tendency with a potential ‘first-is-most-authentic’ riposte, opening the door quite inadvertently for the sort of curiosity feared by Shaw. ‘Dublin 1742’ in the decade after Burrows’s Messiah has found itself moving slowly into the spotlight. Its significance, though, should not be overestimated. While, of course, the first realisation of any work is a critical experience for a composer, for Handel his 1742 season in Dublin, unanticipated at the time of composition in London in 1741, could not have been more than happenstance. And as a first outing in a provincial city, Messiah’s approaching premiere and the local talent at hand certainly exacted immediate re-consideration and adaptation of the autograph, the ink having barely dried. But this was a process at which Handel excelled.

John Butt’s recent interest in Dublin 1742 – both in performance and recording – has very helpfully put a clear focus on Dublin – not (as Shaw might have dreaded) to dogmatise it as the first, consummate Messiah, but rather to reveal that – without placing Dublin in the rear-view mirror of the Foundling Hospital tradition – we may find approaching us a less-familiar Messiah: younger, fresher and more al dente than the grandeur of the 1750s London performances. And thus in my recommendation to Breitkopf for a twenty-first century Messiah, I proposed, therefore, simply to present the autograph in a performing edition allowing its genius to be exposed on its own terms.

realising 1741 Messiah

Turning directly to Handel’s autograph text, one is immediately struck by differences principally in the arias: a shorter bass version of ‘But who may abide’, a longer triplet version of ‘Rejoice greatly’ and a da capo version of ‘How beautiful are the feet’. Other early sources stemming from the Handel scriptorium also include a longer version of ‘Why do the nations’ in a da capo form, as also used in the Mozart orchestration. These settings reveal the general tendency for Messiah performances in the years following its first composition to shed its baroque opera garb: arias became shorter, or lost their return A sections, or were replaced by an additional chorus. To appreciate the autograph on its own terms, though, we benefit by re-focussing the lens from what Messiah became, to how it began: to what Handel might first have imagined in summer 1741.

As an edifying operatic entertainment for Lent, conceived for performance in a London theatre, the prowess of the centre-stage soloists, especially in their da capo ornamentation, would have been an assumed attraction for the audience and a priority for Handel. In many performances today the only aria with a full da capo is quite possibly ‘He was despised’. And how often does an audience begin to fidget after more than the first five minutes and – with the baroque violins perhaps struggling with their short excursions into e-flat minor – begin to turn the pages in their programme books in early expectation of the next chorus? ... But when one occasionally does hear a performance where the alto’s da capo captures all the spell-binding elegance of an Ella Fitzgerald, in which unwritten gesture happens effortlessly and without premeditation, the monotony of da capo is transformed into a delighted expectation of the return. And with today’s ever-increasing passion for baroque opera – especially by Handel – we might come to explore these 1741 arias again with fresh eyes.

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Looking further into the autograph, we are confronted with orchestral questions, at first invisible to the casual eye busily navigating Handel’s notorious calligraphy. Many such issues relate to understanding the forces deployed in Handel’s opera orchestras during the 1730s; or, for example, to the use of moveable clefs in the continuo part and how their interpretation may (substantially) affect vocal doubling and orchestral colour. Or, again with the continuo, should celli in a colla parte movement doubling the vocal bass part then double the tenors simply because a tenor clef replaces a bass clef in the continuo line? Does the tenor clef in the continuo line, as a normal clef for the cello, mean only that the double bass drops out until the bass clef reappears? Or does it signify to an eighteenth-century keyboard continuo player (who may well not have a full score) only that the tenors are entering? This sort of question cannot be answered only by mere inspection of the sources, but, more often than not, by understanding the earlier colla parte traditions still present in Handel’s work, viewing them in the context of size and circumstances in his orchestral forces.

Another orchestral matter over which I have spent a great deal of time concerns the use of oboes and bassoons. Again this much-discussed topic cannot be properly explored outside a broader view Handel’s orchestral writing. I have thus concluded that the Foundling Hospital parts from 1759 may not be as particularly appropriate or relevant for a 1741 Messiah as might have been assumed: first, because they relate to the final Messiah tradition under Handel’s influence, which was very different from the early performances and indeed from those generally in a London theatrical setting; and second, because these parts were never used, but copied in haste in accordance with Handel’s will, generating a number of specific, but unresolved questions in themselves.

More significantly, the only movement for which we do have oboe parts in Handel’s own hand, reveals a very different style of writing to that found in the 1759 parts. In this chorus, ‘Their sound is gone out’, we have splendid, independent writing for two oboes in two discrete parts, in the style of Samson, which, of course, is contemporary with Messiah. This particular movement was composed by Handel as a replacement for the B section of the original soprano version of ‘How beautiful are the feet’ and used after 1745; and the presence of the oboes here, I believe, points inevitably to their previous existence in the evolving Messiah story. Supporting this view are individual parts for two oboes found in a manuscript, now in Dublin, known as the ‘Mathews Messiah’ which Burrows has shown to have very likely been created from parts originating in Handel’s London scriptorium during the same 1740s period. Although these oboe parts are, quite clearly, the work of another hand (a copyist presumably under instruction from the composer himself), they re-inforce the contention that winds were present or intended at a very early – if not initial – stage. With the Mathews Messiah also showing a bassoon part as well, I have edited these early parts, offering them as an option, using ‘Their sound is gone out’ as a template.

As a work of unique genius, finally, our attention in Messiah is drawn not only to Handel’s music, but to Jennens’ libretto. ‘Messiah’ was a subject, in the his own words, ‘as no other’. Not a liturgical work, though drawn from the Anglican prayerbook and the Bible, the libretto was fashioned by Jennens very much in the mindset of eighteenth-century Enlightenment liberalism. Radiating the same patrician values that for Thomas Jefferson’s America created the conscious separation of church and state, it spoke immediately to his contemporaries. After the bloody religious wars of an earlier century, it offered a path on which the noblest spirits could strive to keep the ideals of
faith unchained from Christian institutions. In Jennens the Christ of the church was mutated into an archetypal hero of antiquity, a god freed from his earlier ecclesiastical straitjacket.

In Germany the potential of this Christ-figure transformed in the guise of a promethean Messiah was not lost on the imaginative powers of the greatest figures of the German Enlightenment, Johann Wolfgang von Goethe and his contemporary Johann Gottfried Herder. Philosopher, linguist and poet, Herder saw in the Jennens-Handel Messiah the quintessence of all that religion could or should be for a humanist world outwith the clutches of the church. He spoke of it euphorically – as if it in the form of a mass of which the Hallelujah was the crowning glory –

.... Stimmen aus dem Chor des Himmels und der Erde, zusammentönend im stillen Herzen des Menschen (voices from the Choir of Heaven and Earth, sounding together in the silent hearts of humankind).

Goethe in his capacity as superintendent of education in Weimar thus commissioned Herder, for a German version ‘so that the German-speaking people, too, could be edified by Messiah’, the first performance of which was in 1780 in Weimar. As poet-linguist Herder took to the project with exceptional Handelian zeal, producing a poetic German to equal Jennens’ Prayerbook – and in an uncanny way not infrequently surpassing the original in scansion to the musical text. Herder’s primary allegiance to the music and to Jennens’ language, however, left behind Luther’s many well-known parallel texts from the German Bible, which did not fare well with van Swieten and other editors. The first German editions of Der Messias in sad consequence resorted to other less poetic, often ungainly texts to be underlaid in place of Jennens’ English. Herder’s Messiah did survive, though – albeit buried in the depths of his collected works a century later. In this new Messiah 1741 it appears for a first time, united in print with Handel.

-Malcolm Bruno
Editor and Musicologist
Princeton, April 3, 2017
Part the first

1. Sinfony
2. Accompagnato (T): Comfort ye my people
3. Air (T): Ev'ry valley shall be exalted
4. Chorus: And the glory of the Lord
5. Accompagnato (B): Thus saith the Lord
6. Air (B): But who may abide
7. Chorus: And He shall purify
8. Chorus: For unto us a child is born
9. Pifa
10. Air (S): Rejoice greatly
11. Air (A): He shall feed His flock
12. Chorus: His yoke is easy

Part the second

13. Chorus: Behold the Lamb of God
14. Air (A): He was despised
15. Chorus: Surely He hath borne our griefs
16. Chorus: All we, like sheep
17. Accompagnato (T): All they that see Him
18. Chorus: He trusted in God that He would deliver Him
19. Air (S): How beautiful are the feet of them
20. Air (B): Why do the nations
21. Chorus: Let us break their bonds asunder
22. Air (T): Thou shalt break them

Part the third

23. Air (S): I know that my Redeemer liveth
24. Chorus: Since by man came death
25. Duet (A/T): O death, where is thy sting?
26. Chorus: Amen
PART THE FIRST

Tröstet mein Zion [Comfort ye my people]
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)

Alle Thale werden erhaben [Ev'ry valley shall be exalted]
Ev'ry valley shall be exalted, and ev'ry moutain and hill made low; the crooked straight and the rough places plain. (Isaiah 40: 4)

Und die Hoheit des Herrn [And the glory of the Lord]
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)

Thus saith the Lord
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. (Haggai 2: 6-7)

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. (Malachi 3: 1)

But who may abide
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)

And He shall purify
And He shall purify the sons of Levi, that they may offer unto the Lord an offering in righteousness. (Malachi 3: 3)

Denn es ist uns ein Kind geboren [For unto us a child is born]
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)

Rejoice greatly
Rejoice greatly, O daughter of Zion; shout, O daughter of Jerusalem! Behold, thy King cometh unto thee; He is the righteous Saviour, and He shall speak peace unto the heathen. (Zecharaiah 9: 9-10)
He shall feed His flock
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. (Isaiah 40: 11)

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. (Matthew 11: 28-29)

His yoke is easy
His yoke is easy, and His burden is light. (Matthew 11: 30)

PART THE SECOND

Sieh, da ist Gottes Lamm [Behold the Lamb of God]
Behold the Lamb of God, that taketh away the sin of the world. (John 1: 29)

Er war verschmähet [He was despised]
He was despised and rejected of men, a man of sorrows and acquainted with grief. (Isaiah 53: 3)

He gave His back to the smiters, and His cheeks to them that plucked off His hair: He hid not His face from shame and spitting. (Isaiah 53: 6)

Wahrlich, er trug unser Leid [Surely He hath borne our griefs]
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. (Isaiah 53: 4-5)

All we, like sheep
All we like sheep have gone astray; we have turned every one to his own way. And the Lord hath laid on Him the iniquity of us all. (Isaiah 53: 6)

Und die Ihn sahen [All they that see Him]
All they that see Him laugh Him to scorn; they shoot out their lips, and shake their heads, saying: (Psalm 22: 7)

Er trauete Gott! Der könnte erlösen Ihn [He trusted in God that He would deliver Him]
“He trusted in God that He would deliver Him; let Him deliver Him, if He delight in Him.” (Psalm 22: 8)

How beautiful are the feet of them
How beautiful are the feet of them that preach the gospel of peace, and bring glad tidings of good things. (Isaiah 52: 7; Romans 10: 15)
Wie? daß die Völker [Why do the nations]
Why do the nations so furiously rage together, and why do the people imagine a vain thing?
The kings of the earth rise up, and the rulers take counsel together against the Lord, and against
His anointed. (Psalm 2: 1-2)

Laßt uns brechen ihre Bande entzwei [Let us break their bonds asunder]
Let us break their bonds asunder, and cast away their yokes from us. (Psalm 2: 3)

Sie zerbrechen [Thou shalt break them]
Thou shalt break them with a rod of iron; thou shalt dash them in pieces like a potter’s vessel. (Psalm 2: 9)

PART THE THIRD

I know that my Redeemer liveth
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. (Job 19: 25-26)

For now is Christ risen from the dead, the first fruits of them that sleep. (I Corinthians 15: 20)

Since by man came death
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. (I Corinthians 15: 21-22)

O Tod, wo ist dei Pfeil? [O death, where is thy sting?]
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. (I Corinthians 15: 55-56)

Amen
Amen.
JOHN BUTT, *Conductor*

John Butt is Gardiner Professor of Music at the University of Glasgow, musical director of Edinburgh’s Dunedin Consort and a Principal Artist with the Orchestra of the Age of Enlightenment. His career as both musician and scholar centres on music of the seventeenth and eighteenth centuries, but he is also concerned with the implications of the past in our present culture. Author of five monographs, Butt has written extensively on Bach, the baroque, the historical performance revival (*Playing with History*, 2002) and issues of modernity (*Bach’s Dialogue with Modernity*, 2010). His subsequent work has centred on listening cultures and embodied musical experience, and frictions between Classical Music ideology and religious practice.

His discography includes eleven recordings on organ and harpsichord for Harmonia Mundi and thirteen recent recordings for Linn Records. Highlights, as conductor of Dunedin, include the Gramophone award-winning recordings of Handel’s *Messiah* and Mozart’s *Requiem* (the latter also nominated for a Grammy award), together with significant recordings of Bach’s *Passions, Mass, Magnificat, Christmas Oratorio* and *Brandenburg Concertos*, and Handel’s *Acis and Esther*. Future releases include Monteverdi’s *Vespers of 1610*. His performing career has taken him, over last two years, to the US, Mexico, Hong Kong, Germany, France, Holland, Belgium, Malta, Spain and Norway. As a guest conductor he has worked, or will shortly work with, Scottish Chamber Orchestra, Stavanger Symphony, Halle Orchestra, The English Concert, Portland Baroque Orchestra, Irish Baroque Orchestra and Ars Lyrica. He makes his London Proms debut with Dunedin Consort in August 2017, and opens the Queen’s Hall series with the same group at the Edinburgh Festival.

He has been appointed an FBA and FRSE, and has been awarded the Dent Medal of the Royal Musical Society, together with the RAM/Kohn Foundation’s Bach Prize. In 2013 he was awarded the medal of the Royal College of Organists, together with an OBE.

MALCOLM BRUNO, *Musicologist, Editor & Pre-concert Lecturer*

Born into a musical family in New Jersey, Malcolm Bruno began composing as a chorister at the American Boychoir, after which he studied composition in the preparatory divisions of Juilliard and Manhattan Schools of Music with Ursula Mamlok. He read Philosophy at New York University which led to his PhD at King’s College London focussing on the late work of Martin Heidegger. After doctoral work he completed an MMus in Composition at the Royal College of Music. An Octavia fellowship in 198 led to further study in Paris with Max Deutsch. Later in the 1980s an attraction to Monteverdi led him to meet Andrew Parrott and he became associate director of Parrott’s Taverner Choir, Consort & Players, a position he held for 20 years, during which he produced many of Parrott’s ground-breaking recordings, including those of Monteverdi and Bach.

In the 1990s Bruno began production for Central Television in Birmingham and BBC Radio 3 in London with a major “Intersections“ series of early and contemporary music in which he was active as producer, editor and composer. Since the 90s, he has enjoyed a long-standing relationship in the US for special music programmes with PRI. In Washington he has worked as principal music producer for National Cathedral since 2003; in Princeton he has made a number of recordings with the Westminster Choir College under both Joseph Flummefelt and Joe Miller. During the same period he has worked in New York with the late John Scott, with the Orchestra of St Luke’s and the Concert Royal, as well as at Yale with the Schola cantorum and in Bloomington at the Early Music Institute. Hi radio-theatre production has included programmes with Simon Russell Beale in London, Bruno Ganz in Berlin and Sam Waterston in New York. In London he also works regularly with New York documentary filmmaker, Susan Steinberg.
In 2004 Bruno founded the Larvik Barokk festival in Norway’s Oslofjord, which gave the opportunity to create with his Norwegian colleague, Bjarte Eike, Barokksolistene, a hand-picked period ensemble. Since 2005 they have collaborated to bring together some of the finest solo players in Europe for unusual projects such as Eike’s Alehouse Sessions or Bruno’s own reconstruction of the Bach *Markus-Passion*. With major subsidy from the Norwegian Arts Council, the ensemble is fast becoming one of the most original voices on today’s classical music scene.

Since 2002 Bruno has been active as editor for a major baroque choral music series for Bärenreiter Verlag, focussing initially on the sacred music of Pergolesi. At the same time has a number of major projects underway for Breitkopf & Härtel, including of his *Markus-Passion* reconstruction (due out later this year) as well as Messiah 1741, an edition focussed on Handel’s first conception of the work.

Malcolm Bruno lives in East Wales with his wife, writer Jessica Gordon and their two sons, Isaac and Caius.

RENATA BERLIN, Interim Director of Choirs at Princeton University
Renata Berlin, Interim Director of Choral Studies at Princeton University this Spring of 2017, is in her third year at Princeton as she became Director of the William Trego Singers and Assistant Director of Choirs in 2014 under Director Gabriel Crouch (Spring sabbatical 2017). This appointment followed the completion of a M.M. in Choral Conducting at the Eastman School of Music. In 2015, she became the Director of Education Outreach at the Castleton Festival, an opera festival in Castleton, Virginia, founded by the late Maestro Lorin Maazel. Recent conducting fellowships include the Toronto Mendelssohn Choir and the Elora Festival Singers at the 2014 Conducting Symposium. She was the recipient of the Herman Genhart Choral Conducting Scholarship and the Simon Rose Scholarship during her graduate studies. In Rochester, New York, Renata conducted the Eastman Repertory Singers, Women’s Chorus, and Chamber Choir. She frequently sang with the Rochester-area professional chamber choir, *Voices*. Previously, Renata trained as a pianist and earned her B.M. in Choral Music Education from DePauw University. In mid-2017, Renata will be moving to the Horn of Africa to create and direct an African Peace Choir, the first initiative of its kind, through the Peace and Development Center of Ethiopia.

PRINCETON UNIVERSITY CHAMBER CHOIR
The Princeton University Chamber Choir is a select group of 24-36 mixed voices that sings a range of challenging music from the Renaissance period through the twenty-first century. This ensemble performs in concert with the Princeton University Glee Club as well as on a separate concert series, and is frequently invited to perform off campus. Recent repertoire has included Bach’s *Jesu meine Freude*, Lassus’ *Magnificat Praeter Rerum Seriem*, Parry’s *Songs of Farewell*, and Handel’s *Dixit Dominus*.

SHABNAM ABEIDI ‘17, Soprano from Rutgers University
Shabnam Abedi, soprano, is a senior at Mason Gross School of the Arts pursuing a Bachelors of Music degree in Vocal Performance. She is studying with the well-acclaimed bass-baritone, Eduardo Chama. She has been training with Anasua Roy in North Indian classical music for the past 15 years. She has recorded and released three solo albums in Bangladesh and one solo album in India, all of which are being sold on iTunes. She has been a part of the Rutgers Kirkpatrick Choir since her freshman year and has been a featured soloist at multiple Kirkpatrick Choir concerts. She is also the youngest member in The Princeton Singers.
LUCY HOLE ‘18, Soprano from Westminster Choir College
Lucy Hole is currently studying for her Masters in Sacred Music at Westminster Choir College. Originally from Oxfordshire, UK, she graduated BMus (hons) from the University of Aberdeen in 2015 receiving an accolade for receiving the highest possible mark for her final year performance. She currently studies voice with Nova Thomas. During her time in Aberdeen, she was a King’s College Chapel Choir Scholar, a St Machar’s Cathedral Choral Scholar and a member of the University of Aberdeen Chamber Choir under the direction of composer Paul Mealor.

Lucy is currently performing with many ensembles including Westminster Symphonic Choir, Philadelphia Symphonic Choir, the early music group Kantorei, and Grammy-nominated Williamson Voices, for which she is a Graduate Assistant. As a concert soloist, Lucy’s choral repertoire includes Bach’s *St John Passion*, Handel’s *Messiah*, Mozart’s *Requiem*, Faure’s *Requiem*, Mozart’s *Missa Brevis in D*, Haydn’s *Seven Last Words of Christ*, Britten’s *Festival Te Deum* and Britten’s *Te Deum in C*. Lucy has performed in many theatrical productions varying from musicals to operas, including Verdi’s *La Traviata*, Tchaikovsky’s *Eugene Onegin*, Wagner’s *Tannhauser*, Gilbert and Sullivan’s *Iolanthe*, Mozart’s *Die Zauberflöte* and Purcell’s *Dido and Aeneas*.

As a member of the University of Aberdeen Chamber Choir Lucy was privileged to sing in private services for HRH Queen Elizabeth II on numerous occasions. Lucy has been fortunate to perform in many renowned venues around the world including Royal Albert Hall (London), Royal Festival Hall (London), Sagrada Familia (Barcelona), Kimmel Centre (Philadelphia) and Carnegie Hall (New York).

Lucy is an avid choral conductor and wishes to pursue a career in church music.

SOLÈNE LE VAN ‘18, Soprano from Princeton University
Young singer and violinist Solène Le Van is already regarded as an exceptionally versatile and sensitive musician. Born in Colmar, France, Ms. Le Van was accepted into Princeton University at fifteen and recently declared her concentration in French and Italian Studies. Last semester, Ms. Le Van won competitive admission to pursue a dual study program at the Royal College of Music in London in voice with Russell Smythe and violin with Daniel Rowland. Her debut recording with the label Sheva Collection, featuring world-premieres by Reynaldo Hahn and Emile Paladilhe, will soon be released internationally.

From an early age, Ms. Le Van has performed extensively as a soloist, both nationally and internationally. Venues include the 26th International Munster Jazz Festival in France, the Brunneby Concert Series in Sweden, the Encore Committee of the LA Philharmonic Concert Series, and Weill Recital Hall in New York. She was also invited to perform at the International Vianden Festival in Luxembourg under the patronage of the US embassy. A frequent prizewinner in competitions, Ms. Le Van won the David W. Scott Memorial Vocal Competition (both 1st Place and Audience Favorite Awards), the Henry LeRoy Violin Scholarship, the American Association for the Development of the Gifted and Talented International Competition in New York (Gold Medalist), and the Young Musicians Foundation Debut Concerto Competition.
As a YMF laureate, she performed world premieres with the YMF Debut Orchestra in Los Angeles under the baton of Roger Kalia. As a winner of the Princeton University Concerto Competition, Ms. Le Van sang Bernstein’s “Glitter and Be Gay” with the Princeton University Orchestra under the baton of Michael Pratt. Ms. Le Van studies violin with Eric Wyrick and has been coached as well by Michaela Paetsch. In voice, she studies with Martha Elliott and has taken lessons from Cynthia Munzer and Kim Josephson of the Metropolitan Opera. She has also been coached by Dame Emma Kirkby, Roger Vignoles, and Reed Woodhouse at the Juilliard School.

**RYLAND ANGEL, Counter-tenor**

Born on St. Cecilia’s day, the Grammy-nominated British counter-tenor Ryland Angel has built an international reputation on both the opera and concert stage, in repertoire ranging from the Baroque to new operatic commissions at major opera houses, concert halls and festivals throughout Europe and the USA. He has performed in Monteverdi’s *Orfeo*, Gavin Bryars’s *Doctor Ox’s Experiment* (English National Opera), *Fairy Queen* (Barcelona), Gluck’s *Orfeo* (Koblenz), *Amadigi* (Karlsruhe), *Venus and Adonis* (Flanders Opera), *Dido and Aeneas* (Opera Comique), *The Play of Daniel* (Spoletto), and Ballet *Comique de La Royne* (Geneva). Angel has sung on over 70 recordings including music of Buxtehude, Charpentier, Scarlatti, Stradella, Spears, O’Regan, Handel, Monteverdi, Purcell, Bach and on the film soundtracks of Jack Reacher - never go back, Zoolander 2, Freedom, Le Petit Prince, La Peau, Henry 4th, Machete, The Mystery of Dante and the PBS TV special Heavenly Voices. Recent engagements include *Doux Mensonges* (Opera National de Paris), *Agrippina* (NYCO), *A Midsummer Night’s Dream* (Florentine and Kansas Opera), *Julius Caesar* (Utah and Colorado Opera, Boston Baroque), *Sant Alessio* (Paris, London, New York), *Carmina Burana* (Lincoln Center and Prague Proms with CNSO), *St. John Passion* (Saint Thomas and Worcester Chorus), *Classics and Rock* (Seoul Philharmonic), *Tesla* (Dartmouth), *Striggio* with Le Concert Spiriuel (Edinburgh Festival), *Acis and Galatea* (Houston) and *Messiah* (Handel and Haydn Society, Masterworks Chorus, Musica Sacra). Recent recordings include *The Flaming Fire* (MSR), *Heart and Soul* (Centaur), *La Sposa* (Solo Luminus) and *Now Fatal Change* (NMC). Ryland is a fellow at the Institute for Advanced Study at the University of Minnesota and has taught masterclasses around the world.

**RUFUS MÜLLER, Tenor**

Rufus Müller, the British/German tenor was acclaimed by *The New York Times* following a performance in Carnegie Hall as “...easily the best tenor I have heard in a live Messiah.” He is celebrated as the Evangelist in Bach’s Passions, and his unique dramatic interpretation of this role has confirmed his status as one of the world’s most sought-after performers. He gave the world premiere of Jonathan Miller’s acclaimed production of the St. Matthew Passion in London, which he also recorded for United and broadcast on BBC TV; he repeated the role in three revivals of the production at the Brooklyn Academy of Music in New York (“a sensational Evangelist”- *New York Times*). Rufus is also a leading recitalist, performing worldwide with pianist Maria João Pires, notably in an extended Schubertiade in the Wigmore Hall, London, and on tour in Spain, Germany, and Japan with Schubert’s Winterreise.
In addition to Rufus’ success in live opera and oratorio, his recordings include Bach’s *St. John Passion* and Bach Cantatas with John Elliot Gardiner for DG Archiv, Mozart’s *Die Zauberflöte* and Beethoven’s *Choral Fantasia* with Roger Norrington for EMI, Handel’s *Messiah* with Tafelmusik Choir and Orchestra and with Washington National Cathedral Choir, Haydn’s *Creation* with Edward Higginbottom and New College Oxford, Handel’s operas *Ariodante* with Nicholas McGegan and *Rodrigo* with Alan Curtis, songs by Franz Lachner with fortepianist Christoph Hammer, and Ned Rorem’s *Evidence of Things Not Seen* with the New York Festival of Song on New World Records.

The 2016/2017 season includes Bach Passions and Handel Messiahs in New York’s Lincoln Center, Princeton, and the National Cathedral in Washington D.C., recitals with pianist Kayo Iwama, Monteverdi’s Vespers and the rôle of Ottavio in Mozart’s *Don Giovanni* in Tokyo, Beethoven’s *Choral Symphony* in Pennsylvania, Haydn’s *Creation* with the English Chamber Orchestra in Canterbury Cathedral, as well as recitals and masterclasses in Japan, Germany and the USA.

Rufus was born in Kent, England and was a choral scholar at New College, Oxford. He studied in New York with the late Thomas LoMonaco and now with Ilka LoMonaco. In 1985 he won first prize in the English Song Award in Brighton, and in 1999 was a prize winner in the Oratorio Society of New York Singing Competition. He is Associate Professor of Music at Bard College, New York.

**SUMNER THOMPSON, Bass-baritone**

Described as possessing “power and passion,” and “stylish elegance,” Sumner Thompson is in high demand on the concert and opera stage across North America and Europe. He has appeared as a soloist with many leading ensembles and orchestras including the Britten-Pears Orchestra, the National Symphony, the Boston Early Music Festival Orchestra, Apollo’s Fire, Pacific Baroque Orchestra, Portland Baroque Orchestra, Les Voix Baroques, The Handel and Haydn Society, Tafelmusik, the Orpheus Chamber Orchestra, Gli Angeli Genève, and the orchestras of Cedar Rapids, Phoenix, Richmond, Memphis, Indianapolis, Buffalo, and Charlotte.

Recent engagements included a repeat performance of Handel’s *Messiah* with Boston’s Handel and Haydn Society, Monteverdi’s 1610 Vespers with the critically acclaimed Green Mountain Project, Britten’s *War Requiem* with the Boston Philharmonic, Bach’s *St. John Passion* at the National Cathedral, and the title role in Britten’s *Saint Nicolas* with Philadelphia Choral Arts. On the operatic stage he performed the role of El Dancaïro in *Carmen* with the Cincinnati Opera, the role of Siegmund in a concert version of Act I of Wagner’s *Die Walküre* in Boston and the title role in Monteverdi’s *L’Orfeo* in Juneau, Alaska.

Mr. Thompson can be heard on the Boston Early Music Festival’s Grammy nominated recording of Lully’s *Psyché* on the CPO label, with the Handel and Haydn Society on their recording of Handel’s *Messiah* on the Coro label, and also with Les Voix Baroques on *Canticum Canticorum*, *Carissimi Oratorios*, and *Humori*, all on the ATMA label. In addition to his musical pursuits, Mr. Thompson spends his time restoring his 1885 Stick-style Victorian home, building various types of bass guitars, and entertaining his 4 year old daughter.
SPECIAL THANKS

Trinity Church
The Princeton University Glee Club and Chamber Choir wish to extend their heartfelt gratitude to the hospitable staff and parishioners of Trinity Church for opening their doors once more to support our concerts. A special thank you to Pat Hawkins for her support in coordinating this event.

The American Handel Society
Thank you to the American Handel Society for contributing to tonight’s concert in honor of Paul Traver. Details on Paul Traver’s remarkable contributions to music can be found below.

The distinguished conductor Paul Traver (1931-2011) was a member of the University of Maryland music faculty from 1957 until his retirement in 1999. He was most closely associated with the University of Maryland Chorus, which he founded in 1967 and which, over the next forty years, performed a wide array of major choral works, often with the National Symphony Orchestra and its musical director, Antal Dorati. In 1985 Professor Traver was named a Distinguished Scholar-Teacher by his University and became the first recipient of the University of Maryland’s President’s Medal, recognizing his sustained contribution to the quality of life on campus. A kind and generous man, he was mentor to an impressive roster of conductors and scholars, and was a steadfast supporter of young performers.

In 1981, with his colleague Professor Howard Serwer, Paul Traver founded the Maryland Handel Festival and over the next twenty years he conducted every one of Handel’s English oratorios in the chronological order of their composition. In 1985, Professors Traver and Serwer joined Professor John Merrill Knapp of Princeton University in founding The American Handel Society, which initially sponsored a scholarly conference in connection with the Maryland Handel Festival and since 2003 has continued to do so in collaboration with a variety of institutions. The American Handel Society supports the Paul Traver Concert, the Howard Serwer Memorial Lecture, and the J. Merrill Knapp Research Fellowship in honor of its founding members.
Princeton University Chamber Choir

RENATA BERLIN, Interim Director of Choirs at Princeton University

SOPRANO
Sarah Baber ‘18
Alicia Ejsmond-Frey GS
Sophie Evans ‘19
Solveig Gold ‘17
Paige Kunkle ‘18
Madeline Kushan ‘20
Faridah Laffan ‘18
Amber Lin ‘19
Alexandra Porter
Catherine Sweeney ‘20
Helena Tenev ‘19

ALTO
Kristin Hauge ‘18
Caroline Jones ‘18
Megan Ormsbee ‘20
Marissa Rosenberg Carlson ‘18
Rebecca Singer ‘18
Rosamond von Wingerden ‘20
Gloria Yin ‘18
Kathy Zhang ‘19

TENOR
Minseung Choi ‘17
Sebastian Cox ‘18
Andrew McCarty
Ryan Melosini ‘19
Daniel Granberg ‘19
Sergei Tugarinov ‘19
Calvin Wentling ‘18

BASS
Eli Berman ‘20
James Brown-Kinsella ‘19
Damien Capelle GS
Hun Choi ‘17
Tynan Gardner ‘20
Joseph Gauvreau ‘17
Christopher Howard ‘20
David Mazumder ‘17
Ming Wilson ‘18
Timothy Morton GS

The Nassau Sinfonia

ALISSA SMITH, Contractor

VIOLIN I
Daniel Lee*
Chloe Fedor
Edson Scheid
Nayeon Kim
Giullaume Pirard
Amie Weiss
Aaron Brown

VIOLIN II
Francis Liu**
Nancy Wilson
Toma Iliev
Anna Luce
Kate Goddard
Fred Feheisen

VIOLA
Alissa Smith**
Daniela Pierson
Henry Valoris

CELLO
Katie Rietman**
Sarah Stone
Eve Miller

BASS
Heather Miller Lardin
David Chapman

OBOE
Fatma Daglar**
Caroline Giassi

BASSOON
Ben Matus**

ORGAN
Kerry Heimann

*Concertmaster
**Principal

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17
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Upcoming Music at Princeton Events

Monday, April 10, 7:30pm
Tyler Fair ’17, Jazz Guitar
Taplin Auditorium in Fine Hall

Wednesday, April 12, 7:30pm
Jazz Small Group A
Taplin Auditorium in Fine Hall

Thursday, April 13, 7:30pm
Béla Fleck and Abigail Washburn, Banjo and Voice
presented by Princeton University Concerts
Richardson Auditorium in Alexander Hall

Tuesday, April 18, 8pm
Princeton Sound Kitchen: Generals
Taplin Auditorium in Fine Hall

Wednesday, April 19, 4:30-6:30pm
Ko/Hahn Masterclass Series:
John Kimura Parker, Piano
Taplin Auditorium in Fine Hall

Wednesday, April 19, 7:30pm
Ko/Hahn Masterclass Series Recital:
John Kimura Parker, Piano
Taplin Auditorium in Fine Hall

Thursday, April 20, 8pm
Pamela Frank and
Christian Tetzlaff, Violin
presented by Princeton University Concerts
Richardson Auditorium in Alexander Hall

Friday, April 21, 7:30pm
Emma Powell ’17, Violin
Taplin Auditorium in Fine Hall

Saturday, April 22, 7:30pm
Christopher Perron ’17, Double Bass
Taplin Auditorium in Fine Hall

Sunday, April 23, 3pm
Princeton University Glee Club
Walter L. Nollner Memorial Concert
Richardson Auditorium in Alexander Hall

Monday, April 24, 7:30pm
MUS 246: Projects in African Dance
Drumming Course Recital
Taplin Auditorium in Fine Hall

Tuesday, April 25, 8pm
Princeton Sound Kitchen: Sonnambula
Taplin Auditorium in Fine Hall

Wednesday, April 26, 7:30pm
Julia Marie Schorn ’17, Harp
Taplin Auditorium in Fine Hall

Thursday, April 27, 7:30pm
Jazz Vocal Collective
Taplin Auditorium in Fine Hall

Friday, April 28, 7:30pm
Saturday, April 29, 7:30pm
Princeton University Orchestra
Stuart B. Mindlin Memorial Concerts
Richardson Auditorium in Alexander Hall

For more information visit princeton.edu/music