




MORMON TABERNACLE CHOIR
ORCHESTRA AT TEMPLE SQUARE



George Frideric Handel
MESSIAH

Mack Wilberg, conductor

Thursday and Friday, March 24–25, 2016
Salt Lake Tabernacle



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EASTER CONCERT

George Frideric Handel
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Thursday and Friday, March 24–25, 2016

7:30 p.m.

Salt Lake Tabernacle





SOLOISTS

Erin Morley
Soprano

Sasha Cooke
Mezzo-Soprano

Paul Appleby
Tenor

Joseph Barron
Bass




PROGRAM
GEORGE FRIDERIC HANDEL
MESSIAH

Mack Wilberg
conductor

Richard Elliott, Clay Christiansen, Andrew Unsworth
organists

PART I


1. Sinfonia Overture
 2. Recitative Comfort Ye My People Tenor
 3. Aria Ev'ry Valley Shall Be Exalted..... Tenor
 4. Chorus And the Glory of the Lord
 5. Recitative Thus Saith the Lord..... Bass
 6. Aria But Who May Abide the Day of His Coming?..... Mezzo-Soprano
 7. Chorus And He Shall Purify
 8. Recitative Behold, a Virgin Shall Conceive..... Mezzo-Soprano
 9. Aria and Chorus O Thou That Tellest Good Tidings to Zion Mezzo-Soprano
 10. Recitative For Behold, Darkness Shall Cover the Earth Bass
 11. Aria The People That Walked in Darkness Bass
 12. Chorus For unto Us a Child Is Born
 13. Pifa Pastoral Symphony
 - 14a. Recitative There Were Shepherds Abiding in the Field Soprano
 - 14b. Recitative And Lo, the Angel of the Lord Came upon Them.... Soprano
 15. Recitative And the Angel Said unto Them..... Soprano
 16. Recitative And Suddenly There Was with the Angel..... Soprano
 17. Chorus Glory to God
 18. Aria Rejoice Greatly, O Daughter of Zion!..... Soprano
 19. Recitative Then Shall the Eyes of the Blind Be Opened Mezzo-Soprano
 20. Aria He Shall Feed His Flock Like a Shepherd Mezzo-Soprano
and Soprano
 21. Chorus His Yoke Is Easy, and His Burthen Is Light
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PART II

22. Chorus Behold the Lamb of God
23. Aria He Was Despised..... Mezzo-Soprano
24. Chorus Surely He Hath Borne Our Griefs
25. Chorus And with His Stripes We Are Healed
26. Chorus All We Like Sheep Have Gone Astray
27. Recitative All They That See Him, Laugh Him to Scorn..... Tenor
28. Chorus He Trusted in God That He Would Deliver Him
29. Recitative Thy Rebuke Hath Broken His Heart..... Tenor
30. Aria Behold, and See If There Be Any Sorrow Tenor
31. Recitative He Was Cut Off out of the Land of the Living..... Tenor
32. Aria But Thou Didst Not Leave His Soul in Hell Tenor
33. Chorus Lift Up Your Heads, O Ye Gates
34. Recitative Unto Which of the Angels Said He at Any Time Tenor
35. Chorus Let All the Angels of God Worship Him
36. Aria Thou Art Gone Up on High Bass
37. Chorus The Lord Gave the Word
38. Aria How Beautiful Are the Feet Soprano
39. Chorus Their Sound Is Gone Out into All Lands
40. Aria Why Do the Nations So Furiously Rage Together?... Bass
41. Chorus Let Us Break Their Bonds Asunder
42. Recitative He That Dwelleth in Heaven Tenor
43. Aria Thou Shalt Break Them Tenor
44. Chorus Hallelujah

PART III

45. Aria I Know That My Redeemer Liveth..... Soprano
46. Chorus Since by Man Came Death
47. Recitative Behold, I Tell You a Mystery Bass
48. Aria The Trumpet Shall Sound Bass
49. Recitative Then Shall Be Brought to Pass Mezzo-Soprano
50. Duet O Death, Where Is Thy Sting? Mezzo-Soprano
and Tenor
51. Chorus But Thanks Be to God
52. Aria If God Be for Us, Who Can Be against Us? Soprano
53. Chorus Worthy Is the Lamb That Was Slain
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LIBRETTO

PART I

1. (Overture)
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. Every valley shall be exalted, and every mountain and hill made low, the crooked straight, and 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 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
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!
ISAIAH 40:9
10. Arise, shine, for thy light is come, and the glory of the Lord is risen upon thee.
ISAIAH 60:1

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. (Pastoral Symphony)

14a. There were shepherds abiding in the field, keeping watch over their flocks by night.

LUKE 2:8

14b. 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 2:9

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 Saviour, 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 Saviour, 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.

ISAIAH 40:11

Come unto Him, all ye that labor, come unto Him ye 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

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

MATTHEW 11:30



PART II

22. Behold the Lamb of God that taketh away the sin of the world.
JOHN 1:29
23. 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 the hair: He hid not His face from shame and spitting.
ISAIAH 50:6
24. 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
25. And with His stripes we are healed.
ISAIAH 53:5
26. 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
27. All they that see Him, laugh Him to scorn; they shoot out their lips, and shake their heads, saying:
PSALM 22:7
28. He trusted in God that He would deliver Him; let Him deliver Him, if He delight in Him.
PSALM 22:8
29. Thy rebuke hath broken His heart; He is full of heaviness; He looked for some to have pity on Him, but there was no man, neither found He any to comfort Him.
PSALM 69:20
30. Behold, and see if there be any sorrow like unto His sorrow.
LAMENTATIONS 1:12
31. He was cut off out of the land of the living: for the transgression of Thy people was He stricken.
ISAIAH 53:8
32. But Thou didst not leave His soul in hell, nor didst Thou suffer Thy Holy One to see corruption.
PSALM 16:10
33. Lift up your heads, O ye gates, and be ye lift up, ye everlasting doors, and the King of Glory shall come in.
Who is this King of Glory? The Lord strong and mighty, the Lord mighty in battle.
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Lift up your heads, O ye gates; and be ye lift up, ye everlasting doors; and the King of Glory shall come in.

Who is this King of Glory? The Lord of Hosts, He is the King of Glory.

PSALM 24:7-10

34. Unto which of the angels said He at any time, Thou art My Son, this day have I begotten Thee?

HEBREWS 1:5

35. Let all the angels of God worship Him.

HEBREWS 1:6

36. Thou art gone up on high, Thou hast led captivity captive, and received gifts for men; yea, even for Thine enemies, that the Lord God might dwell among them.

PSALM 68:18

37. The Lord gave the word; great was the company of the preachers.

PSALM 68:11

38. 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

39. Their sound is gone out into all lands, and their words unto the ends of the world.

ROMANS 10:18; PSALM 19:4

40. 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

41. Let us break their bonds asunder, and cast away their yokes from us.

PSALM 2:3

42. He that dwelleth in Heaven shall laugh them to scorn; the Lord shall have them in derision.

PSALM 2:4

43. Thou shalt break them with a rod of iron; Thou shalt dash them in pieces like a potter's vessel.

PSALM 2:9

44. Hallelujah! for the Lord God Omnipotent reigneth.

REVELATION 19:6

The kingdom of this world is become the kingdom of our Lord and of His Christ; and He shall reign forever and ever.

REVELATION 11:15

King of Kings, and Lord of Lords.

REVELATION 19:16

PART III

45. 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 firstfruits of them that sleep.

I CORINTHIANS 15:20

46. 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

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

49. Then shall be brought to pass the saying that is written, Death is swallowed up in victory.

I CORINTHIANS 15:54

50. 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

51. But thanks be to God, Who giveth us the victory through our Lord Jesus Christ.

I CORINTHIANS 15:57

52. If God be for us, who can be against us?

ROMANS 8:31

Who shall lay anything to the charge of God's elect? It is God that justifieth.

Who is he that condemneth? It is Christ that died, yea rather, that is risen again. Who is at the right hand of God, Who makes intercession for us.


ROMANS 8:33–34

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, for ever and ever.

Amen.

REVELATION 5:12–14




PROGRAM NOTES
GEORGE FRIDERIC HANDEL
(1685–1759)


George Frideric Handel wrote *Messiah* in the late summer of 1741, when his future as a composer was in real jeopardy. The opera ventures he instituted, and which had thrived for nearly two decades, were waning in popularity and about to fail. To help pay the bills Handel turned to oratorio, a genre musically related to opera but without staging and costumes. Even with *Messiah*, though, Handel was still finding his footing in oratorio. He had penned only a handful of works in the genre, some of which (especially *Israel in Egypt*, from 1739) were initially failures. And *Messiah* was itself a risky project. Though the English audiences had for several decades embraced Handel as their favorite composer, that admiration was no guarantee of this work's success.

Principally at issue was the oratorio's theme. A number of critics and clergy considered it blasphemous for a "theatrical entertainment" to be based on the life and teachings of Jesus Christ. Even more controversially, the lyrics for *Messiah* were drawn directly from scripture, in a collation by Charles Jennens, an aristocrat and musician/poet of modest talent who had worked with Handel on a couple of earlier oratorios. And having operatic singers and actors declaim scripture in a theater was, according to some, akin to sacrilege. (Handel couldn't win—when *Messiah* was later scheduled to be performed in Westminster Abbey, other members of the clergy declared it blasphemous for a public entertainment to take place in a consecrated church!)

But Jennens outdid himself with *Messiah*, compiling a libretto with profound thematic coherence and an enhanced sensitivity to dramatic and musical structure. He sent the libretto to Handel in July 1741, and Handel began setting it to music the following month. Unusually for Handel, he started at the beginning of the texts and worked consecutively through them, tracing and accentuating through music the powerful dramatic arc that Jennens had created. In some places, Handel borrowed and modified music he had written for other occasions, adapting it to *Messiah's* texts and framework.

Handel completed the entire score in only 24 days. Enthusiastic Romanticists of later eras would attribute this swiftness to divine inspiration, though Handel composed other works of comparable size, more secular in nature, just as swiftly. He was by nature a facile composer. The miracle of *Messiah's* composition, then, is not how rapidly Handel wrote the music, but how comprehensively astute, finely-detailed, and consistently powerful it is.





The first performance of *Messiah* took place in Dublin on April 13, 1742, and though it was a stunning success, the work met with a lackluster reception in London the following season. Handel canceled half of the six scheduled performances and withdrew *Messiah* from the 1744 schedule. After a brief revival in 1745, *Messiah* wasn't heard again in London until 1749 at a performance in Covent Garden.


But it was a midday fundraising concert in the still-unfinished chapel of London's Foundling Hospital later that year that helped turn around *Messiah's* fortunes. On that occasion, Handel ended the concert with the "Foundling Hospital Anthem," an assemblage of newly-composed music with excerpts from some of his older pieces, including the entire "Hallelujah" chorus from *Messiah*, which was still relatively unknown among London audiences. The concert was so popular he was invited back the following year to conduct another benefit concert, and on that occasion Handel decided to perform the complete oratorio.


This charitable performance of *Messiah* in its entirety at the Foundling Hospital in 1750 was an unprecedented success, and a second performance was quickly arranged two weeks later. Easter-time performances of *Messiah* continued each year at the Foundling Hospital, and Handel conducted or attended every one of them until his death in 1759. In gratitude, he bequeathed to the hospital a conducting score and complete set of performance parts for *Messiah*.

Handel had originally composed this work with the intent of propping up his own flagging fortunes. But he discovered with the Foundling Hospital performances that *Messiah* attained its highest potential when employed for the benefit of those with needs greater than his own: the widowed, the sick, the orphaned, and the poor. The risk he took in writing a "theatrical entertainment" on the subject of Jesus Christ was recompensed many times over during the following centuries, when Handel's masterpiece was universally hailed as "the sacred oratorio," "a work consecrated by genius and dedicated by custom to the holy cause of charity." *Messiah* had ultimately become, then, the means for enacting in practice the very principles of faith, hope, and love expressed in its sacred lyrics and inspiring music.

A QUESTION OF SCALE

As Handel was composing *Messiah*, he had no idea how many performers would be available to him. For the Dublin premiere, there were 30 or so cathedral-trained singers in the choir, accompanied by an equal-sized orchestra of strings, winds, trumpets, and timpani. But for that Dublin concert and all subsequent performances under his direction, Handel continued to make revisions to the score, customizing it to suit the available musicians while juggling the production costs and compensation for each singer and instrumentalist. Donald Burrows—the





leading Handel scholar of our day—has proposed that *Messiah* was perhaps never performed the way Handel originally intended it, at least not during the composer's lifetime.


What might Handel have “originally intended” for the scale and instrumentation of *Messiah* if none of those early performances fully represented his vision? It's a thorny question. But the subsequent 250-year history of *Messiah* proves that whatever Handel may have imagined, the work itself has held up remarkably well, even amid the sometimes extraordinary manipulations and multiplications of his original scoring.


In 1784, a performance of *Messiah* was staged in London's Westminster Abbey for the 25th anniversary of Handel's death. The choir on that occasion numbered nearly 300 singers, accompanied by an orchestra of corresponding size. We'll never know if Handel would have approved of such epic proportions, but he was certainly not one to shy away from striking and dramatic musical effects in his own works when circumstances and budget allowed. His 1749 suite of *Music for the Royal Fireworks*, for example, employed an out-of-doors band of more than 50 wind instruments plus strings—potentially nearly 100 players. Handel's opera and oratorio orchestras grew consistently in size as he added winds and brass and multiplied the number of string players beyond the minimum whenever he could. Even in the score of *Messiah*, among the intimate chamberistic passages there are places such as the “Hallelujah” chorus and “Worthy Is the Lamb” that call for as much grandeur and spectacle as possible, and sections (in “Glory to God” and “Lift Up Your Heads,” for example) where the composer seems to wish he had a double choir at his disposal. Perhaps the primary considerations that prevented Handel from planning *Messiah* for a grander-sized chorus and orchestra were simply the cost, the difficulty of assembling such ensembles at the time, and the lack of a hall big enough to accommodate them.

That would all soon change.

At the start of the 19th century, the conditions were ripe for even larger performances of *Messiah*. The advent of enthusiastic amateur choral societies in England, the Romantic focus on the “sublime,” and *Messiah*'s reputation by that time as a surefire audience favorite ensured that performances were frequently staged on an especially grand scale. And not only in London, where the newly built Exeter Hall could hold larger ensembles and crowds, but also at the cathedral choral festivals that took place in York, Worcester, Gloucester, Hereford, Birmingham, and other locations around the country.

For these ambitiously proportioned performances, Handel's baroque scoring was simply inadequate, and numerous new editions tried to accommodate the developing fondness for amplitude. In 1789, Mozart created a notably richer






orchestration of *Messiah*, adding classical woodwinds and brass to the ensemble, heavily editing the dynamics and articulations, and even changing some notes and rhythms. Mozart's goal was not at all to "improve" on what Handel had originally produced; he once remarked that "Handel knows better than any of us what will make an effect." Rather, he merely hoped to arrange Handel's work into a form more appropriate to the tastes and expectations of a late-18th century Viennese audience.


Mozart's "additional accompaniments" (as they came to be known) also enabled the bigger performances that were becoming standard practice in England in the 19th century. With winds and brass doubling the choral parts, hundreds of amateur choristers could better hear their notes in the orchestra, and the additional instruments contributed greater weight and timbral variety than could be achieved merely by adding more strings.

By the middle of the 19th century, *Messiah* performances occasionally reached gargantuan proportions. At the Handel Festivals in London's Crystal Palace, beginning in 1857, the choir numbered around 4,000 singers, with an orchestra of nearly 500, entertaining audiences of over 20,000.

These extravagantly massed performances used a greatly expanded orchestration by the Handel Festival's first conductor, Sir Michael Costa. But they weren't necessarily intended as the "best" way to hear Handel's masterpiece. Most musicians of the day understood perfectly well the disadvantages of trying to perform on such an exaggerated Romantic scale a work conceived in baroque style. But there were other considerations that, for a time, outweighed any impulse to re-create the exact proportions and sounds of Handel's time. The Handel Festivals, for example, were intended mainly to honor the memory of "the great Saxon composer" and celebrate his Englishness, with performances of unprecedented—indeed, unsurpassable—magnificence. (As one critic noted at these Festivals, "Handel made England musical, and music made Handel English.") The smaller cathedral festivals, on the other hand, with performers numbering only in the hundreds, had dual goals: to improve all classes of society through exposure to great art, and to continue the revered tradition of performing *Messiah* as a charitable fundraiser for the poor and widowed. The more spectacular the performance, and the more people involved in it, the better the chances that those two goals would be met.

By the end of the 19th century, some music critics began to issue very public calls for a return to an authentically Handel-styled *Messiah*, indicating an imminent sea-change in tastes. An 1868 facsimile publication of one of Handel's scores had revealed some stark differences between what Handel had originally written and






what custom had subsequently established. After enduring another Handel Festival extravaganza in 1891, George Bernard Shaw famously begged to hear just once before he died “a thoroughly rehearsed and exhaustively studied performance of *The Messiah* [sic]... with a chorus of twenty capable artists.”

Chamber-sized performances of *Messiah* did start to appear again in the early 20th century, though the larger ensembles still dominated. Ebenezer Prout produced a much-used (and later, much-maligned) edition of *Messiah* in 1902 that was intended to facilitate festival performances by these massed amateur choirs and orchestras. But Prout also proposed specifically a return to some of Handel’s original 18th-century aims, at least as much as late-19th century musical practices and the constraints of amateur performance would allow. He cut a good deal of Mozart’s “additional accompaniments,” and advocated for a piano, whenever possible, to accompany most of the recitatives (the baroque harpsichord having long disappeared from the concert platform by that time).

During the 20th century, this growing interest in baroque performance practices, with the explicit goal of producing sounds that Handel himself may have recognized, fundamentally inflected performances of *Messiah*. In recent decades, the balance has tipped steeply toward these “historically-informed” re-creations, and the editions by Mozart and Prout have largely been rejected as unfortunate relics of the past, or revived as “museum pieces” of historical interest only. Certainly the fresh tempi, bright timbres, and lean textures of the new “old” style of performance were a revelation to audiences who had inherited a 200-year legacy of solemn and epic *Messiah* concerts.

But these new versions by professional early-music specialists sometimes wanted for the kind of straightforward lay humanity that had attended *Messiah* throughout most of its history. As audiences were discovering the vitality of baroque-style playing and singing, especially on recording, they also flocked to roughly rehearsed and amateur “sing-along” *Messiah* concerts, where the sense of community, group participation, and shared faith that had traditionally attended this work were still very much present.

What this current schism demonstrates is that there isn’t simply one best way to perform Handel’s *Messiah*. Over the course of its history, the work has revealed a variety of potent strengths through each of its distinct performance traditions. The exhilarating palette of the Early Music movement is now an integral part of the *Messiah* soundscape. And yet the sublime power, dynamic range, and emotional heft of the modern orchestras and large choirs that sustained *Messiah*’s reputation for two centuries have earned a permanent place as well.



MORMON TABERNACLE CHOIR AND HANDEL'S *MESSIAH*

Messiah choruses have long formed part of the Mormon Tabernacle Choir's core repertory, going back well into the 19th century when the practice of large-scale oratorio performances took root in the United States as well. And the Choir has frequently led the way in making Handel's celebrated music available to a wider public. Its first recording in 1910 included the "Hallelujah" chorus in what is almost certainly the first record of a *Messiah* excerpt made outside of England and the first recorded by a large, established choir. (The handful of earlier English recordings used small, ad hoc groups of singers.) In June 1927, the Choir recorded "Worthy Is the Lamb" on its first "electrical" recording (that is, with microphones) a week before Sir Thomas Beecham conducted the first complete electrically-recorded *Messiah* in London. The Mormon Tabernacle Choir's 1959 *Messiah* with Eugene Ormandy and the Philadelphia Orchestra earned a gold record and in 2005 was inducted into the National Recording Registry of the Library of Congress. Later recordings of *Messiah* choruses conducted by Richard Condie in 1974 and the complete oratorio under the direction of Sir David Willcocks in 1995 continued this legacy, and the "Hallelujah" chorus has appeared on more than a dozen of the Choir's albums over the last century.

Tonight's concert performance of *Messiah* continues the Choir's dedicated advocacy of the work. In his edition of this celebrated oratorio, Mack Wilberg has created a *Messiah* that combines historical research into baroque practices with the rich, established traditions of larger-scale performances. Using Handel's original orchestration of strings, oboes, and trumpets as a foundation, Wilberg has retained only the woodwind and brass parts from Mozart's and Prout's editions that are consistent with Handel's compositional and timbral choices. He has refined the rhythms, phrasing, and articulations of the vocal and orchestral parts to reflect 18th-century principles of clarity and definition, while still preserving the ability to deliver impressive resonance and dynamic variety in the grander sections. *Messiah* could not have been performed this way even 20 or 30 years ago, when tastes were different and traditions were in flux. In that regard, these performances by the Mormon Tabernacle Choir and Orchestra at Temple Square constitute a new chapter in *Messiah*'s long and storied history, a century after Prout's edition and two centuries after Mozart's.

It's tempting to wonder how Handel himself may have crafted his score for *Messiah*, had he known it would be performed by a celebrated 360-voice choir, four renowned opera soloists, and a modern symphonic orchestra. We'll never know, of course. But there's no doubt he would have leaped at the opportunity.

—Program notes by Dr. Luke Howard

BIOGRAPHIES



MACK WILBERG, Conductor

Mack Wilberg was appointed music director of the Mormon Tabernacle Choir on March 28, 2008, after serving as associate music director since May 1999. Dr. Wilberg is responsible for all musical and creative aspects of the Choir and Orchestra at Temple Square, as well as the Temple Square Chorale and Bells on Temple Square, in rehearsals, concerts, recordings, tours, and the weekly broadcast of *Music and the Spoken Word*.

Dr. Wilberg is a former professor of music at Brigham Young University and is active as a composer, arranger, guest conductor, and clinician throughout the United States and abroad. His compositions and arrangements are performed and recorded by choral organizations throughout the world, including the Choir of King's College and St. John's College, Cambridge, England, and the choruses of the Chicago, San Francisco, Cleveland, Dallas, and London Symphony Orchestras. His works have been performed by such artists as Renée Fleming, Bryn Terfel, Frederica von Stade, Deborah Voigt, Nathan Gunn, and the King's Singers, along with narrators John Rhys-Davies, Tom Brokaw, Walter Cronkite, Jane Seymour, Edward Herrmann, and Claire Bloom.

Mack Wilberg received his bachelor's degree from Brigham Young University and his master's and doctoral degrees from the University of Southern California.



ERIN MORLEY, Soprano

Erin Morley is one of today’s most sought after coloratura sopranos stepping into the international spotlight with critically acclaimed appearances in the great opera houses of the world.

Ms. Morley has brought what the *New York Times* called the “silken clarity of her voice and the needlepoint precision” of her coloratura to the Metropolitan Opera, the Vienna Staatsoper, Munich’s Bayerische Staatsoper, the Opéra National de Paris, the Palau de les Arts in Valencia, Spain, and the Santa Fe Opera. Renowned for

her musicality and deft phrasing, she has appeared as a soloist with the Cleveland Orchestra, Chicago Symphony Orchestra, Philadelphia Orchestra, and the New York Philharmonic.

The 2015–16 season takes Ms. Morley back to Munich as Fiakermilli in *Arabella* and to Paris as Sophie in *Der Rosenkavalier*. The season also includes debuts at the Minnesota Opera as Zerbinetta in *Ariadne auf Naxos*; the Opéra de Nancy in the title role in *Lucia di Lammermoor*; and with Harry Bicket’s renowned orchestra, the English Concert, in a European and North American tour singing Angelica in Handel’s *Orlando* with a final performance at Carnegie Hall. Ms. Morley has sung more than 70 performances at the Metropolitan Opera. She was hailed by critics as “a major success” when she stepped in last-minute to sing Sophie in an entire run of *Der Rosenkavalier* in the 2013–14 season and will return to the Met as Sophie in a new production alongside Elīna Garanča and Renee Fleming, with James Levine at the podium.



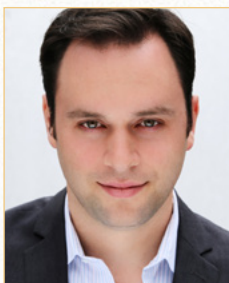
SASHA COOKE, Mezzo-Soprano

Mezzo-soprano Sasha Cooke has been called a “luminous standout” by the *New York Times* and “equal parts poise, radiance and elegant directness” in *Opera News*. Ms. Cooke is a renowned interpreter of Mahler’s symphonic works, collaborating with the world’s leading conductors and orchestras.

Her symphonic engagements of the 2015–16 season include performances of Mahler’s *Das Lied von der Erde* with the San Francisco Symphony and New World Symphony, both under the baton of Michael Tilson Thomas; Mahler’s Symphony no. 2 with Carlos Prieto and the Louisiana Philharmonic; Mahler’s Symphony no. 3 with Lan Shui and the Singapore Symphony Orchestra; Handel’s *Messiah* with Trevor Pinnock and the National Arts Centre Orchestra; and Beethoven’s Symphony no. 9 with the Nashville Symphony conducted by Giancarlo Guerrero and the Seattle Symphony conducted by Andrew Grams.

Also a performer of contemporary works, Ms. Cooke’s season features the world premieres of Marc Neikrug’s *Canta-Concerto* with the New York Philharmonic conducted by Alan Gilbert and Mark Grey’s operatic adaption of *Frankenstein* at La Monnaie in Brussels. Other operatic engagements include her role debut as Magdalena in Sir David McVicar’s production of Wagner’s *Die Meistersinger von Nürnberg* with San Francisco Opera under the baton of Sir Mark Elder. Ms. Cooke also joins Harry Bicket and the English Concert in her role debut as Medoro in Handel’s *Orlando* on tour to Vienna’s Theater an der Wien, Birmingham’s Town Hall, Valencia’s Palau de la Música, Amsterdam’s Royal Concertgebouw, London’s Barbican Centre, and New York’s Carnegie Hall.

Photograph by Frances Marshall



PAUL APPLEBY, Tenor

Admired for his interpretive depth, vocal strength, and range of expressivity, rising star tenor Paul Appleby is one of the sought-after voices of his generation. A versatile artist, he is equally in demand on the world's leading concert, recital, and opera stages.

Mr. Appleby's 2015–16 season includes a return to the Metropolitan Opera stage as Belmonte in *Die Entführung aus dem Serail* conducted by James Levine and a San Francisco Opera debut as Tamino in *The Magic Flute*. Concert performances feature collaborations with Manfred Honeck and the Pittsburgh Symphony, Gustavo Dudamel and the Los Angeles Philharmonic with performances of the Mozart *Requiem*, and the New York Philharmonic in *Messiah*. He makes a Wigmore Hall recital debut accompanied by Malcolm Martineau and tours North America in presentations with pianist Ken Noda. With Steven Blier, Mr. Appleby serves a unique program at the New York Festival of Song, offering the exquisite lyricism of Franz Schubert and the Beatles.

Paul Appleby's discography includes albums for Delos, Virgin Classics, EMI's Juilliard Sessions, and Nonesuch. Nico Muhly's opera, *Two Boys*, released by Nonesuch, was recorded live during the Metropolitan Opera's 2013 production. In April 2014, Delos released *Dear Theo*, the first album dedicated solely to works by American composer Ben Moore, featuring Mr. Appleby's performance of the song cycle from which the album takes its name, as well as the bonus track of Mr. Moore's widely performed setting of the W. B. Yeats poem "The Lake Isle of Innisfree."

Photograph by Pete Chiecchia



JOSEPH BARRON, Bass

Hailed by the *New York Times* as "vocally robust," American bass-baritone Joseph Barron was a winner of the 2011 Metropolitan Opera National Council Auditions and the 2013 Sullivan Foundation Awards. Recently Mr. Barron debuted at the San Francisco Opera in Mark Adamo's world premiere of *The Gospel of Mary Magdalene*.

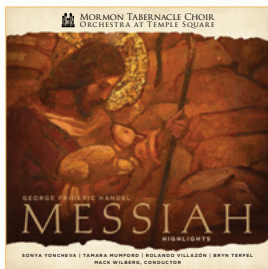
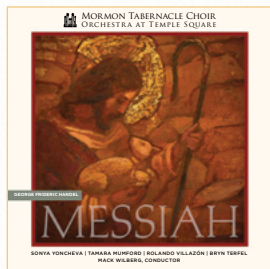
His 2015–16 season includes productions of *Tannhäuser* and *Rigoletto* with the Metropolitan Opera, a debut with the Eugene Symphony, and his return to Arizona Opera as Leporello in *Don Giovanni*. The 2014–15 season saw his debut with Arizona Opera as Monterone in *Rigoletto*, his return to the Metropolitan Opera as Flemish Deputy in *Don Carlo*, and his debut with Spoleto USA as Roldano in Cavalli's *Veremonda*.

Previously, Mr. Barron debuted with the Metropolitan Opera in Shostakovich's *The Nose* and returned to Opera Philadelphia as Leporello in *Don Giovanni*, Pittsburgh Opera as the Speaker in *The Magic Flute* and the Prophet/Larry King in *Dark Sisters*, and sang the Bonze in *Madama Butterfly* with the Castleton Festival. He has also appeared as Monterone in *Rigoletto*, Masetto in *Don Giovanni*, Geronimo in *Il matrimonio segreto*, the Bonze in *Madama Butterfly*, and Alidoro in *La cenerentola* with the Pittsburgh Opera. Other appearances include Ramfis in *Aida* at Glimmerglass Festival, Polyphemus in *Acis and Galatea* with the Aix-en-Provence Festival and La Fenice, Montano in *Otello* with Opera Company of Philadelphia, and Grandpa Moss in *The Tender Land* and Antonio in *Le nozze di Figaro* with Glimmerglass Opera.

HALLELUJAH! MORE WAYS TO ENJOY *MESSIAH*!

A Landmark New Recording of Handel's *Messiah*

In time for Easter 2016, the Mormon Tabernacle Choir and Orchestra at Temple Square released a new recording of Handel's beloved oratorio in an edition by Mack Wilberg for large choir and orchestra that retains the baroque aesthetics and sound of Handel's original masterpiece.



Two versions are available: the complete oratorio with the full work on two CDs with a bonus DVD, and highlights, containing some of the best-loved choruses with featured selections by each of the soloists. A multinational assemblage of soloists appears

on both versions—Sonya Yoncheva (Bulgaria), Tamara Mumford (United States), Rolando Villazón (Mexico), and Bryn Terfel (Wales)—which hearkens back to Handel's practice of employing soloists from continental Europe for performances of the work in his own day. For further details please go to motab.org/messiah.

Save 20% on either the Complete Oratorio or Highlights CD. Offer good at deseretbook.com (use offer code MACK20) or at the City Creek Deseret Bookstore (show this program). The City Creek store will be open late following the concert in the Tabernacle on March 24 and 25. Discount available through April 4, 2016, so don't delay.

Live Stream of the *Messiah* Concert

This performance will be available online for on-demand viewing at motab.org/messiah through Monday, April 4, 2016, at 11:59 p.m. mountain daylight time. You can relive those dramatic and soul-stirring moments at home with your family this Easter weekend. Or send the link to your friends through social media using #MessiahLive with the announcement "I was there!"



Worldwide *Messiah* Sing Events

Many churches and other organizations around the world will use either the live stream or the on-demand video to host a *Messiah* Sing in their locality. We pass along our best wishes to all of you and thank you for joining us in this special way. We invite you to share pictures of your event and your thoughts using #MessiahLive. After your event, please go to motab.org/messiah to see a compendium of photos and posts from *Messiah* events all over the world and download your *Messiah* Sing participation certificate.

Two Amazing “Hallelujah” Videos



A timely video tribute to Jesus Christ, the Messiah of the world, produced by The Church of Jesus Christ of Latter-day Saints, can be viewed at FollowHim.mormon.org. This video was shot on location in Israel and other venues around the world. It is a fitting companion to Handel’s brilliant score, capturing the essence of the ministry of the Savior for us today. Join the conversation on your social networks using #Hallelujah.

A second video produced by the Church in cooperation with the Mormon Tabernacle Choir features the Choir and Orchestra at Temple Square in a large virtual choir. Singers from all over the world submitted videos with their vocal part of Handel’s “Hallelujah” chorus. These were then electronically added to a performance of the Choir and Orchestra to make an amazing virtual choir. See this video at FollowHim.mormon.org or motab.org/messiah. These videos are part of the way we are lifting our voices in “Hallelujah,” meaning “Praise Ye, the Lord!”



OTHER EVENTS FROM THE MORMON TABERNACLE CHOIR ORGANIZATION

Singing with Angels Now in Theaters

Singing with Angels shows the amazing experiences one woman has in the Mormon Tabernacle Choir and the strength she draws from singing that helps her through the



struggles she and her family face. Filmed on location at the Tabernacle on Temple Square and in conjunction with the Mormon Tabernacle Choir, the movie is a unique mixture of inspirational stories both true and fictional that show the power of music that unites all. Don’t miss this heartfelt movie in theaters now for a limited time. Choir president Ron Jarrett said, “Until now, the Choir has not been involved in a feature film of this magnitude. I am so pleased with how the Choir was portrayed, how the experiences came to life, and how powerful the movie is right through the last moment.” Follow the movie on

[Facebook.com/SingingWithAngelsMovie](https://www.facebook.com/SingingWithAngelsMovie). For additional information and to view the trailer for the film, go to www.mormontabernaclechoir.org/events/singing-with-angels.



2016
**MORMON TABERNACLE CHOIR ORGANIZATION
CONCERT SEASON**

April 29–30, 2016

SPRING CONCERT

Orchestra at Temple Square
Temple Square Chorale
Tabernacle

June 10, 2016

SPRING CONCERT

Bells on Temple Square
Tabernacle

June 27–July 16, 2016

CENTRAL EUROPEAN TOUR

Mormon Tabernacle Choir
Orchestra at Temple Square
Various European Venues

July 22–23, 2016

PIONEER DAY CONCERT

Mormon Tabernacle Choir
Orchestra at Temple Square
Conference Center
(8:00 p.m.)
YouTube Live Stream
(7/23, 8:00 p.m.)

October 14–15, 2016

FALL CONCERT

Orchestra at Temple Square
Tabernacle

November 18–19, 2016

HOLIDAY CONCERT

Bells on Temple Square
Tabernacle

December 8–10, 2016

**CHRISTMAS WITH THE
MORMON TABERNACLE
CHOIR, ORCHESTRA AT
TEMPLE SQUARE, AND
BELLS ON TEMPLE SQUARE**

Conference Center
(8:00 p.m.)

FOLLOW US ON SOCIAL MEDIA

Visit mormontabernaclechoir.org for news, features, and links to tonight's concert and for viewing *Music and the Spoken Word*, interviews of Choir leadership and guests, and news about the Choir. Don't miss signing up for the blog and weekly newsletter.

Join the conversation now with #MessiahLive and in the future with #MoTab.



#MoTab



THE CHURCH OF
JESUS CHRIST
OF LATTER-DAY SAINTS