



# HANDEL

## Messiah

Jennifer O'Loughlin, Soprano

Diana Moore, Alto

Nicholas Phan, Tenor

Sidney Outlaw, Bass

Concert Artists of  
Baltimore Symphonic Chorale

Baltimore Symphony Orchestra

Edward Polochick,  
Conductor and Harpsichord



| Part One  | 50:25 | Part Two   | 50:51        |
|---|-------|--|--------------|
| <b>[1]</b> Overture   | 3:01  | <b>[22]</b> Chorus: Behold, the Lamb of God  | 2:38         |
| <b>[2]</b> Accompanied recitative: Comfort ye, my people (Tenor)                        | 2:39  | <b>[23]</b> Air: He was despised and rejected of men (Alto)                                | 10:07        |
| <b>[3]</b> Air: Every valley shall be exalted (Tenor)                                   | 3:20  | <b>[24]</b> Chorus: Surely He hath borne our griefs  | 1:33         |
| <b>[4]</b> Chorus: And the glory of the Lord  | 2:26  | <b>[25]</b> Chorus: And with His stripes we are healed                                     | 1:32         |
| <b>[5]</b> Accompanied recitative: Thus saith the Lord (Bass)                           | 1:27  | <b>[26]</b> Chorus: All we like sheep have gone astray                                     | 3:34         |
| <b>[6]</b> Air: But who may abide the day of His coming (Alto)                          | 4:03  | <b>[27]</b> Accompanied recitative: All they that see Him, laugh Him to scorn (Tenor)      | 0:42         |
| <b>[7]</b> Chorus: And He shall purify  | 2:05  | <b>[28]</b> Chorus: He trusted in God  | 1:50         |
| <b>[8]</b> Recitative: Behold, a virgin shall conceive, and bear a son (Alto)           | 0:28  | <b>[29]</b> Accompanied recitative: Thy rebuke hath broken His heart (Tenor)               | 2:15         |
| <b>[9]</b> Air and Chorus: O thou that tellest good tidings to Zion (Alto, Chorus)      | 4:57  | <b>[30]</b> Air: Behold, and see if there be any sorrow (Tenor)                            | 1:32         |
| <b>[10]</b> Accompanied recitative: For behold, darkness shall cover the earth (Bass)   | 1:50  | <b>[31]</b> Accompanied recitative: He was cut off out of the land of the living (Soprano) | 0:25         |
| <b>[11]</b> Air: The people that walked in darkness (Bass)                              | 3:29  | <b>[32]</b> Air: But thou didst not leave His soul in hell (Soprano)                       | 2:07         |
| <b>[12]</b> Chorus: For unto us a Child is born   | 3:44  | <b>[33]</b> Chorus: Lift up your heads, O ye gates   | 2:55         |
| <b>[13]</b> Pifa, 'Pastoral Symphony'   | 1:01  | <b>[34]</b> Recitative: Unto which of the angels (Tenor)                                   | 0:17         |
| <b>[14]</b> Accompanied recitative: There were shepherds abiding in the field (Soprano) | 0:41  | <b>[35]</b> Chorus: Let all the angels of God worship Him                                  | 1:09         |
| <b>[15]</b> Recitative: And the angel said unto them (Soprano)                          | 0:52  | <b>[36]</b> Air: Thou art gone up on high (Alto)   | 2:52         |
| <b>[16]</b> Recitative: And suddenly there was with the angel (Soprano)                 | 0:15  | <b>[37]</b> Chorus: The Lord gave the word   | 2:04         |
| <b>[17]</b> Chorus: Glory to God in the highest   | 1:40  | <b>[38]</b> Air: How beautiful are the feet (Soprano)                                      | 2:12         |
| <b>[18]</b> Air: Rejoice greatly, O daughter of Zion (Soprano)                          | 4:34  | <b>[39]</b> Chorus: Their sound is gone out  | 1:18         |
| <b>[19]</b> Recitative: Then shall the eyes of the blind be open'd (Alto)               | 0:32  | <b>[40]</b> Air: Why do the nations so furiously rage together (Bass)                      | 2:51         |
| <b>[20]</b> Air: He shall feed His flock like a shepherd (Alto, Soprano)                | 5:16  | <b>[41]</b> Chorus: Let us break their bonds asunder                                       | 1:31         |
| <b>[21]</b> Chorus: His yoke is easy, His burthen is light                              | 2:05  | <b>[42]</b> Recitative: He that dwelleth in heaven shall laugh them to scorn (Tenor)       | 0:12         |
|   |       | <b>[43]</b> Air: Thou shalt break them (Tenor)   | 1:52         |
|   |       | <b>[44]</b> Chorus: Hallelujah   | 3:29         |
|   |       | <b>Part Three</b>  | <b>33:41</b> |
|   |       | <b>[45]</b> Air: I know that my redeemer liveth (Soprano)                                  | 5:49         |
|   |       | <b>[46]</b> Chorus: Since by man came death  | 2:14         |
|   |       | <b>[47]</b> Accompanied recitative: Behold, I tell you a mystery (Bass)                    | 0:37         |
|   |       | <b>[48]</b> Air: The trumpet shall sound (Bass)  | 9:01         |
|   |       | <b>[49]</b> Recitative: Then shall be brought to pass (Alto)                               | 0:18         |
|   |       | <b>[50]</b> Duet: O death, where is thy sting (Alto, Tenor)                                | 1:03         |
|   |       | <b>[51]</b> Chorus: But thanks be to God   | 2:16         |
|   |       | <b>[52]</b> Air: If God is for us (Soprano)  | 4:24         |
|   |       | <b>[53]</b> Chorus: Worthy is the Lamb that was slain                                      | 7:49         |

## George Frideric Handel (1685–1759)

### Messiah

George Frideric Handel was born in Halle in 1685. His elderly father, barber-surgeon to the Duke of Saxe-Weissenfels, entertained natural prejudices against the choice of music as a profession for his young son, the second child of his second wife, and Handel enjoyed an education that led him, after his father's death, to a brief period of study at the University of Halle in 1702. The following year he moved to Hamburg, joining the opera there, at first as a string-player, then as harpsichordist and composer. Success in Italian opera in Hamburg coupled with the doubtful musical prospects the city offered, persuaded Handel to try his fortune in Italy, where he spent the years between 1706 and 1710, confirming his generally Italianate style of composition in works for the theatre, the church and private entertainment.

In 1710, rejecting an offer from the ruler of Innsbruck, Handel accepted the position of Kapellmeister to the Elector of Hanover, the future King George I of England, and immediately took leave of absence for the staging of his opera *Rinaldo* in London, where Italian opera was gradually gaining a place. Two years later he was back in London for good, concerned in particular with the composition, management and presentation of Italian opera. During the following thirty years he wrote nearly forty Italian operas for the London stage, to which he devoted a considerable part of his working life.

Early oratorio may be seen as a by-product of opera as it developed at the turn of the 16th century in Italy. England was late in its grudging acceptance of opera and had shown little interest in oratorio, as it had developed in other countries during the 17th century. Handel had written Italian oratorio in Rome. His first attempt at the new form of English oratorio came in 1732 with his setting of an adaptation of Racine's biblical drama *Esther*, described by one hostile critic as a 'religious farce', and certainly a very profitable one to its composer. English oratorio combined the musical delights of Italian opera, with a text in English and a religious subject that might

appeal to the Protestant conscience. Since oratorio was not staged, there was also a considerable saving in the cost of production.

Of all English oratorios Handel's *Messiah* has always been the most overwhelmingly popular. It is the least theatrical of all his oratorios and the most purely sacred in its choice of subject, the Messiah, a compendious version of the coming of Christ, His death and resurrection. The text, by Charles Jennens, drew extensively on the Authorised Version of the Bible, and an additional attraction has always been the large number of choruses included, a larger number than in any other of Handel's oratorios.

*Messiah* was written with Handel's usual speed in late August and early September, 1741, making some use of elements borrowed from other composers, or, more usually, from other compositions of his own. Its composition was followed by the oratorio *Samson*. The text of *Messiah* was supplied by Charles Jennens, a man of varied talents and a considerable fortune, with a family estate at Gopsall in Leicestershire, to be embellished about 1750 by a new Gopsall Hall of particular magnificence. Jennens, who provided Handel with other oratorio texts, was not completely happy with Handel's work, carried out as it was in seeming haste, and his private correspondence alludes to changes in the settings of the text that he demanded of Handel and, apparently, secured before performances of the work in London. At the end of October Handel left for Dublin, his journey delayed, if we accept Charles Burney's account of the matter, at Chester before embarking at Parkgate, the then port for Ireland, or, more probably, at Holyhead. In Chester Burney tells of a performance of parts of the new oratorio with singers from the cathedral who provoked Handel's anger by their failure at sight-reading. In Dublin, after earlier concerts, he offered a first subscription series in late December. The first performance of *Messiah* was given at the New Music Hall in Fishamble Street, Dublin, on 13 April 1742, in aid of charity, with singers including



Christina Maria Avoglio, whom Handel had brought from London, joined by the contralto and dramatic actress Susannah Cibber, sister of the composer Thomas Arne, taking refuge in Ireland from a marital scandal in which she had been involved. Other singers were recruited locally, notably from the two Dublin cathedral choirs. The first London performance took place during Lent in 1743 at Covent Garden, but the work failed to please, in part because of reservations that some held about the suitability of such a sacred subject for a theatre. There were three performances in 1743, two in 1745 and one in 1749, but *Messiah* only achieved its lasting success after the first of regular performances in 1750 in aid of the Foundling Hospital, established ten years earlier by

Captain Thomas Coram. At his death in 1759 Handel left a fair copy of the score and all parts to the Hospital, an institution that continued to benefit from annual performances of the work.

Keith Anderson

'The people who walked in darkness have seen a great light...'  
(Isaiah 9:2). With praise and glory to the Living God, this recording is dedicated in loving memory to Malcolm and Loraine Bernstein by their three sons and their families.

Messiah

Part One

1 Overture

2 Accompanied recitative (Tenor)

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 Air (Tenor)

Every valley shall be exalted, and every mountain and hill made low, the crooked straight, and the rough places plain.

(Isaiah 40:4)

4 Chorus

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 Accompanied recitative (Bass)

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 ye delight in; behold, He shall come, saith the Lord of Hosts.

(Malachi 3:1)

6 Air (Alto)

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 Chorus

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

(Malachi 3:3)

8 Recitative (Alto)

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 Air (Alto) and Chorus

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! O thou that tellest good tidings to Zion, arise, shine for thy light is come, and the glory of the Lord is risen upon thee.

(Isaiah 40:9, 60:1)

10 Accompanied recitative (Bass)

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

(Isaiah 60:2-3)

11 Air (Bass)

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 Chorus

For unto us a Child is born, unto us, a Son is given, and the government shall be upon His shoulder, and His Name shall be called: Wonderful, Counsellor, The Mighty God, The Everlasting Father, The Prince of Peace!

(Isaiah 9:6)

13 Pifa

**14 Accompanied recitative (Soprano)**

There were shepherds abiding in the field, keeping watch over their flock by night. And lo, the angel of the Lord came upon them and the glory of the Lord shone round about them and they were sore afraid.

**15 Recitative (Soprano)**

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.

**16 Recitative (Soprano)**

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

(Luke 2:8-13)

**17 Chorus**

Glory to God in the highest, and peace on earth, good will towards men!

(Luke 2:14)

**18 Air (Soprano)**

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 Recitative (Alto)**

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 Air (Alto, Soprano)**

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 11:28-9)

**21 Chorus**

His yoke is easy, His burthen is light.

(Matthew 11:30)

**Part Two**

**22 Chorus**

Behold, the Lamb of God, that taketh away the sin of the world.

(John 1:29)

**23 Air (Alto)**

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 Chorus**

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 Chorus**

And with His stripes we are healed.

(Isaiah 53:5)

**26 Chorus**

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 Accompanied recitative (Tenor)**

All they that see Him, laugh Him to scorn: they shoot out their lips, and shake their heads, saying:

(Psalm 22:8)

**28 Chorus**

He trusted in God that He would deliver Him: let Him deliver Him, if He delight in Him.

(Psalm 22:7)

**29 Accompanied recitative (Tenor)**

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 69:21)

**30 Air (Tenor)**

Behold, and see if there be any sorrow like unto His sorrow! Behold, and see if there be any sorrow like unto His sorrow!

(Lamentations 1:12)

**31 Accompanied recitative (Soprano)**

He was cut off out of the land of the living; for the transgression of Thy people was He stricken.

(Isaiah 53:8)

**32 Air (Soprano)**

But Thou didst not leave his soul in hell; nor didst Thou suffer thy Holy One to see corruption.

(Psalm 16:10)

**33 Chorus**

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. 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 Recitative (Tenor)**

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

(Hebrews 1:5)

**35 Chorus**

Let all the angels of God worship Him.

(Hebrews 1:6)

**36 Air (Alto)**

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 Chorus**

The Lord gave the word: Great was the company of the preachers.

(Psalm 68:11)

**38 Air (Soprano)**

How beautiful are the feet of them that preach the gospel of peace, and bring glad tidings of good things.

(Romans 10:15)

**39 Chorus**

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

(Romans 10:18)

**40 Air (Bass)**

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 Chorus**

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

(Psalm 2:3)

**42 Recitative (Tenor)**

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

(Psalm 2:4)

**43 Air (Tenor)**

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

(Psalm 2:9)

**44 Chorus**

Hallelujah, for the Lord God Omnipotent reigneth, Hallelujah! The Kingdom of this world is become the Kingdom of our Lord and of His Christ, and He shall reign for ever and ever, Hallelujah! King of Kings, and Lord of Lords, and He shall reign for ever and ever, Hallelujah! (Revelations 19:6, 11:5, 19:6)

**Part Three**

**45 Air (Soprano)**

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 19:25-6)

For now is Christ risen from the dead, the first fruits of them that sleep.

(1 Corinthians 15:20)

**46 Chorus**

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.

(1 Corinthians 15:21-2)

**47 Accompanied recitative (Bass)**

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.

(1 Corinthians 15:51-2)

**48 Air (Bass)**

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.

(1 Corinthians 15:52-3)

**49 Recitative (Alto)**

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

(1 Corinthians 15:52-3)

**50 Duet (Alto, Tenor)**

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.

(1 Corinthians 15:55-6)

**51 Chorus**

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

(1 Corinthians 15:57)

**52 Air (Soprano)**

If God is for us, who can be against us? 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 8:31, 33-4)

**53 Chorus**

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 honour, and glory, and blessing. Blessing and honour, glory and power be unto Him that sitteth upon the throne, and unto the Lamb, for ever and ever. Amen.

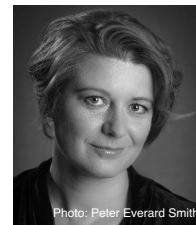
(Revelations 5:12-14)

**Jennifer O'Loughlin**



Internationally acclaimed American soprano, Jennifer O'Loughlin, has performed at many renowned theatres and opera houses across Europe and in Japan. She has collaborated with Zubin Mehta, James Conlon, Manfred Honeck, Daniel Harding, Roberto Abbado, Edward Polochick and Leopold Hagar. O'Loughlin earned a Bachelor of Music degree from Peabody Conservatory, a Master of Music degree from the Manhattan School of Music and a Herbert von Karajan Foundation grant to attend the International Opera Studio in Zurich. She has won several prizes including the Maria Callas Prize from the Paris Opera Awards, First Prize from the Anneliese Rothenberger Competition, and 'Star of the Year' from Munich's *Abendzeitung* for *La sonnambula*. [www.jenniferoloughlin.com](http://www.jenniferoloughlin.com)

**Diana Moore**



The English mezzo-soprano, Diana Moore, enjoys a varied and international career of opera, oratorio, and concert performances, and is a popular soloist at many major music festivals. As a recording artist, she is a soloist on Alessandro Scarlatti's *La gloria di Primavera* released in 2016 which was selected as an Editor's Choice in *Gramophone*. Her recording of Handel's *Parnasso in festa* with The King's Consort was the winner of the Stanley Sadie Handel Recording Prize. She is committed to celebrating the music and musicians of her homeland and has built a reputation as a leading exponent of English song. In 2007, she devised *Kathleen Ferrier — Her Life, Letters & Music*, to honour the legendary English singer. [www.dianamooremezzo.com](http://www.dianamooremezzo.com)

**Nicholas Phan**



Nicholas Phan is one of the most compelling American tenors in the world today. His recent solo album, *A Painted Tale*, was listed among the Best Classical Albums of 2015 by the *Chicago Tribune*. A critically acclaimed artist with an incredibly diverse repertoire that ranges from Monteverdi to Nico Muhly and beyond, Phan performs regularly with the world's leading orchestras and opera companies. He is also an avid recitalist and a passionate advocate for art song and vocal chamber music: in 2010, Phan co-founded the Collaborative Arts Institute of Chicago, an organisation devoted to promoting song and vocal repertoire, where he serves as artistic director. [www.nicholas-phan.com](http://www.nicholas-phan.com)

## Sidney Outlaw



Photo: Nathaniel Earl Thompson

The GRAMMY®-nominated baritone, Sidney Outlaw, was the Grand Prize winner of the Concurso Internacional de Canto Montserrat Caballé in 2010. A regular soloist with the Oratorio Society of NYC, Outlaw made his Carnegie Hall debut in 2011 singing Mendelssohn's *Elijah* and has returned to perform Bach's *B minor Mass*. Other career highlights include Jake in *Porgy and Bess*, Mercutio in *Roméo et Juliette*, Vaughan Williams' *Dona nobis pacem*, Brahms' *Ein deutsches Requiem*, Frank Lloyd Wright in *The Shining Brow* by Daron Hagen and a recording of Dallapiccola's *Il Prigioniero* with the New York Philharmonic under Alan Gilbert. Outlaw is an avid recitalist and tours with his long time mentor, pianist Warren Jones.

[www.sidneyoutlaw.com](http://www.sidneyoutlaw.com)

## Concert Artists of Baltimore Symphonic Choral

### Sopranos

Sarah Baumgarten  
Eloise Bensberg  
Sarah Berger  
Faith Borucke  
Sarah Councill  
Lisa Anne Diver  
JoAnne Dolan  
Jeannie Jacobs  
Yoojin Jeong  
Zoe Kanter  
Belinda Lau  
Young Eun Lee  
Diane Lichtenberger  
Veronica McFeaters  
Barbara McGill  
Donna Metzger  
Barbara Oshman  
Carrie Quarquesso  
Ingrid Sampson  
Alayna Sevilla  
Rebecca Tice  
Melissa Wimbish

### Altos

Linda Berman  
Sandra Brittain  
Patricia Caya  
Cheryl Councill  
Margie Counselman  
Kris Faatz  
Betsy Higby  
Felice Homann  
Ann Hunter  
Lisa Lopatta  
Elizabeth MacDougall  
P. Lucy McVeigh  
Darcy Crum Meadows  
Catherine Meredith  
Victoria Lee Miller  
Dyana Neal  
Maureen O'Donnell  
Julia Park  
Beth Miller Ryan  
Theresa Sassard  
Jan Sherry  
Gwen Spicer  
Christine Thomas  
Kristen Toedtman  
Annamaria Walsh  
Claire Galloway Weber  
Mary Weller  
Annabel Wherley

### Tenors

Jason Berger  
Dan Boyer  
James Councill  
Michael Dodge  
Michael Ege  
Robert Ford  
Devin Harrington  
Msgr. Rick Hilgartner  
Michael LoPiano  
Paul Mavromihalis  
Steven Meehan  
Timothy Meredith  
Zhe Zhang

### Basses

William Caltrider  
James Dobson  
David Gradin  
Thomas Hochla  
Gregg Howell  
Timothy Kjer  
James Knost  
Keith Konajeski  
Pete Leshner  
James MacDougall  
Eric D. Mulligan  
Jason Ryan  
John T.K. Scherch  
Ben Shaver  
Gilbert Spencer  
Alex Stankovitch  
Noah Stone  
Brad Testerman  
Peter Tomaszewski  
Victor P. Tomecek  
Barry F. Williams  
Antony Zwerdling

## Concert Artists of Baltimore



Photo: Tracey Brown

Founded by Edward Polochick 31 years ago, Concert Artists of Baltimore (CAB) consists of a professional chamber orchestra and a professional chamber chorus. The mission of CAB is to present classical music performances of well-known and lesser-known composers by an elite professional chorus and chamber orchestra. In 2015 CAB was one of 20 Baltimore arts organisations chosen by the DeVos Institute to participate in Capacity Building Baltimore. In 2015 CAB produced a groundbreaking collaboration with the Baltimore Rock Opera Society at 2640 Space, a partnership that continued into 2016 at the Light City Baltimore festival. The full ensembles are featured in The Maestro Series, with performances in venues throughout the Baltimore area. CAB also offers chamber music, The Mansion Series, with performances at The Engineers Club at the Garrett-Jacobs Mansion. When larger forces are needed, such as for this recording of *Messiah* with the Baltimore Symphony Orchestra, the chorus expands to the Concert Artists of Baltimore Symphonic Choral.

## Baltimore Symphony Orchestra



Photo: Steve Parke

For over a century, the Baltimore Symphony Orchestra (BSO) has been recognised as one of America's leading orchestras and one of Maryland's most significant cultural institutions. Under the direction of music director Marin Alsop, the orchestra is internationally renowned and locally admired for its innovation, performances and recordings, and educational outreach initiatives including OrchKids. Launched by Marin Alsop and the BSO in 2008, OrchKids provides children with educational resources and fosters social change through the power of music in some of Baltimore's most underserved communities. The Baltimore Symphony Orchestra performs annually for more than 350,000 people throughout the State of Maryland. Since 1982, the BSO has performed at the Joseph Meyerhoff Symphony Hall in Baltimore. In 2005, with the opening of The Music Center at Strathmore in North Bethesda, MD, the BSO became the nation's first orchestra with year-round venues in two metropolitan areas. More information about the BSO can be found at [BSOmusic.org](http://BSOmusic.org).

## Baltimore Symphony Orchestra

### First Violins

Jonathan Carney\*  
Madeline Adkins  
Wyatt Underhill\*  
Boram Kang  
Kenneth Goldstein  
Wonju Kim\*  
Gregory Kuperstein\*  
Mari Matsumoto\*  
Gregory Mulligan\*  
Rebecca Nichols  
E. Craig Richmond  
Kevin Smith\*  
Ellen Pendleton Troyer  
Andrew Wasyluszko\*

### Second Violins

Qing Li\*  
Ivan Stefanovic \*  
Angela Lee\*  
Audrey Wright\*  
Leonid Berkovich  
Holly Jenkins\*  
Julie Parcells  
Sunjoo Park\*  
Christina Scroggins

Wayne Taylor  
James Umber\*  
Charles Underwood\*

### Viola

Lisa Steltenpohl\*  
Noah Chaves\*  
Karin Brown  
Jacob Shack  
Richard Field  
Peter Minkler  
Sharon Pineo Myer\*  
Delmar Stewart\*  
Jeffrey Stewart\*  
Mary Woehr\*

### Cellos

Dariusz Skoraczewski\*  
Chang Woo Lee  
Lachezar Kostov\*  
Bo Li  
Susan Evans  
Seth Low  
Esther Mellon  
Kristin Ostling\*  
Se-Doo Park  
Lukasz Szymer\*

### Double basses

Robert Barney  
Hampton Childress\*  
Owen Cummings  
Timothy Dllenschneider  
Mark Huang  
Jonathan Jensen  
David Sheets  
Eric Stahl  
Kassandra Ferrero\*

### Flutes

Emily Skala  
Chelsea Knox  
Marcia Kämper

### Oboes

Katherine Needleman\*  
Melissa Hooper  
Michael Lisicky\*

### Cor anglais

Jane Marvine

### Clarinets

YaoGuang Zhai  
Lin Ma  
William Jenken

### E flat clarinet

Lin Ma

### Bassoons

Fei Xie\*  
Julie Green Gregorian  
Schuyler Jackson

### Contrabassoon

David P. Coombs\*

### French horns

Philip Munds  
Gabrielle Finck  
Lisa Bergman  
Mary Bisson  
Jeanne Getz

### Trumpets

Andrew Balio\*  
René Shapiro  
Nathaniel Hepler\*  
Matthew Barker

### Trombones

Aaron LaVere  
James Olin  
John Vance

### Bass trombone

Randall S. Campora

### Tuba

Seth Horner

### Timpani

James Wyman\*

### Percussion

Christopher Williams  
John Locke  
Brian Prechtl

### Harp

Sarah Fuller

### Harpsichord

Edward Polochick\*

### Organ

James Harp\*

### Librarians

Michael Ferraguto  
Raymond Kreuger

*\*musicians appearing  
on this recording*

## Edward Polochick



Photo courtesy of the  
Baltimore Symphony Orchestra

Since winning the Leopold Stokowski Conducting Award, Edward Polochick has attracted international attention as an orchestral, operatic, and choral conductor. His appearances have included the Baltimore, Houston, Chautauqua, Omaha and Jacksonville symphony orchestras, the Opera Company of Philadelphia, the Aalborg Symphony Orchestra, the Daejeon Philharmonic in Korea, the St Petersburg State Symphony Orchestra in Russia, and the Mexico State Symphony Orchestra. Polochick has been the artistic director of Concert Artists of Baltimore since 1987. He is also in his 20th season as music director of Lincoln's Symphony Orchestra in Nebraska. From 1979 to 1999 he was on the staff of the Baltimore Symphony as director of the Symphony Chorus, and since 1979 he has been at the Peabody Conservatory as associate conductor of the orchestra, director of choral ensembles, and opera conductor. An accomplished pianist and harpsichordist, he has appeared as piano soloist with the Philadelphia Orchestra and the Los Angeles Chamber Orchestra, and is the harpsichordist on this recording.

Of all English oratorios Handel's *Messiah* has always been the most overwhelmingly popular. It is the least theatrical of his oratorios and the most purely sacred in its choice of subject matter. The vivid choral writing – there are more choruses in *Messiah* than in any other Handel oratorio – coupled with the expressive density of the solo arias, have ensured its status as one of the greatest choral masterpieces in the Western canon.

George Frideric  
**HANDEL**  
(1685–1759)

## **Messiah, HWV 56 (1741)**

**Jennifer O'Loughlin, Soprano • Diana Moore, Alto**

**Nicholas Phan, Tenor • Sidney Outlaw, Bass**

**Concert Artists of Baltimore Symphonic Chorale**

**Baltimore Symphony Orchestra**

**Edward Polochick, Conductor and Harpsichord**

|              |                   |              |
|--------------|-------------------|--------------|
| <b>1-21</b>  | <b>Part One</b>   | <b>50:25</b> |
| <b>22-44</b> | <b>Part Two</b>   | <b>50:51</b> |
| <b>45-53</b> | <b>Part Three</b> | <b>33:41</b> |

**A detailed track list can be found inside the booklet.**

**The sung texts are included in the booklet,  
and may also be accessed at [www.naxos.com/libretti/573798.htm](http://www.naxos.com/libretti/573798.htm)**

Recorded: 2 and 4 December 2016 at the Joseph Meyerhoff Symphony Hall, Baltimore, USA

Producer and editor: Tim Handley • Booklet notes: Keith Anderson

Edition: Watkins Shaw (Novello & Co.)

Cover painting: *Christus* (1603) by Gortzius Geldorp (1553–1618)