Saturday, December 1st, 2012
St. Paul’s Chapel

Winter Concert

The Bach Society

Columbia University

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www.columbia.edu/cu/bachsoc
The Columbia University Bach Society was founded in 1999 and has since come to play a major role in musical life on campus and throughout the city. Members include students from various programs at the university, as well as other young musicians from around New York. The group presents several concerts a year and sponsors an annual concerto competition, offering student instrumentalists the rare opportunity to perform solo works with orchestral accompaniment.

During three highly successful years under the direction of Columbia alumnus Ken-David Masur, the Bach Society toured Germany, produced and performed Handel’s *Acis and Galatea*, and released its debut CD. In the fall of 2002, Ken Selden became the new Music Director and led the Society in four concerts of diverse orchestral, choral and chamber music. During David Rosenmeyer's six-year tenure as Music Director, the Society expanded its repertoire to include contemporary music, premiering three pieces by contemporary New York composers in the spring of 2005, as well as one by Bach Society tenor Joseph Rubinstein in the spring of 2007. After four seasons under the direction of Geoffrey McDonald, the Bach Society now welcomes Harrison Hollingsworth to the podium in his second concert as Director of Bach Society.

The Bach Society relies on the support of many generous donors. Please do not hesitate to contact us at bach@columbia.edu with any questions. All donations are tax-deductible.
Harrison Hollingsworth has been heralded “a bold emergent personality” by the Philadelphia Inquirer. In addition to his position with the Bach Society, he holds the David Alan Miller Fellowship and is Assistant Conductor at the New York Youth Symphony. He is also the Downtown Music Director of Redeemer Presbyterian Church, and debuted as guest conductor of the New York City Ballet Orchestra at Lincoln Center last May.

An experienced conductor of young musicians, Harrison was also Principal Conductor for the Westchester Area All-State Orchestra in 2010 and has performed concerts with the Mannes College for Music’s Symphony and Repertory Orchestras. Harrison is also a frequent guest conductor of the Lucy Moses School Chamber Orchestra in Manhattan. Harrison’s prior professional engagements include conducting recording sessions at Avatar Studios and concerts with the Mimesis Ensemble (with whom he made his Kennedy Center debut conducting Halim El-Dabh’s Clytemnestra in 2009). He enjoys collaborating with living composers, and has performed and recording the music of Nathan Kelly, Mohammed Fairouz, and Halim El-Dabh.

Harrison is a graduate of the Mannes College for Music, where he received his Master’s in Orchestral Conducting, and his primary teacher was David Hayes. He has also studied with Joanne Falletta and Markand Thakar, and under a grant from The Williamson Foundation for Music, Harrison has studied orchestral conducting under Michael Jinbo at the Pierre Monteux School.

Harrison is also an accomplished bassoonist. A graduate of the Curtis Institute of Music, he is currently on the roster of Astral Artists, based in Philadelphia, which sponsored his professional recital debut in 2009. He holds the principal bassoon chair in the New York City Ballet at Lincoln Center. has also appeared as guest principal bassoonist with the Orchestra of St. Luke’s, the Long Island Philharmonic, New York Choral Society, and the Chautauqua Symphony Orchestra, and as section player with the IRIS Orchestra. An advocate for new music both on the podium and in the recital hall, Mr. Hollingsworth has premiered multiple new works for bassoon, including Teddy Abrams’ Bassoon Sonata, of which he is the dedicatee. Also an avid chamber musician, he was invited to perform at the Kingston Music Festival in 2008 and 2012, and founded Miami’s Fairchild GardenMusic Festival with his trio, Sixth Floor Trio (www.sixthfloortrio.com) in 2012.

Hollingsworth’s endeavors also include teaching, composition, musicology, and fiddling. He has given workshops and judged competitions throughout the New York City Metropolitan area, and also keeps a private studio of select students in Manhattan. His brass septet Fanfare and Contrapunctus was given its radio premiere on WHYY’s “Showcase” in 2008. He has served as program annotator for Symphony in C and given pre-concert lectures for the Ernst C. Stiefel concert series at The New School. Harrison also plays fiddle and sings high tenor for the Union Street Preservation Society, a Brooklyn-based roots string band, which released its debut EP last summer.
The Bach Society Board

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Emily Buttner, soprano
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Galadriel Sevener, soprano
**The Bach Society Orchestra**

**Violin I**
Jeremy Martin (Concertmaster)
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**The Bach Society Chorus**

**Soprano**
Emily Buttner
Katie Craddock
Sophie Lewis
Emily Ratner
Galadriel Severin
Michelle Worthington

**Alto**
Elizabeth Kirby
Maureen Lackner
Lena Street
Hsun-Hui Tseng

**Tenor**
Qi Chen
Sean Escola
Albert Chinhau Lei
Sung Chul Park
Younsun Park

**Bass**
Stephan Adamow
Josh Arky
Hyun Myoung Woo
Tonight's Program

Messiah (selections)  George Frideric Handel (1685 –1759)

1. Sinfony

3. Every valley  Sean Escola, tenor

4. And the glory of the Lord (Chorus)

5. Thus saith the Lord  Josh Arky, bass

6b. But who may abide  Josh Arky, bass

12. For unto us a child is born (Chorus)

17. Glory to God (Chorus)

18a. Rejoice greatly  Emily Buttner, soprano

22. Behold the Lamb of God (Chorus)  conducted by Kevin Lee

23. He was despised  Lena Street, alto

44. Hallelujah (Chorus)

45. I know that my Redeemer liveth  Emily Buttner, soprano

48. The trumpet shall sound  Josh Arky, bass

52a. If God be for us  Galadriel Sevener, soprano

53. Worthy is the Lamb (Chorus)

54. Amen (Chorus)


**Notes**

*Messiah* (HWV 56) is an English-language oratorio composed in 1741 by George Friederic Handel, with a scriptural text compiled by Charles Jennens from the King James Bible, and from the Psalms included with the Book of Common Prayer.

The music for *Messiah* was completed in 24 days of swift composition. At the end of his manuscript Handel wrote the letters “SDG”—Soli Deo Gloria, “To God alone the glory.” This inscription, taken with the speed of composition, has encouraged belief in the legend that Handel wrote the music in a fervor of divine inspiration in which, as he wrote the “Hallelujah” chorus, he “saw all heaven before him.” However, many of Handel's operas, of comparable length and structure to *Messiah*, were in fact composed within similar timescales between theatrical seasons; the effort of writing so much music in so short a time was not unusual for Handel and his contemporaries.

Composed in three parts, the *Messiah* reflects on Jesus Christ as Messiah, moving from the prophetic phrases of Isaiah and others, through the Incarnation, Passion and Resurrection of Christ to his ultimate glorification in heaven. In Part I, the Messiah's coming and the Virgin Birth are predicted by the Old Testament prophets. The annunciation to the shepherds of the birth of the Christ is represented in the words of St Luke's Gospel. Part II covers Christ's Passion and his death, his Resurrection and Ascension, the first spreading of the Gospel through the world, and a definitive statement of God's glory summarized in the “Hallelujah” chorus. Part III begins with the promise of Redemption, followed by a prediction of the Day of Judgment and the "general Resurrection," ending with the final victory over sin and death and the acclamation of Christ.
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 ye delight in: behold, he shall come, saith the Lord of hosts.

(Malachi 3:1)

6b. 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)

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)

17. **Glory to God** in the highest, and peace on earth, good will toward men. (Luke 2:14)

18a. Rejoice greatly, O daughter of Zion; shout, O daughter of Jerusalem; behold, thy King cometh unto thee; He is the righteous Savior, and He shall speak peace unto the heathen. (Zechariah 9:9, 10)

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. 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 53:3; 50:6)

44. **Hallelujah:** for the Lord God omnipotent reigneth. The kingdom of this world is become the kingdom of our Lord and of His Christ; and He shall reign for ever and ever. King of Kings, and Lord of Lords. Hallelujah. (Revelation 19:6; 11:15; 19:16)

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)

48. **The trumpet shall sound** and the dead shall be raised incorruptible, and we shall be changed. (1 Corinthians 15:52)

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, 13)

54. Amen