

# Cape Fear Chorale

with Orchestra

presents

Walk-In Sing-Along

# Messiah

George Frideric Handel

Jerry S. Cribbs, Artistic Director & Conductor

Libby Oldham, Accompanist

Guests

UNCW Chamber Choir

Aaron Peisner, Conductor

Saturday, April 2, 2022, 4 pm

Kenan Auditorium — UNCW Campus

[www.capefearchorale.org](http://www.capefearchorale.org) 501(c)(3)



Welcome Friends!

Cape Fear Chorale is delighted to once again share with you a performance of Handel's great masterpiece, MESSIAH. Our dedicated musicians have been working to present an inspiring and moving performance and are grateful you have chosen to spend your afternoon with us. Whether you are singing along or listening, our hope is that, together, we will celebrate the expressive power of the human voice, the ability music has to heal and unite humanity, and the spirit of community that is created in a performance like this one.

On behalf of the Board of Directors and the Chorale, thank you for your continued support of our mission to make beautiful music accessible to everyone in our community at no cost.

Rachelle Prewitt Dries, President, Cape Fear Chorale Board of Directors

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Dear Friends and Patrons of Cape Fear Chorale,

As Cape Fear Chorale celebrates its 24th anniversary, I welcome you to today's Walk-In Sing-Along MESSIAH. The members and I are pleased that you have joined us this afternoon to sing and share one of the choral masterworks of all time, George Frederic Handel's MESSIAH.

Throughout the past 24 years, Cape Fear Chorale has presented admission-free concerts. One of the Board's goals is to provide quality choral music to all in the surrounding area at no charge. Thanks to your ongoing and generous donations, Cape Fear Chorale has been able to continue to meet this goal.

I would like to personally thank you for your support over the past 24 years. Whether financial (no matter the donation amount) or by attendance only, you have been an integral part of making it possible for this community chorus to provide quality choral music to music lovers throughout the region.

Again, on behalf of the Board of Directors and members of Cape Fear Chorale, we are grateful to you for being an important part of our music-making!

Jerry S. Cribbs, Artistic Director and Conductor

Pre-Concert Slideshow by Liz Thigpen

Welcome Rachelle Dries, President, Board of Directors

*Program*

Audience members who are singing the choruses with the Chorale are invited to stand when the Chorale stands.

**Messiah**

Georg Frideric Handel

**Part 1**

- |                |   |  |
|----------------|---|--|
| 1. Sinfony     | <i>Overture</i>                                   |  |
| 2. Recitative  | <i>Comfort Ye</i>                                 | Alexander Gallo, tenor                                 |
| 3. Air         | <i>Every Valley</i>                               | Alexander Gallo  |
| 4. Chorus      | <i>And the Glory of the Lord</i>                  |  |
| 5. Recitative  | <i>Thus Saith the Lord</i>                        | Bruce Johnson, baritone                                |
| 6. Air         | <i>But Who May Abide</i>                          | Bruce Johnson  |
| 7. Chorus      | <i>And He Shall Purify</i>                        | <b>UNCW Chamber Choir, Dr. Aaron Peisner, director</b> |
| 8. Recitative  | <i>Behold, a Virgin Shall Conceive</i>            | Tanya Hanano, alto                                     |
| 9. Air         | <i>O Thou That Tellest</i>                        | Linda Gallo, Tanya Hanano, Gwyn Kash, Caroline Withers |
| Chorus         | <i>O Thou That Tellest</i>                        |  |
| 10. Recitative | <i>For Behold, Darkness Shall Cover the Earth</i> | Kevin Ullisnik, baritone                               |
| 11. Air        | <i>The People That Walked in Darkness</i>         | Bruce Johnson  |
| 12. Chorus     | <i>For unto Us a Child Is Born</i>                |  |
| 13. Pifa       | <i>Pastoral Symphony</i>                          | Dr. Aaron Peisner, director                            |
| 14. Recitative | <i>There Were Shepherds</i>                       | Rachelle Dries, soprano                                |
| Recitative     | <i>And Lo, the Angel of the Lord</i>              | Rachelle Dries   |
| 15. Recitative | <i>And the Angel of the Lord Said unto Them</i>   | Rachelle Dries   |
| 16. Recitative | <i>And Suddenly There Was with the Angel</i>      | Rachelle Dries   |
| 17. Chorus     | <i>Glory to God</i>                               | Dr. Aaron Peisner, director                            |
| 19. Recitative | <i>Then Shall the Eyes of the Blind</i>           | Tanya Hanano   |
| 20. Air        | <i>He Shall Feed His Flock</i>                    | Tanya Hanano   |
| Air            | <i>Come unto Him</i>                              | Rachelle Dries   |

**Part 2**

- |            |   |  |
|------------|---|--|
| 22. Chorus | <i>Behold, the Lamb of God</i>          |  |
| 24. Chorus | <i>Surely, He Hath Borne Our Grievs</i> |  |
| 26. Chorus | <i>All We, Like Sheep</i>               | <b>UNCW Chamber Choir, Dr. Aaron Peisner, director</b> |
| 33. Chorus | <i>Lift Up Your Heads</i>               |  |
| 38. Air    | <i>How Beautiful Are the Feet</i>       | Amanda Allred, soprano                                 |
| 44. Chorus | <i>Hallelujah</i>                       |  |

**Part 3**

- |            |                                       |                       |
|------------|---------------------------------------|-----------------------|
| 45. Air    | <i>I Know that My Redeemer Liveth</i> | Susan Carron, soprano |
| 46. Chorus | <i>Since by Man Came Death</i>        |                       |
| 51. Chorus | <i>But Thanks Be to God</i>           |                       |
| 53. Chorus | <i>Worthy Is the Lamb</i>             |                       |
| 54. Chorus | <i>Amen</i>                           |                       |

**Solo Understudies:** Amanda Allred, Susan Carron, Rachelle Dries, Tanya Hanano, Joe Huppmann, Bruce Johnson, Lois Moore, Sam Robinson, Caroline Withers



## Program Notes

**Messiah** was composed between August 22, 1741, and September 12, 1741, with a further two days to fill out details of some accompaniment sections. Handel took only 22 to 24 days to compose the most performed and loved work in the choral repertoire. Such speed was not unusual, nor was the time of year. Not much happened in London during the summer, so it was a good time to get ahead with preparation for the next season. The sheer quantity of notes was less of a burden than for later composers, since the orchestral forces were much smaller. Composers were accustomed to writing quickly: three weeks to compose an oratorio without the immediate responsibility for organizing the performance was, therefore, ample. But, however hasty the composition, the power of musical imagination, the wealth of ideas, the depth of inspiration, and the sheer variety of invention continue to astonish.

*Why Messiah?* The impetus most likely came from Charles Jennens. He was an admirer of Handel and had already written the text for one of his most powerful oratorios *Saul*, and probably also prepared the Biblical section for the popular *Israel in Egypt*. The fact that the work is called by the Old Testament Hebrew name 'Messiah,' not the New Testament Greek 'Christus,' is the consequence of his particular theological preoccupation. It is notable that his magnificent compilation from the Bible manages to avoid the Gospel narrative almost completely except for the brief nativity section. Handel himself was a religious man, but what counts more in *Messiah* is his understanding of how to express a vast range of instantly recognizable emotions in the memorable music—an understanding refined in the course of writing forty operas. Handel was primarily a dramatic composer, and it shows, from *Messiah*'s first chord to its final *Amen*. If he did see *the heavens open*, as history suggests one of his servants heard him call out after composing *Hallelujah*, perhaps it was because he was overwhelmed by the power of his own music!

The first performance took place in Dublin on Tuesday, April 13, 1742. Handel performed it in London eleven months later, but only in the last ten years of his life did performances become annual events.

**Georg Frideric Handel** (1685 – 1759), arguably the most cosmopolitan and versatile theatrical composer of the Baroque period, was born and trained in Germany, achieved mastery and success in every musical genre while in Italy, and then settled for nearly five decades in England, during which time he assimilated all those nations' musical styles and specialized in operas and oratorios. These oratorios were almost always dramatic narratives, functioning like English operas composed for concert performances in theatres such as Covent Garden. Most are based on Biblical or religious stories, but some, such as *Semele* and *Hercules*, are blatantly secular. Even *Messiah*, which does not tell a story in conventional terms and is therefore unlike almost all other Baroque oratorios, amply demonstrates Handel's abilities as an operatic composer.

A combination of many elements has won *Messiah* its enduring popularity. The qualities which have elevated it above those created by so many other composers are the richness and variety of the music, the insightful matching of word and sound, and the consistently inspired evocations of such universal emotions as pathos, serenity, and joy. It is also a deeply satisfying work to perform, be the artists seasoned professionals or enthusiastic amateurs. *Messiah* consists of three sections. In the first, the way is paved for the Redeemer's coming. After His Advent is announced, there follow descriptions of the events of the nativity. Part Two describes the Passion, death, and resurrection of Jesus. It concludes with the familiar *Hallelujah* chorus. One of Handel's servants is said to have come upon him directly after he had composed this portion, and heard him exclaim, "I did think I did see all Heaven before me, and the great God Himself!" According to common beliefs it was at this point in the oratorio, during one of the early London performances, that King George II spontaneously rose to his feet in a spirit of exaltation. Audiences have traditionally repeated this practice ever since. In Part Three, the spiritual messages represented by Christ's teachings are set forth for the instruction and benefit of all. Part Three and the oratorio itself conclude with a final dramatic and jubilant chorus of *Amen*.



Cape Fear Chorale  
\*Charter Member  
+Former Board Member

Soprano

Amanda Allred  
Damy Buck  
Susan Carron +  
Cheryl Cribbs \*  
Rachelle Dries  
Susan Gardner \*  
Terri Hollowell  
Lucinda Houck +  
Anjie King  
Beth Kinzley  
Caren Laiosa  
Jenny Lewis  
Marion Little \*  
Gina Martuscelli +  
Anne Matney  
Belinda Mayhew  
Lois Moore  
Jeanne Owens  
Nancy Jo Pipkin  
Jennifer Pullum  
Beverly Rodegast  
Myrtle Sanders \*  
Eva Sclipa  
Jennings Trawick  
Caroline Withers

Alto

Laure Adams  
Florence Aquilina  
Denise Barnes  
Stephanie Borrett  
Jane Both  
Gayle Brandon  
Elaine Clyatt  
Patty Conner +  
R'Lou Ellson +  
Linda Gallo  
Doris Graybar  
Kelly Greenland  
Tanya Hanano  
Sherry Heuber  
Gwyn Kash  
Alexis Maxwell  
Tara Lain  
Amy Luck  
Diane Lusk  
Rita Morgan \*  
Tanina Richardson  
Judy Siebold  
Jenn Tabor  
Liz Thigpen  
Marilee Tremlett +  
Barbara White

Tenor

Ken Ahlstrom  
Cody Aulidge  
John Clyatt  
Alexander Gallo  
David Hollowell  
Javier Mory  
Larry Oldham +  
Sam Robinson  
Charles Sanders \*+  
Arthur Stephan  
Rob Williams +

Bass

Lee André  
Raymond Burt  
Don Ellson  
Don Fried  
John Frye, Jr.  
Ed Hoefler  
Joseph Huppmann  
Bruce Johnson  
Doug Lain  
Greg Leemhuis  
Hank Montgomery  
Vance Moser  
Todd Roen  
Richard Trask  
Kevin Ullisnik  
David Whitehill

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Cate Arnold  
Terry Artis  
Katie Borsh  
Kinsey Boston  
Juliette Gringeri

McKenzie Hutchinson  
Scott Jernigan  
Zoe Laakmann  
Abby Lindquist  
Campbell Luellen

Iva Ogden  
Megan Pedigo  
McKenzie Price  
Catherine Rasberry  
Hannie Ricardo

Will Rose  
Tyler Stevenson  
James Taylor  
Kai Williams

Orchestra

Oboe

Sarah Parker  
Amy Sandlin

Bassoon

Larry Thee

Trumpet

Stephen Luck  
Bill Dries

Violin 1

Beverly Andrews,  
Concertmaster  
Jane Tierney  
Redding Soderberg

Violin 2

Lucas Gerbe  
Jessica Landes  
Annie Jewell

Viola

Bernard McWilliams  
Sarah Gardner

Cello

Hillary Flowers

Bass

Vincent Stout

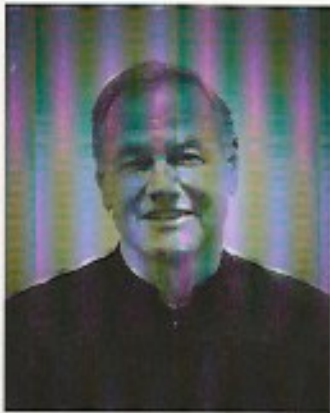
Timpani

Robert Parker

Harpsichord/Organ

Libby Oldham





**Jerry S. Cribbs**, founder, Artistic Director and Conductor of Cape Fear Chorale served Sampson County Schools from 1974 until 1979 and New Hanover County Schools from 1980 until his retirement in 2004. He taught choral music at E.A. Laney High School, John T. Hoggard High School and Winter Park Elementary School. He also served as Director of Arts Education and Public Relations, and as Director of Human Resources. Mr. Cribbs also served as an adjunct instructor for the Music Department at the University of North Carolina at Wilmington and in the Fine Arts and Humanities Department at Cape Fear Community College.

As an active guest conductor, clinician and adjudicator throughout the Eastern United States, Mr. Cribbs has conducted well over 100 district choruses, festivals and school and church clinics. He has Bachelor of Music and Master of Music in Music Education degrees, as well as a Certificate of Supervision from East Carolina University, inclusively. He has public school teaching experience in choral, instrumental and general music at all levels, K – 12. Mr. Cribbs has taught at the college level in the areas of choral music, choral methods, music fundamentals and music appreciation.

Mr. Cribbs is in his 19<sup>th</sup> year as Director of Music Ministries at Grace United Methodist Church in Wilmington, NC, where he conducts the Chancel Choir and the Grace Ringers handbell choir.

Mr. Cribbs is a member of the North Carolina Chapter of American Choral Directors Association (NC-ACDA) and has served on the board. He currently maintains membership in the Wilmington Chapter of the American Guild of Organists (AGO). Mr. Cribbs is a member of and has held offices in the North Carolina Music Educators Association (NCMEA). In 2008, he received the Lara Hoggard Award for Distinguished Service in Choral Music in North Carolina, presented the NC-ACDA, and in 2009 was awarded the East Carolina University School of Music Distinguished Alumni Award.



**Elizabeth (Libby) Oldham**, Organist, Pianist and Rehearsal Accompanist is a native of Wilmington, NC, but has lived in five states and two countries. She received the Bachelor of Arts in Piano Performance and Music Education from Campbell University and completed graduate studies in Ft. Worth, TX. As an educator, she has taught music, English and Spanish in North Carolina and Florida. Since 2002, she has been a Staff Accompanist at Campbell University. Libby is in demand throughout the region as a vocal and instrumental accompanist, participating in state and regional competitions for the National Association of Teachers of Singing, student and professional recitals, choral festivals and concerts and music camps. Libby and her husband Larry have four children, twenty-three grandchildren and three great-grandchildren.



**Aaron Peisner**, Director of Choral Activities and Assistant Professor of Music at UNCW. Prior to arriving in Wilmington, Peisner served as Interim Director of Choirs at Goucher College in Towson, Maryland. He has prepared choirs for performances with orchestras including the Baltimore and National Symphony Orchestras under the direction of conductors including Marin Alsop, Gianandrea Noseda, Donald Runnicles, and Jeannette Sorrell. A bass-baritone, Peisner has sung professionally with the choir at the Basilica of the National Shrine in DC, hexaCollective in Baltimore, and Yale Schola Cantorum. Peisner holds degrees from the University of Maryland, Yale University, and Wesleyan University.



## About Cape Fear Chorale

Celebrating its twenty-fourth year, Cape Fear Chorale is under the direction of Jerry S. Cribbs, founder, Artistic Director and Conductor. All members are volunteers, and the group is comprised of 60-75 auditioned singers each semester.

Cape Fear Chorale presents two concerts annually, one in the fall and one in the spring. The repertoire has included major works, sacred music, secular music, patriotic music, humorous music, spirituals, holiday music, motets, madrigals and light opera. The Chorale has enjoyed hosting two guest conductors: internationally known choral composer Carl J. Nygard, Jr., and Welborn E. Young, Director of Choral Activities at the University of North Carolina at Greensboro, and Artistic Director and Conductor of Bel Canto Company, a professional community chorus. During its fifteenth anniversary season, the Chorale premiered a commissioned work, Nygard's *Festival of Praise*.

The mission of Cape Fear Chorale is to present, at no charge, professional quality choral music that provides artistic and educational experiences for its performers and an ever-broadening audience. To this end, the group (an incorporated non-profit 501(c)(3) organization) is totally dependent upon donations.





# Cape Fear Chorale Financial Supporters

Donations received October 22, 2021, through March 10, 2022

All contributions to the Cape Fear Chorale are tax-deductible to the extent of the law

Cape Fear Chorale is most appreciative of grants supporting Cape Fear Chorale received from:

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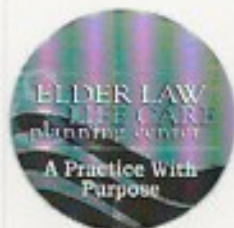


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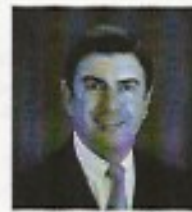
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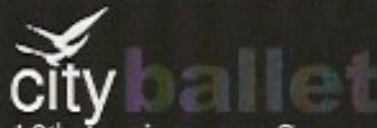
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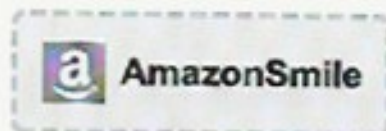
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**Cape Fear Chorale extends a sincere word of gratitude to**  
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