



SOLANO CHAMBER SOCIETY CHORUS & ORCHESTRA

Handel's

Jay Trottier, Music Director

MESSIAH

Sunday, December 1, 2019, St. Mary's Catholic Church, Vacaville, California

Sunday, December 8, 2019, Temple Hill Auditorium

The Church of Jesus Christ of Latter-day Saints, Oakland, California

HANDEL'S MESSIAH

Messiah is the greatest oratorio ever written. Huge in scale, sublime in concept, unfaltering in its eloquence, it remains one of man's most grandiose conceptions. Only an inspired man could have produced it, let alone in the incredibly short period of twenty-four days.

Detailed accounts of its writing reveal that Handel was such an inspired man. From the moment he started working on *Messiah* he was under an uninterrupted spell, in a kind of trance. He did not leave his house; he allowed no visitors to disturb him. The food that was brought to him was usually left untouched, and when he did eat something, he would munch on a piece of bread without stopping his work. He also did without sleep. When his domestics tried to get him to rest or eat he would answer them ill-tempered and sometimes even with incoherent retorts—his eyes blazing with a wild fury—so that they sometimes thought he was losing his mind. Day and night he kept hard at his task, living wholly in the realm where rhythm and tone reigned supreme. As the work neared an end, he was increasingly inspired, increasingly tortured by the fury of inspiration. He had become a captive of himself, a prisoner within the four walls of his study; he strummed on the harpsichord; he sang; then sitting at his work table he worked and worked until his fingers gave out. Never had he experienced such a frenzy of creation, never before had he so lived and fought with music.

Never a religious man in the same sense as Bach, Handel became a God-intoxicated man while writing *Messiah*. When he completed the "Hallelujah Chorus" he exclaimed to his servant, "I did think I did see all Heaven before me, and the great God himself." Again and again his servants found him in tears as he put to paper an awesome phrase or a devout passage. And then, after the last monumental "Amen" had been written, he confided simply to a physician, "I think God has visited me." The exaltation with which *Messiah* was created is found on every page of the score.

Messiah is in three parts. The first contains the prophecy of the coming of the Messiah. This is followed by the sufferings and death of Christ. The concluding section deals with the resurrection. To the text provided by his friend Charles Tennens, adapted from the Scriptures (there are some inclined to believe that Tennen's secretary, Pooley, actually wrote it), Handel wrote 50 musical numbers. Recitatives, arias, and chorales concerned themselves with the emotion rather than the dramatic implications of the words, providing such a variety of feeling—from compassion and pathos to serenity, spirituality, and ecstatic joy—that there is never a faltering of pace or lack of contrast.

Over Handel's grave stands a statue by Roubiliac which portrays Handel in front of his working table. On the table are his quills and the score of *Messiah* opened at the passage: "I know that my Redeemer liveth."

CHORUS

Rehearsal Accompanists – Rica Van Katwyk,
Jim Lewis, Jim Ogden, Denise Plaskett, Harold Waters

Section Leaders – Jim Dorigatti, Nichole Katschke,
Lori Landin, Tim Lorz, Steve Ohlin

SOPRANO

Elizabeth Anderson	Ariela Cruz	Sarah Lowe	Dana Thompson
Amberly Bateman	Helen Dawson	Connie Miller	Marilyn Ugalde
Emily Bennett	Suzanne du Par	Lori Nelson	Lynda Valerio
Kim Bosler	Elizabeth Gray	Linda Pedersen	Gayla Wilson
Sherry Carlson	Victoria Lorz	Anne Quinn	Lauren Wright
Lupita Clanton	Julie Lowe	Antoinette Temple	

ALTO

Andrew Anderson	Anne Griffin	Jennifer McDermott	Cyndy Schlant
Tili Anderson	Linda Hansen	Lori Pedersen	Liza Thomford
Barbara Boyd	Nichole Katschke	Kathleen Perez	Irene Thomsen
Michele Dernay	Sage Katschke	Denise Plaskett	Becky Trottier
Peggy Dorigatti	Julie Lewis	Jill Retherford	Katelyn Trottier
Vivian Foley	Diane McClelland	Tasha Retherford	Katie Whalen
Jeannie Foster	Andrea McDermott	Carol Robinson	Susan Whalen
			Julie Wright

TENOR

Douglass Anderson	Iris Raquel Cruz	Bob Johnson	Jacob Ricketts
Ed Benning	Robert Dellenbach	Calvin Jones	Robert Thomsen
Eliza Bonner	Marty Hansen	Peter Kessel	Craig Wilson
Josh Brandt	Amy Hawkins	Steve Ohlin	

BASS

Craig Anderson	Jim Dorigatti	Tim Lorz	Gray Plaskett
Steve Bateman	Mike Fotheringham	Kim Lowe	Jeff Stevens
Bruce Bosler	Don Gray	Joseph McDermott	Paul Ugay
Thomas Davies	Ron Hawkins	Jeff Nelson	Dan Wanberg
Calvin Dellenbach	Steve Laren	Jim Ogden	

PROGRAM

PART ONE

- No. 1 OVERTURE
- Nos. 2, 3 RECITATIVE FOR TENOR, AIR FOR TENOR Steve Ohlin (1 & 8)
Comfort Ye My People
Every Valley Shall Be Exalted
- No. 4 CHORUS *And The Glory Of The Lord*
- Nos. 5, 6 RECITATIVE FOR BASS, AIR FOR BASS Gene Wright (1 & 8)
Thus Saith The Lord
But Who May Abide The Day Of His Coming?
- No. 7 CHORUS *And He Shall Purify*
- Nos. 8, 9 RECITATIVE FOR ALTO, AIR FOR ALTO Karen Lyman (1)
Behold! A Virgin Shall Conceive Griena Goody Choi-Trask (8)
Oh Thou That Tellest Good Tidings To Zion
- Nos. 10, 11 RECITATIVE FOR BASS, AIR FOR BASS Gene Wright (1 & 8)
For Behold, Darkness Shall Cover The Earth
The People That Walked In Darkness
- No. 12 CHORUS *For Unto Us A Child Is Born*
- No. 13 PASTORAL SYMPHONY
- Nos. 14, 15, 16 RECITATIVES FOR SOPRANO Victoria Lorz (1)
There Were Shepherds Abiding In The Field Brooke Bunker (8)
And The Angel Said Unto Them
And Suddenly There Was With The Angel
- No. 17 CHORUS *Glory To God*
- No. 18 AIR FOR SOPRANO Natasha Kung (1)
Rejoice Greatly, O Daughter Of Zion! Brooke Bunker(8)
- No. 19 RECITATIVE FOR ALTO Elizabeth Anderson (1)
Then Shall The Eyes Of The Blind Be Opened Griena Goody Choi-Trask (8)

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| No. 20 | AIR FOR ALTO & SOPRANO | Elizabeth Anderson & Natasha Kung (1) |
| | <i>He Shall Feed His Flock Like A Shepherd</i> | Griena Goody Choi-Trask & |
| | <i>Come Unto Him</i> | Brooke Bunker (8) |
| No. 21 | CHORUS | <i>His Yoke Is Easy, And His Burthen Is Light</i> |

INTERMISSION

PART TWO

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|--------|-----------------|---|-------------------|
| No. 22 | CHORUS | <i>Behold The Lamb Of God</i> | |
| No. 24 | CHORUS | <i>Surely He Hath Borne Our Grievs</i> | |
| No. 25 | CHORUS | <i>And With His Stripes We Are Healed</i> | |
| No. 26 | CHORUS | <i>All We Like Sheep Have Gone Astray</i> | |
| No. 33 | CHORUS | <i>Lift Up Your Heads, O Ye Gates</i> | |
| No. 38 | AIR FOR SOPRANO | <i>How Beautiful Are The Feet Of Them</i> | Brooke Bunker (8) |
| No. 44 | CHORUS | <i>Hallelujah!</i> | |

PART THREE

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|-------------|-----------------------------------|---|---------------------------------------|
| No. 45 | AIR FOR SOPRANO | <i>I Know That My Redeemer Liveth</i> | Kim Bosler (1)
Brooke Bunker (8) |
| No. 46 | CHORUS | <i>Since By Man Came Death</i> | |
| Nos. 47, 48 | RECITATIVE FOR BASS, AIR FOR BASS | <i>Behold, I Tell You A Mystery</i> | Craig Anderson (1)
Steve Ohlin (8) |
| | | <i>The Trumpet Shall Sound</i> | |
| | TRUMPET SOLO | | Scott Miller (1 & 8) |
| No. 53 | CHORUS | <i>Worthy Is The Lamb That Was Slain</i>
<i>AMEN</i> | |

CONDUCTOR

JAY TROTTIER

Jay began directing *Messiah* in the Fairfield and Vacaville communities 30 years ago and more recently in Oakland as well. He believes it is the perfect beginning to the Christmas season focusing our attention on the Savior – His birth, His ministry, His atonement, His resurrection. What a treat for all of us to be reminded of His mission as we breathe in the essence of Handel's greatest oratorio, *Messiah*!

SOLOISTS

STEVE OHLIN (Tenor)

Steve loves to celebrate the season each year by singing the *Messiah*. He is an engineering supervisor at a biotech company doing research and development of treatments for rare medical disorders. Wishing everyone a blessed Christmas.

GENE WRIGHT (Bass)

After 35 years as a child psychiatrist, Gene retired to reinvent himself as a singer. Since 2014 he has performed Handel's *Messiah* many times in Santa Rosa, Sebastopol, Oakland and Fairfield. He also enjoys performing in operas, musicals and other oratorios. Last year he returned to his choral roots and is the newest member of *Cantiamo Saronoma*.

KAREN LYMAN (Mezzo-Soprano/Alto)

Mezzo-soprano Karen Lyman grew up in Reno, Nevada. She received a Bachelor's degree in opera performance from the University of Minnesota, Minneapolis. During her time there, she performed multiple roles, including Cherubino from *Le Nozze di Figaro*, Bianca from *Lucretia*, Dorabella from *Così fan Tutte*, and The Third Lady in *Die Zauberflöte*. Karen has since gone on to sing with professional opera companies performing the roles of Jack in *Jack and the Beanstalk*, Marcellina in *Le Nozze di Figaro*, and Kate Pinkerton in *Madama Butterfly*. In addition, she has been able to sing the part of the alto soloist in Bach's *St. Matthew Passion* with Toccata at Lake Tahoe. She continues to study locally with a member of the San Francisco Conservatory faculty. She now lives in Albany, CA with her husband and two boys.

GRIENA GOODY CHOI-TRASK (Mezzo-Soprano/Alto)

Mezzo-soprano Griena Goody Choi-Trask holds a BM in Vocal Performance as well as an MM in Music Education from University of the Pacific's Conservatory of Music. She has performed as a vocalist/soloist in the Solano Chamber Society, Stockton Chorale, and Stockton Opera. Goody played the leading role of Orfeo in Gluck's *Orfeo ed Euridice* and as Katisha in Gilbert & Sullivan's *The Mikado*. She has also had experience in musical theater as the Fiddler in *Fiddler on the Roof* and in Sondheim's *A Little Night Music*. As a Suzuki violin/viola teacher for the past 22 years Goody is currently the director and teacher of the Mountain House Suzuki Strings program teaching students from age 0 and beyond. Her teaching career includes eight years of teaching public school orchestra (grades 8-12) and as the director of the Solano Youth Chamber Orchestra and San Joaquin Delta College Orchestra. She lives in Mountain house with her husband, son, and four dogs.

VICTORIA LORZ (Soprano)

Victoria Lorz is a precocious and funny 7th grader. She enjoys reading and spending time with her parents and little brother. She is also preparing for her Black Belt in Taekwondo. This is her 3rd year singing in the *Messiah* and she has loved sharing the experience with her Dad.

BROOKE BUNKER (Soprano)

Currently stars in "Home" as Mom. Recent credits include Mommy to 3 and Wife. MM: Performance from Florida State University, and BM: Performance from Brigham Young University.

NATASHA KUNG (Soprano)

Lyric-coloratura soprano Natasha Wanyi Kung has an international career having performed solo recitals in Baltimore, Twin Cities, San Francisco, Taipei, and Chongqing. In addition, she has played the principal roles in numerous operas with opera director Roger Brunet describing her as "An emerging star... a Soprano who has unique voice...". She happily returns to *Messiah* after performing with the Solano Chamber Society the last couple of years.

ELIZABETH ANDERSON (Alto)

Elizabeth "Lizzie" Anderson is a junior at Angelo Rodriguez High School. She has 4 brothers and loves to sing around the house, especially with her father, Craig Anderson. She plays competitive travel soccer, as well as running track and singing in the jazz choir for her school. She is very excited to be soloing in *Messiah* for the second time after singing in the chorus for several years.

KIM BOSLER (Soprano)

Kim feels it is an honor for her to sing one of the sweetest and most powerful songs ever written, "I Know That My Redeemer Liveth." Kim met her husband Bruce (choir member) while singing and touring with Brigham Young University's Young Ambassadors. They have always enjoyed singing and performing together and as a family. Together they've raised 6 musically gifted children and have 15 grandchildren, all who love to sing. Their daughter, Brooke Bosler Bunker, is the soprano soloist for the December 8th concert at Temple Hill. This will be Kim's 28th season performing in Handel's *Messiah*.

CRAIG ANDERSON (Bass)

Although adept at musical theatre as well as other musical genres, Craig receives the most joy and satisfaction singing spiritual music. He fervently prays that he may honor and give glory to his Father in Heaven through use of His gift of song.

SCOTT MILLER (Trumpet)

Scott Miller is a native of Southern California where he studied trumpet with Walter Larsen, David Evans, and Robert Frear. While in high school, Scott was one of the youngest trumpet players to be accepted at the Tanglewood Music Festival to study with the Empire Brass Quintet for two summers. Moving north Scott received his Bachelor's Degree in Trumpet Performance from the San Francisco Conservatory of Music. A Master's Degree in Trumpet Performance was earned from Arizona State University where he studied with trumpet soloist David Hickman. While in Arizona Scott was a regular substitute with the Arizona Opera Company. Since returning to the Bay Area, Scott has performed and recorded with the San Francisco Symphony (Gustav Mahler's *Symphony No. 2*), The Sacramento Choral Society, The San Francisco Lyric Opera, Pacific Symphony, Marin Symphony, Monterey Symphony, Sacramento Philharmonic, Stockton Symphony, Pacific Chamber Orchestra, Vallejo Symphony, Fresno Philharmonic, and many more. Scott Miller has performed with such artists as The Canadian Brass, San Francisco Bay Brass, Mannheim Steamroller, Andrea Bocelli, John Williams, and Leonard Bernstein.

Scott Miller is currently the Music Director at Rodriguez High School. The music program consists of over 280 students playing and performing in Jazz Band, Wind Ensemble, Concert Band, Jazz Choirs, Marching Band, Colorguard, and Drumline. Scott resides in Vacaville with his wife, Pamela and daughters, Haylie and Ashlyn.

ORCHESTRA

VIOLIN I – Cybele D’Ambrosio**, Patrice May, Pam Bouey, Lydia Cooley, Doug Morrison, Linda Sandifur, Michele Waltz

VIOLIN II – Sue MacDonald*, Sherri Wall, Griena Goody Choi-Trask, Sophie Koval, Ed Walker

VIOLA – Mary Julia McKean*, Elizabeth Hare, Lanna Patterson

CELLO – Alan Clark*, Max Adams*, Ted Kolda, Paulina Langarica, Jacob Lefler

BASS – Tim Neff

FLUTE – Cyndi Chancellor*, AnnElise Guerisoli*

OBOE – Eric Hagen*, Heather Moore-Farley

CLARINET – John Phillips*, Brinly Nearon*, Patty Phillips

BASSOON – Michael Stern*, Windy Tirados

FRENCH HORN – Kathryn Crandell*, Sally Johnson

TRUMPET – Scott Miller*, Tracy Hatch

TROMBONE – Deven Halcomb*, Dave Downer, Jenna Brace

TIMPANI – Brian Simpson*, Heather Moore-Farley*

** Concertmistress

* Principal

DONATIONS

Bruce & Kim Bosler, DDS
Church of Jesus Christ of Latter-day
Saints, Fairfield, CA Stake
Church of Jesus Christ of Latter-day
Saints, Vacaville, CA Stake
Richard & Helen Dawson
Robert Dellenbach

Craig Gillespie, MD
Sue MacDonald
Messiah Chorus Members
Messiah Orchestra Members
Raymond Simonds & Associates
Danny & Lonnie Wells
Craig Wilson

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Performance Facility

St. Mary’s Catholic Church, Vacaville
Father Blaise Berg, Tina Benedict
Temple Hill Auditorium, Oakland

Chorus Rehearsal Facility

The Church of Jesus Christ of Latter-day Saints,
Vacaville

Publicity

*Fairfield Daily Republic, Vacaville Magazine,
Vacaville Reporter, Your Town Monthly*

Flyer Design/Program

Robert Dellenbach