

A promotional poster for a performance of Handel's Messiah. The background features a large, classical portrait of George Frideric Handel, with musical notation overlaid on it. The text is arranged in a clear hierarchy, starting with the presenter, followed by the composer and title, then the featured ensemble, and finally the performance dates and location. The overall color palette is warm and golden, with a focus on the portrait and the choir.

boise phil
PRESENTS

Handel's

Messiah

Featuring the Boise Phil Master Chorale

December 1st and 2nd

South Junior High Auditorium, Boise

Season Sponsor: Esther Simplot (Mrs. J. R.)

WELCOME from GRANT FARMER

Welcome to an evening of tradition and celebration!

Handel's Messiah is the most iconic piece of repertoire from the Western Canon of music, annually performed across the world for hundreds of years. Telling the dramatic story of Jesus from birth to death, Handel's setting has every action and reaction embodied by the utmost musical expression - from the violent shaking of the earth to the jubilant, heavenly fugues. For audience members with whom this story holds considerable faith implications, the story of salvation rings from the first bar to the last. Nonetheless, we are all certainly changed by hearing and performing and this masterwork. I encourage you to listen closely to the musical elements as they depict the narrative, finding the emotion and spirit as it ebbs and flows with each movement. Allow the music to fill you with comfort and joy as we all prepare for the holiday season!

GRANT FARMER - Boise Phil Master Chorale Music Director

Grant Farmer has served as conductor and chorus master for a variety of collegiate and semiprofessional choral ensembles across the country, repeatedly recognized for their brilliant sound and inspiring performances. Currently, the Director of Choral Activities at The College of Idaho, Grant conducts multiple choral ensembles and teaches courses in conducting, music education, and choral pedagogy.

Preparing choral ensembles for major works is one of Grant's great passions. He has prepared works such as Britten's War Requiem, Brahms' Schicksalslied, Penderecki's St. Luke Passion, Bernstein's Mass, and Handel's Messiah. Beyond the traditional Canon, Grant has also collaborated in preparing exciting new works like Julia Wolfe's Anthracite Fields and numerous debuts of smaller octavos by various young composers.

Grant has performed under the baton of several major conductors such as Simon Rattle, Yannick Nézet-Séguin, Jane Glover, Alan Gilbert, Charles Dutoit, and Franz Welser-Möst. He studied conducting with Joe Miller, Amanda Quist, Betsy Burleigh, Dominick DiOrio, and Walter Huff. Grant is a doctoral candidate at the Jacobs School of Music at Indiana University and holds a master's degree in choral conducting from Westminster Choir College.

Handel's Messiah

PROGRAM NOTES

George Frideric HANDEL (1685 – 1759)

Handel's *Messiah* holds a unique place in the history of classical music. The most famous oratorio ever written, this masterpiece has been performed annually by countless ensembles, from professional groups to community sing-alongs, for hundreds of years. This tradition began during Handel's lifetime in the 1700s and continues unabated to this day—a remarkable feat and a testament to the power of this music to touch audiences across generations and cultures.

Handel was born in Halle, Germany, to parents who were determined that their son become a lawyer. Succumbing to the pressure, he enrolled in law school only to drop out and pursue a life as a professional musician. After working in Hamburg as a violinist and harpsichordist, Handel was inspired to move to Florence and immerse himself in Italian opera, which was all the rage at the time. Eventually Handel moved to London, where he would live for the rest of his life. For many decades, Handel was most famous for writing Italian operas and wrote over forty of them, producing and managing all aspects of the shows himself.

In the late 1730s, the craze for Italian opera dramatically declined and, out of necessity, Handel turned toward composing oratorios. This genre was more suited to a tight budget: there was no staging, costumes or sets, and he could use English singers who were less expensive than the opera stars from Italy. Although most oratorios of the time told a story with characters and a plot, *Messiah* broke the mold by depicting not so much the narrative story of Jesus, but rather reflections on his life and its symbolic significance. Through a series of scenes filled with recitatives, arias, and choruses, audiences are carried on a journey of emotional depth and profound beauty that resonates year after year.

Handel's
Messiah

Grant Farmer, *conductor*

Elaine Daiber, *soprano*

Courtney Fletcher, *mezzo soprano*

David Walton, *tenor*

Enrico Lagasca, *bass*

PROGRAM

December 1st 7:00pm

December 2nd 1:00 & 7:00pm

South Junior High Auditorium

George Frideric Handel (1685 – 1759) *Messiah, HWV 56*

PART 1

Sinfonia*

Recitative: Comfort ye my people (tenor)*

Air: Ev'ry valley shall be exalted (tenor)*

Chorus: And the glory of the Lord*

Recitative: Thus saith the Lord (bass)*

Air: But who may abide the
day of his coming (alto) *

Chorus: And he shall purify*

Recitative: Behold, a virgin shall conceive (alto)*

Air: O thou that tellest good tidings to
Zion (alto and chorus) *

Recitative: For behold, darkness shall cover
earth (bass)

Chorus: For unto us a child is born

Pifa: Pastoral Symphony *

Recitative: There were shepherds abiding in
the fields (soprano)

Recitative: But lo, the angel of the Lord
came upon them (soprano)

Recitative: And the angel said unto them (soprano)

Recitative: And suddenly there was with
the angel (soprano)

Chorus: Glory to God*

Air: Rejoice greatly, O daughter of Zion
(soprano) *

Chorus: His yoke is easy, and his burden is light

INTERMISSION (only in evening performances)

PART II

- Chorus: Behold the lamb of God
Air: He was Despised (alto)
Surely, He hath bourned our griefs
Chorus: And with his stripes we are healed
Chorus: All we like sheep have gone astray
Recitative: All they that see him laugh him
to scorn (tenor)
Chorus: He trusted in God
Recitative: Thy rebuke hath broken his heart
(tenor)
Air: Behold and see if there be any sorrow
(tenor)
Recitative: He was cut off out of the land of
the living (tenor)
Air: But thou didst not leave his soul in hell (tenor)
Air: Why do the nations so furiously rage together (bass)
Recitative: He that dwelleth in heaven (tenor)
Air: Thou shalt break them (tenor)
Chorus: Hallelujah*

PART III

- Air: I know that my redeemer liveth (soprano)
Chorus: Since by man came death
Recitative: Behold I tell you a mystery (bass)*
Air: The trumpet shall sound (bass) *
Chorus: Worthy is the Lamb

*Indicates selections performed during the 1:00 matinee

GLOSSARY

- Sinfonia: Orchestral introduction
Recitative: Words sung in the rhythm of ordinary speech
Chorus: Featuring a large group of singers
Air: A short melodious composition featuring a soloist
Pifa: An instrumental interlude

ORCHESTRA

Violin I

Kate Jarvis, Concertmaster
Kathy Stutzman, Associate Concertmaster
Anna Marie Vargas, Assistant Concertmaster
Katie Clark
Brookann Hessing

Violin II

Geoffrey Hill, Principal
Nicole Oswald, Associate Principal
Molly McCallum, Assistant Principal
Heather Calkins

Viola

Dave Johnson, Principal
Lindsay Bohl, Associate Principal
Emily Jones, Assistant Principal

Cello

Philip Kettler, Principal
Jake Saunders, Associate Principal
William Cayanan, Assistant Principal

Bass

Chris Ammirati, Principal

Oboe

Lauren Blackerby, Principal
Jessie Brown

Bassoon

Patty Katucki, Principal

Trumpet

John Kilgore, Principal
Brendan Grzanic

Timpani

Alex Artale, Principal

Harpsichord and Organ

Del Parkinson, Principal

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Handel's

Messiah

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CHORALE

Soprano

Sharon Bancroft
Steph Benischek
Rachel Raburn
Monica Bunning
Nancy Cuoio
Ridgley Dening
Tammy Duthie
Debby Geer
Sue Clair Hebert

Sharon Helppie
Lisa Hettinger
Daphne Huang
Vicki Kreimeyer
Jessica Krzemien
Sophia Krzemien
Cady McCowin
Julia Rundberg
Lola Schiess

Alana Seacord
Shannon Smolar
Kathy Stockton
Armida Taylor
Coleen Walker
Haydyn Wallender
Shannon Warner
Alicia Weeks

Alto

Diane Bleazard
Lois Chattin
Wendy Creighton
Marty Dayton
Rebekah Fry
Virginia Haber
Leta Harris Neustaedter
Anne Hay
Diane Jones
Miranda Keen
Danielle Lofgren
Carol Martinez
Kathleen Noden
Cindy Owings
Laura Toland
Paula Weitemier
Patsy Wolter

Tenor

Don Anderson
David Czerepinski
Will Grubaugh
Stephen March
Larry Mincer
Hubert Schwarthoff
Simon Swenson
Mark Tuning
Paul Turke
Brad Wolf

Bass

Andrew Coenen
Brian Cronin
Xander Hattaway-Bishop
Hal Kemp
Mike Lynott
Bruce Moberly
Paul Navarro
Brock Pfautsch
Keving Richert
Shane Robison
Peter Steven
Ray Toland
Allan Wang
Bruce Yang

Elaine Daiber

soprano

Boston-based soprano, Elaine Daiber, has been heralded for her “spectacular vocalism” (Hudson Housatonic Arts), which has garnered much acclaim on the operatic, concert, and recital stages. Upcoming and recent performance highlights include engagements with The Rome Chamber Music Festival in Italy as a soloist in a recital centered around American song, soprano soloist in Haydn’s *Die Schöpfung* with the Dartmouth College Handel Society and Glee Club, soprano soloist in Handel’s *Messiah* with the Boise Philharmonic, soloist in Arnold Schoenberg’s *String Quartet No.2* with the Newburyport Chamber Music Festival, and in recital with JJ Penna as part of the Music at the Redeemer Concert Series. A lover of new music, Elaine has spent summers at The Yellow Barn Chamber Music Festival where she has appeared in recital with famed pianist Gil Kalish, and also performed works by György Ligeti, Earl Kim, Claude Vivier, and György Kurtág. Additional highlights from recent seasons include participation in a concert of Bach arias and duets with

Emmanuel Music, role debuts as Elle in a production of Poulenc’s *La voix humaine* and Ilia in Mozart’s *Idomeneo* in Boston’s Jordan Hall, and recital appearances as the soprano soloist in Bach’s Magnificat with Counterpoint Concerts in Chattanooga, TN, as a featured soloist in the US premiere of Helen Grime’s *Bright Travellers* in a Boston Symphony Orchestra Prelude, and in a concert of new works by women composers with NYFOS Next. Other engagements have seen the versatile soprano in a variety of performances with The Tanglewood Music Center, The Bard Music Festival, The New York Festival of Song, The Orchestra Now and the Albany Symphony, among others.

www.elainedaiber.com



Courtney Fletcher

mezzo soprano

Courtney J. Fletcher is a highly acclaimed performer and teacher, recognized for her "smooth" and "seamless" voice (Bay View Music Association). Courtney has traveled both nationally and internationally for various operatic roles and performances, establishing herself as a sought-after performer and teacher in the industry. She is the recent winner of the West Central Region of the NATS Artist Awards and will compete in the Semifinals in New York City in January.

She participated as a Gerdine Young Artist at Opera Theatre of Saint Louis during the 2017 and 2018 seasons, and has received several awards, including the NOA Carolyn Bailey and Dominick Argento Vocal Competition (Artistic Division – 2018 Winner), the Houston Saengerbund (3rd Place- 2021), and the MONC Auditions (now Laffont Competition) as a District Winner (2016 and 2020).

Her concert work includes *I Am Carmen Miranda* (Roberto Sierra) with Oberlin Conservatory's New Music Ensemble, *Fern Hill* (John Corigliano), *Serenade to Music* (R. Vaughan Williams), *Messiah* and *Alexander's Feast* (G. F. Handel) and *Folk Songs* (Bernard Rands) with the Indiana University New Music Ensemble.



Courtney is an experienced voice teacher who has taught various genres including classical, musical theater, jazz, pop, and folk. From 2021 to 2023, she worked as an Applied Faculty member at Rhodes College, where she taught voice, music theory, and opera. In 2022, she was selected as one of the twelve young teachers from the United States and Canada to participate in the National Association of Teachers of Singing Intern Program.

Courtney earned her Doctor of Music in Voice degree with a minor in Music Theory from the Jacobs School of Music at Indiana University, where she studied under Mary Ann Hart. Currently, she works as an Assistant Professor of Voice, teaching voice and opera at the University of Kansas.

David Walton

tenor

Praised for his “clean, clear voice,” David Walton has made numerous appearances across the country in leading operatic roles and concert performances. Recent highlights include the title role in Handel’s *Acis and Galatea* with Annapolis Opera and Tri-Cities Opera and *Messiah* with Atlanta Symphony Orchestra, Indianapolis Chamber Orchestra, and the South Dakota Symphony Orchestra. Other roles include Jaquino in Beethoven’s *Fidelio* with Atlanta Symphony Orchestra under the baton of Robert Spano, Belmonte in Mozart’s *Die Entführung aus dem Serail* with Madison Opera and Tamino in *Die Zauberflöte* with Minnesota Opera, where he sang as a resident artist for two years. He has sung the tenor solo in Orff’s *Carmina Burana*, Mozart’s *Requiem*, Bach’s *Magnificat*, *Mattäus-Passion*, and *Cantata BWV 80*, where Atlanta Arts Journal called him, “right down the line of a fine Bach tenor.” Other orchestral appearances also include the Minnesota Orchestra, Saint Paul Chamber Orchestra, Virginia Symphony, Rogue Valley Symphony, the Minnesota Bach Ensemble and the Bach Roots Festival. He also sang with the mens vocal ensemble, Cantus in Minneapolis for three seasons.



David was awarded regional finalist in the Metropolitan Opera competition, second place in both Opera Birmingham and the Marcello Giordani competitions, a William Matheus Sullivan grant, and recently placed 3rd in the 2021 Rochester Oratorio Society Vocal Competition.

Enrico Lagasca

bass

Filipino-American bass-baritone Enrico Lagasca's nascent career already comprises 16 oratorios, 17 new-music works, seven opera roles, 13 song cycles and collections and four Grammy Award-nominated recordings.

Concert repertoire is where he spends much of his time, but two hybrid presentations of frame his 2022-2023 season: Tyshawn Sorey's *Monochromatic Light (afterlight)* directed by Peter Sellers at the Park Avenue Armory and the New York Philharmonic's premiere of Julia Wolfe's multi-media *unEarth*. Between the ensemble work in those two world premieres, he sings bass solos in Haydn's *Lord Nelson Mass* with Voices of Ascension, Handel's *Messiah* at Ann Arbor's University Musical Society and Carnegie Hall with Musica Sacra, Bach's *Christmas Oratorio* at Washington Bach Consort, and Mendelssohn's *Walpurgisnacht* with the St. Louis Symphony.

As much as the great sacred works of Bach, Handel, Haydn and Mozart remain in his bones, Enrico is increasingly inclined to seek out music by living composers such as Wolfe, Jonathon Dove, Caroline Shaw, and Reena Esmail. He has sung Sarah Kirkland Snider's *Mass for the Endangered*, Jake Heggie's *The Moon is a Mirror* and Nico Muhly's



The Last Letter. Joby Talbot's *Path of Miracles* will figure repeatedly in his 2022-2023 season, along with Craig Johnson's *Considering Matthew Shepard*, the latter reflecting Enrico's particular interest in works that address the LGBTQ+ community. He is a member of the Kaleidoscope Vocal Ensemble, which is dedicated to diversity and social justice.

Opera roles include Collatinus in Britten's *Rape of Lucretia* and Lorenzo in Bellini's *I Capuleti e I Montecchi*. His need to take risks onstage has led him to forward-looking directors such as Thaddeus Strassberger, RB Schlather and Kevin Newbury.

A graduate of New York's Mannes School of Music, Enrico lives in New York City with his domestic partner of several years.

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12:30 pm Doors Open
1:00 pm Tea begins
1:30 pm Chamber Music concert

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