Symphony Tacoma presents
A Messiah for Our Time
Friday, December 18, 2020 | 7:30 pm

Handel's Messiah  75’
He Was Cut Off Out Of The Land
But Thou Didst Not Leave His Soul
Worthy Is The Lamb
Holly Boaz
James Brown
ST Voices

Welcome and Set the Stage
Geoffrey Boers and Sarah Ioannides

Part the First
Overture  Quartet
Comfort Ye, My People  James Brown
Every Valley Shall Be Exalted  James Brown
Pifa  Quartet
For Unto Us A Child Is Born  ST Voices

Part the Second
He Was Despised  Soon Cho
Surely He Hath Borne Our Griefs  ST Voices
All We Like Sheep Have Gone Astray  ST Voices
Thy Rebuke Hath Broken His Heart  Holly Boaz
Behold and See That There Be Any Sorrow  James Brown

Symphony Tacoma Voices  Geoffrey Boers, Conductor
Producer  Geoffrey Boers
Video and Audio Production  Timothy E. Little

Symphony Tacoma  Sarah Ioannides, Music Director

PERFORMANCE SPONSORS
Holly Boaz, soprano
Ms. Boaz enjoys a varied career in opera, oratorio, chamber and choral music. Career highlights include solo debuts with the Seattle Symphony in Mozart’s Requiem and with Tacoma Opera as Eurydice in Offenbach’s Orpheus in the Underworld. She serves as adjunct faculty in the music departments of Pacific Lutheran University and Tacoma Community College and maintains a private studio in Tacoma and Vashon. She is also a yoga teacher, leading workshops for singers at universities and training programs.

Soon Cho, mezzo-soprano
As an artist teacher deeply committed to education, Dr. Cho joined the voice faculty at Pacific Lutheran University in 2017, having previously taught at Texas State University and Baylor University. Her vocal and dramatic repertoire is unusually wide ranging; she is equally at home singing the music of Bach, Mozart, and Beethoven as well as works by Mahler, Stravinsky and living composers. While maintaining an active performing career, Dr. Cho also adjudicates the Schmidt Vocal Competition, which reaches over 5,000 high school students throughout the U.S. annually.

James Brown, tenor
Mr. Brown maintains an eclectic career as a tenor, conductor and stage director. He is chair of vocal studies at Pacific Lutheran University where he oversees a large and diverse voice program. He has sung with such opera companies and presenters as New York City Opera, New Orleans Opera and Seattle Early Music Guild, and as a concert soloist and has appeared at Lincoln Center’s Alice Tully Hall, Seattle’s Town Hall and Harris Concert Hall at the Aspen Festival, among others.

Barry Johnson, bass
Mr. Johnson is enjoying a successful career as an opera singer, stage director, concert performer, and voice teacher. Having sung roles in more than 20 productions at Seattle Opera, Mr. Johnson has performed as a guest artist with companies throughout the west. On the concert stage, Mr. Johnson has been a soloist with orchestras including Seattle Symphony, American Sinfonietta, Symphony Tacoma and Northwest Sinfonietta. He is co-director of the opera workshop at Pacific Lutheran University.

Symphony Tacoma Virtual Performers
Amy Boers
continuo
Evelyn Gottlieb
violin
Karin Choo
violin
Ilya Shpigelman
viola
Christopher Young
cello
Bren Plummer
double bass
Matthew Drumm
timpani
A Work for All Time
Handel’s masterpiece, Messiah, has been a beloved piece around the world for over 250 years. Its drama and message remain fresh and, seemingly, cross boundaries of culture, language and time.

From the outset, Messiah was performed in varied contexts from concert halls to hospitals, and with constant variation of form and performing forces. In addition, since its first performance, the work has been connected with issues of social justice, with proceeds supporting the poor, those in prison and who are ill.

A Messiah for Our Time is designed to present yet again another “translation” of Messiah, presenting its themes in light of our current culture, addressing the challenges and concerns of our time.

Videos and Pictures Translate an Old Story
Handel himself set the original biblical passages as a “translation” to his audience of his time. Modern London was growing tired of Italian opera and skeptical of the church. Wisely, the libretto refrained from direct graphic or sentimental depictions and rather set the story as a dramatic reading from a “distance,” inviting the listener to react to the story in their own way. The work becomes more about our response to the larger messages held within the story. This perhaps is part of its enduring popularity—that it is not prescriptive or sectarian, rather focuses on universal themes of hope, comfort, justice and joy.

This performance utilizes pictures and video shared by musicians, staff and friends of Symphony Tacoma to portray the story in light of the many challenges, struggles and hopes in our world today.
PART THE FIRST

Overture (Sinfonia)

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)

Air-Tenor
Ev’ry valley shall be exalted, and ev’ry moutain and hill made low; the crooked straight and the rough places plain.
(Isaiah 40: 4)

Pastoral Symphony (Piña)

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)

PART THE SECOND

Air-Alto
He was despised and rejected of men, a man of sorrows and acquainted with grief.
(Isaiah 53: 3)

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)

PART THE THIRD

Air-Soprano
How beautiful are the feet of them that preach the gospel of peace, and bring glad tidings of good things.
(Isaiah 52: 7; Romans 10: 15)

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.
(I Corinthians 15: 51-52)

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.
The trumpet. . . da capo
(I Corinthians 15: 52-53)

Chorus
Hallelujah: for the Lord God Omnipotent reigneth.
(Revelation 19: 6)

The kingdom of this world is become the kingdom of our Lord, and of His Christ; and He shall reign for ever and ever.
(Revelation 11: 15)

King of Kings, and Lord of Lords.
(Revelation 19: 16)

Hallelujah!
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Keeping it safe together

We’re taking COVID-19 seriously. We’re also serving delicious meals, hosting socially distant happy hours, fitting in hallway exercise and so much more. If you’re ready to live in a safe, comforting environment with meals and care as you need it, this is a great time to check us out.

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