THE 45TH ANNUAL MESSIAH SING ALONG
Adelaide Boedecker, *soprano*;
Gabrielle Beteag, *mezzo-soprano*;
Sam Hagan, *tenor*; Calvin Griffin, *bass*
Herbert Buffington, *conductor*

Benefitting

Sunday, December 5 | 7 p.m.
St. Luke’s Episcopal Church | Atlanta, Georgia
The Atlanta Community Food Bank (ACFB) works with more than 700 nonprofit partners—including food pantries, community kitchens, childcare centers, shelters and senior centers—to distribute over 67 million meals to more than one million people estimated to be food insecure due to COVID-19 in 29 counties across metro Atlanta and north Georgia. ACFB is a member of Feeding America, the nation’s leading domestic hunger-relief charity.

In 1979, as Director of the Community Kitchen at St. Luke’s Episcopal Church downtown, Bill Bolling saw organizations the need to move beyond what one church and program could provide. He promised to secure enough food if other would join him in the work, and the Atlanta Community Food Bank was born. In its first year, the Food Bank distributed 15,279 pounds of food to 25 partnering organizations.

The Atlanta Community Food Bank’s mission is to fight hunger by engaging, educating, and empowering our community. While ACFB’s core work is food distribution, its efforts extend far beyond that. ACFB’s mission is lived out every day by engaging, educating, and empowering both people in need and those who want to help. From volunteering your time to assisting people in finding economic security, the Food Bank covers a wide range of opportunities for people to learn and get involved. ACFB utilizes more than 1,700 volunteers a month, over 150 staff members, a large fleet of trucks and the largest food banking facility in the United States to procure and distribute food and grocery items received from hundreds of donors. Our donors include manufacturers, wholesalers, retailers, brokers, restaurants, food drives, farmers and individuals. For more information, please visit acfb.org.

Please silence devices.
Restrooms are located right of the narthex in the rear of the church.

With Gratitude

Yum and Ross Arnold and Sharon and Randy Young
Ushers

Mary Hair Graham
St. Luke’s Flower Guild

Dina Moore and Tyler Scharf
Reception

St. Luke’s Guild of Change Ringers

The Sextons of St. Luke’s Episcopal Church
MESSIAH
HWV 56 (Part I)
George Frederick Handel
(1685-1759)

*The audience is invited to stand for the choruses.

Sinfonia (Overture)

Tenor Recitative—Isaiah 40:1-3
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.

Tenor Air—Isaiah 40:4
Ev'ry valley shall be exalted, and ev'ry mountain and hill made low; the crooked straight and the rough places plain.

*Chorus—Isaiah 40:5
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.

Bass Recitative—Haggai 2:6-7; Malachi 3:1
Thus saith the Lord, 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. 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.

Bass Air—Malachi 3:2
But who may abide the day of His coming, and who shall stand when He appeareth? For He is like a refiner’s fire.

*Chorus—Malachi 3:3
And He shall purify the sons of Levi, that they may offer unto the Lord an offering in righteousness.

Alto Recitative—Isaiah 7:14; Matthew 1:23
Behold, a virgin shall conceive and bear a Son, and shall call his name Emmanuel, God with us.

Alto Air and *Chorus—Isaiah 40:9; Isaiah 60:1
O thou that tellest good tidings to Zion, get thee up into the high mountain. O thou that tellest good tidings to Jerusalem, lift up thy voice with strength; lift it up, be not afraid; say unto the cities of Judah, Behold your God! Arise, shine, for thy light is come, and the glory of the Lord is risen upon thee.

Bass Recitative—Isaiah 60:2-3
For behold, darkness shall cover the earth, and gross darkness the people; but the Lord shall arise upon thee, and His glory shall be seen upon thee. And the Gentiles shall come to thy light, and kings to the brightness of thy rising.
**Bass Air—Isaiah 9:2**
The people that walked in darkness have seen a great light; and they that dwell in the land of the shadow of death, upon them hath the light shined.

*Chorus—Isaiah 9:6*
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.

**Pifa (Pastoral Symphony)**

**Soprano Recitative—Luke 2:8**
There were shepherds abiding in the field, keeping watch over their flocks by night.

**Soprano Accompagnato—Luke 2:9**
And lo! the angel of the Lord came upon them, and the glory of the Lord shone round about them, and they were sore afraid.

**Soprano Recitative—Luke 2:10-11**
And the angel said unto them, Fear not; for behold, I bring you good tidings of great joy, which shall be to all people. For unto you is born this day in the city of David a Savior, which is Christ the Lord.

**Soprano Recitative—Luke 2:13**
And suddenly there was with the angel a multitude of the heavenly host praising God, and saying,

*Chorus—Luke 2:14*
Glory to God in the highest, and peace on earth, good will towards men.

**Soprano Air—Zechariah 9:9-10**
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.

**Alto Recitative—Isaiah 35:5-6**
Then shall the eyes of the blind be opened, and the ears of the deaf unstopped. Then shall the lame man leap as an hart, and the tongue of the dumb shall sing.

**Soprano Air—Isaiah 40:11; Matthew 11:28-29**
He shall feed His flock like a shepherd; and He shall gather the lambs with His arm, and carry them in His bosom, and gently lead those that are with young. Come unto Him, all ye that labor, that are heavy laden, and He shall give you rest. Take his yoke upon you, and learn of Him; for he is meek and lowly of heart: and ye shall find rest unto your souls.

*Chorus—Matthew 11:30*
His yoke is easy, and His burden is light.

*Chorus—Revelation 19:6; 11:15; 19:16*
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, Lord of lords.

*A reception follows the performance in Budd Hall.
All are welcome.*
ABOUT THE MUSIC

Throughout most of the 1730s, George Frederick Handel was London’s most prominent and successful musician. Renowned for his string of hit Italian operas, he enjoyed royal patronage and public acclaim. By the end of the decade, however, the popularity of Italian opera in London had dwindled considerably. Craving something in their native tongue, the British public grew tired of the antiquated conventions of this theatrical entertainment.

In the late summer of 1741, William Cavendish, Duke of Devonshire and Lord Lieutenant of Dublin, invited Handel to present a series of concerts in Ireland to benefit local charities. The timing of the invitation was propitious. Handel needed to regroup and reconsider plans for his London series and getting out of town for a while seemed a good idea.

However, before leaving for Ireland that fall, Handel composed Messiah in London in a mere 24 days, completing it on September 14. He had little or no idea of the quality, disposition, or experience of the performers with whom he’d be working in Dublin. Therefore, when he arrived in Dublin in November 1741, he changed the work to suit the particular abilities of his cast, and never did perform Messiah exactly as he’d written it the previous fall.

In fact, each time he prepared a performance of Messiah, Handel changed it to accommodate the specific abilities of the singers. Sometimes he changed things slightly—simply transposing an aria from one key to another to fit the range of a singer. Other times, he reassigned arias to different voices either because he had a different mix of soloists, or because he had a guest star he wanted to feature. Sometimes he recomposed movements altogether. While some patterns emerged over time, we cannot determine with certainty that Handel favored one version over the others. In all, there are at least 10 different arrangements of the score, with 15 individual movements existing in at least 43 different versions. Messiah is scored for oboes, bassoons, trumpets, timpani, strings, harpsichord, soloists and chorus.

Handel presented 12 concerts in Dublin before unveiling Messiah in the spring. The work was first presented to the public in an open dress rehearsal on April 9, 1742, and the first performance took place at noon on Tuesday, April 13, in the New Musick-Hall in Fishamble Street. The normal capacity of the Musick-Hall was 600 people, but the Dublin Journal reported a crowd of at least 700. Such was the excitement about the new work that a Journal article admonished women to “come without hoops” and men to “come without swords” so that more people could be crammed in.

The event was an unqualified artistic and financial success, drawing great reviews and making it possible for 142 people to be released from debtor’s prison. Handel waited a year before presenting Messiah in London. Seven years later, in 1750, he came upon the idea to perform the oratorio as a fundraiser for the Foundling Hospital. Annual performances have continued in London and around the world ever since.

—Program Note by Tom Hall
THE ORCHESTRA

Violin I
Jessica Stinson

Violin II
Virginia Respess Fairchild

Viola
Marilyn Seelman

Cello
Harrison Cook

Bass
Emory Clements

Oboe I
Christina Gavin

Oboe II
Laura Dahl

Trumpet I
Yvonne Toll

Trumpet II
Paul Poovey

Timpani
Karen Hunt

Harpsichord Continuo
Clinton Smith

Organ Continuo
Matthew Brown

Conductor
Herbert Buffington
Soprano, **Adelaide Boedecker**, has been described as “emotionally transparent and beguiling of tone.” (The San Francisco Chronicle) In the fall of 2021, Ms. Boedecker returned to Pittsburgh Opera to perform Pamina in The Magic Flute. In the spring of 2021, she covered the role of Frasquita in Carmen with Atlanta Opera and performed the role of Norina in Don Pasquale with Opera Las Vegas. In the Spring of 2022, Ms. Boedecker will be a featured soloist with the Choral Artists of Sarasota and will return to Opera Columbus to sing Miss Lightfoot and cover Mary Johnson in Fellow Travelers. She will also make her Florida Grand Opera debut as Mary Johnson in Fellow Travelers.

During the 2019-2020 season, Ms. Boedecker joined the Steamboat Symphony Orchestra as the soprano soloist in Mozart’s Mass in C minor, the Wichita Symphony Orchestra and Capriccio Columbus as the soprano soloist in Carmina Burana, the Naples Philharmonic as the soprano soloist in Handel’s Messiah, and the Lensic Performing Arts Center in Santa Fe for their New Year’s Eve Gala, where she performed Mozart’s Exsultate, Jubilate. During the spring of 2020, Ms. Boedecker returned to Sarasota Opera where she performed the role of Adina in L’elisir d’amore and before COVID-19, was scheduled to return to Opera Las Vegas to reprise the role of Pamina in Die Zauberflöte.

In 2018 she performed the role of Clorinda in La Cenerentola with Opera Las Vegas, and made her role debut as Susanna in Le nozze di Figaro with James Conlon and James Darrah, at Music Academy of the West. In the spring of 2019, Ms. Boedecker made her role debut as Pamina in Die Zauberflöte and covered the title role in Donizetti’s Rita with Sarasota Opera. She also made her Opera Columbus debut in their Opera Swings Jazz concerts and returned to Santa Fe Opera to sing Meredian in Joe Illick and Andrea Walter’s UnShakeable. Past performance credits include Micaëla in The Tragedy of Carmen with Opera Birmingham, Yum-Yum in The Mikado with Performance Santa Fe, and Clorinda in La Cenerentola with both Syracuse Opera and El Paso Opera.

As a former resident artist with Pittsburgh Opera, Ms. Boedecker performed Alice B. Toklas in 27, Marie in La fille du regiment, Frasquita in Carmen, Anna in Nabucco, Beth in Little Women, Mabrouka in Su-mëida’s Song, and covered Despina in Così fan tutte.

Ms. Boedecker spent two summers as an apprentice artist with the Santa Fe Opera and two summers with the Merola Opera Program. With Merola, role highlights include Stella in A Streetcar Named Desire and Despina in Così fan tutte. Santa Fe Opera performances include Ida in Die Fledermaus, Tessa in Trinity, Sarah in Avastar, and Chorus Soloist in the Grammy Winning (R)evolution of Steve Jobs. Additionally with Santa Fe, she covered the roles of Marie in La fille du régiment, Serpetta in La finta giardiniera, Lila/Laura in Cold Mountain, and Chrisann in (R)evolution of Steve Jobs.

Competition highlights include winning the Santa Fe Opera Anna Case MacKay Award, the National Opera Association competition, scholarship division, and winning second place in the American Prize competition for professional singers.

Ms. Boedecker made her professional debut at age 17, as Barbarina, with the Sarasota Opera. She received her Bachelor of Music Degree in Vocal Performance from University of Florida, where she graduated summa cum laude, and received her Master of Music in Vocal Performance from the Eastman School of Music.
Gabrielle Beteag is a rising American mezzo soprano praised for her “choice voice” and “dramatically vivid” performances (OperaWire, Broadway World).

After an illuminating 2021 summer as a Young Artist in the Merola Opera Program, she will join San Francisco Opera’s Adler Fellowship in 2022. Ms. Beteag was a Studio Player at the Atlanta Opera during their innovative 2020-21 season, where she performed Mercedes in the Big Tent production of The Threepenny Carmen. Her other role credits include Woman With Hat/Duchess (The Ghosts of Versailles), Lady Billows (Albert Herring), Madame de Croissy (Dialogues des Carmélites), and Secretary (The Consul).

An accomplished competitive singer, Ms. Beteag was a Grand Finals Winner of the 2020 Metropolitan Opera National Council Auditions and has received accolades from other competitions, including the Shreveport Opera Mary Jacobs Singer of the Year Competition (Runner Up, 2020), the Opera Birmingham Vocal Competition (Finalist, 2019), and the Kristin Lewis Vocal Scholarship Competition (Grand Prize Winner, 2018).

Sam Hagan spent almost 3 decades juggling careers as a biology teacher at the Westminster Schools and Atlanta Metropolitan College and as a very active singer, both at home and abroad. Known especially for the sensitivity of his vocal production, the past decade has seen him focus completely on the most visible aspect of his life: singing.

He has performed as a featured soloist with some of America’s foremost orchestras and conductors including the Atlanta Symphony, Cleveland, Cincinnati, and the Flagstaff Festival Orchestras, and at the world-famous Spoleto (Charleston) Festival under such noted conductors as James Levine, Lorin Maazel, Skitch Henderson, Louis Lane, and on numerous occasions with Robert Shaw. He studied with Metropolitan Opera baritone Timothy Nolen and Patricia Heermann. He has performed throughout England, Ireland, Germany, Austria, Spain and Italy (where he served as cantor for Mass at St. Peter’s Basilica), Canada, and Mexico. He twice sang for Pope John Paul II, and sang for the inaugural ceremonies of President Jimmy Carter. He appeared as the Emperor in the Atlanta Opera’s production of Turandot, and Peter in Gershwin’s Porgy and Bess. Some of his roles include Ferrando in Mozart’s Cosi fan Tutte, Pinkerton in Puccini’s Madama Butterfly, Alfredo in Strauss’s Die Fledermaus, Rudolfo in Puccini’s La Bohème, Sportin’ Life in Gershwin’s Porgy and Bess, numerous cantatas, the Christmas Oratorio, the Passions of St. Matthew and St. John, by J.S. Bach, Mendelssohn’s Elijah, Requiem by Mozart and numerous works by Handel, including Messiah and Israel in Egypt. For a number of years he appeared in the rousing review “An American Portrait,” a show which showcased American music of many genres and Sam’s crossover abilities. When at home, he serves as staff cantor at St. Jude the Apostle Catholic Church in Sandy Springs.
Acclaimed for his “darkly lustrous voice” (South Florida Classical Review), Calvin Griffin, a native of Columbus, OH, just finished an exciting and unique 2019-2020 season. Mr. Griffin made his debut at Florentine Opera as Figaro in Le nozze di Figaro and was planning to make his Metropolitan Opera debut singing Brühlmann in Werther, along with covering Lesbo in Agrippina. Unfortunately, Werther was cancelled due to COVID-19.

This past season saw Mr. Griffin with Atlanta Opera as Der Lautsprecher in Der Kaiser Von Atlantis, El Dancaïro in Atlanta Opera’s production of Carmen, as well as his Opera Theatre of Saint Louis debut in their New Works Bold Voices Lab, and a return to Wolf Trap Opera to sing Death in Sävitri.

This Fall, Mr. Griffin was thrilled to officially make his Metropolitan Opera stage debut as Adult Robert in Fire Shut Up in My Bones and made his Amarillo Symphony debut as the Bass Soloist in Mozart’s Requiem.

Upcoming in Spring of 2022, Mr. Griffin will be a featured soloist with the Choral Artists of Sarasota, returns to Opera Columbus to sing Tommy McIntyre in Fellow Travelers, makes his debut with Lyric Opera of Chicago as Adult Robert in Fire Shut Up in My Bones, and makes his debut with the Spoleto Festival as Colline in La bohème.

Mr. Griffin recently returned to the Florida Grand Opera to sing the title role in Le nozze di Figaro, sang Eddie in Minnesota Opera’s production of The Fix, debuted as a Filene Artist with Wolf Trap Opera, where he sang both Bartolo in Il barbiere di Siviglia and Gomez in L’heure espagnole, and covered the role of Zuniga in the Dallas Opera production of Carmen. Other engagements included Atlanta Opera as Mother in The Seven Deadly Sins as well as Morales in Carmen, Opera Birmingham as Escamillo in Carmen, Opera on the James as Leporello in Don Giovanni, Opera Orlando as Alidoro in La Cenerentola, and returned to Arizona Opera as Dr. Bartolo in Il barbiere di Siviglia.
Support of this series is made possible through the Friends of Music at St. Luke’s. Concerts by nationally and internationally renowned artists are frequently underwritten by the Friends of Music as a gift to our parish and the greater city of Atlanta. Music at St. Luke’s exists because of the generous pledges made by members and friends of the parish to its annual operating budget. We invite you to consider supporting our Friends of Music. Annual membership in Friends of Music is open to all. Contributors are acknowledged in the programs for events sponsored by the Friends of Music. Thank you for your generosity.

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Noreen Horrigan
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Larry Lord
Fluffy McDuffie
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Tanya Washington
Alice Watson
Jean West
Marilyn Williams
Patricia Williams

*deceased

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Lunchtime Live! An Advent Series
30-minute concerts each Friday throughout the season of Advent.
A boxed lunch will be available following each performance.

Friday, December 10, 12 p.m.
Portia Shuler Hawkins, pianist

Friday, December 17, 12 p.m.
Atlanta Jazz Trio

Sunday, December 12, 7 p.m.
Atlanta Boy Choir In Concert
Dr. Robert Henry, conductor

Sunday, January 9, 2022
Organ Recital and Choral Evensong for Baptism of our Lord
4:15 p.m. Pre-Evensong Recital by Matthew Michael Brown, organist
Music by Dieterich Buxtehude, J.S. Bach, Herbert Howells, and Maurice Duruflé
5 p.m. Choral Evensong
Music by Harrison Oxley, Philip Moore, and Grayston Ives

Friday, February 25, 2022, 7:30 p.m.
Stephen Tharp, organist
Artist-in-Residence, St. James’ Church, New York
Music by J.S. Bach, Jeanne Demessieux, Dmitri Shostakovich, and Igor Stravinsky
In partnership with the Atlanta Chapter of the American Guild of Organists
and Consortium of Endowed Episcopal Parishes (CEEP) Annual Conference
A reception follows in Budd Hall.
We are delighted you are worshiping with us today. You are welcome here. Our congregation comes from near and far and represents a wide range of histories, traditions, ethnicities, and racial, social, and religious backgrounds. We practice our faith through worship and service to the community. It is our hope and prayer that at St. Luke’s you encounter a caring congregation committed to the ministry of Christ.