

Program

December 6, 2024 at 7:00pm

December 7, 2024 at 7:00pm

First Lutheran Church, Sioux Falls

The South Dakota Symphony Orchestra

Delta David Gier, *Music Director*

South Dakota Symphony Orchestra Chorus

Dr. Timothy J. Campbell, *Chorus Director*

Margaret Matejcek, *soprano*

Anna Laurenzo, *alto*

Scott J. Brunscheen, *tenor*

Yazid Gray, *bass*

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

Intermission following Part One

Handel's Messiah

December 6 & 7, 2024 - 7:00pm





Handel's Messiah

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Full Text

Part One

Sinfony (Overture)

Accompagnato

Tenor



Handel's Messiah

December 6 & 7, 2024 - 7:00pm

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)

Aria
Tenor

Ev'ry valley shall be exalted, and ev'ry mountain and hill made
low; the crooked straight and the rough places plain.

(Isaiah 40: 4)

Chorus

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.

(Isaiah 40: 5)

Accompagnato
Bass

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.

(Haggai 2: 6-7)

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.



Handel's Messiah

December 6 & 7, 2024 - 7:00pm

Aria

Alto

But who may abide the day of His coming, and who shall stand when He appeareth? For He is like a refiner's fire.

(Malachi 3: 2)

Chorus

And He shall purify the sons of Levi, that they may offer unto the Lord an offering in righteousness.

(Malachi 3: 3)

Recitative

Alto

Behold, a virgin shall conceive and bear a son, and shall call His name Emmanuel, God with us.

(Isaiah 7: 14; Matthew 1: 23)

Aria and Chorus

Alto

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!

(Isaiah 40: 9)



Handel's Messiah

December 6 & 7, 2024 - 7:00pm

Arise, shine, for thy light is come, and the glory of the Lord is risen upon thee.

(Isaiah 60: 1)

Chorus

O thou that tellest. . . etc.

Accompagnato

Bass

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.

(Isaiah 60: 2-3)

Aria

Bass

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.

(Isaiah 9: 2)

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)

Sinfonia pastorale

Recitative

Soprano

There were shepherds abiding in the field, keeping watch over their flocks by night.

(Luke 2: 8)

Accompagnato

Soprano

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.

(Luke 2: 9)

Recitative

Soprano

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 Saviour, which is Christ the Lord."

(Luke 2: 10-11)

Accompagnato

Soprano

And suddenly there was with the angel, a multitude of the heavenly host, praising God, and saying:

(Luke 2: 13)



Handel's Messiah

December 6 & 7, 2024 - 7:00pm

Chorus

Glory to God in the highest, and peace on earth, good will towards men.

(Luke 2: 14)

Aria

Soprano

Rejoice greatly, O daughter of Zion; shout, O daughter of Jerusalem!

Behold, thy King cometh unto thee; He is the righteous Saviour, and He shall speak peace unto the heathen.

Rejoice greatly. . . *da capo*

(Zechariah 9: 9-10)

Recitative

Alto

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.

(Isaiah 35: 5-6)

Aria

Alto & soprano

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.

(Isaiah 40: 11)

Handel's Messiah

December 6 & 7, 2024 - 7:00pm





Handel's Messiah

December 6 & 7, 2024 - 7:00pm

Come unto Him, all ye that labour, come unto Him that are heavy laden, and He will 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.

(Matthew 11: 28-29)

Chorus

His yoke is easy, and His burden is light.

(Matthew 11: 30)

INTERMISSION

Part Two

Chorus

Behold the Lamb of God, that taketh away the sin of the world.

(John 1: 29)

Aria

Alto

He was despised and rejected of men, a man of sorrows and acquainted with grief.

(Isaiah 53: 3)

He gave His back to the smiters, and His cheeks to them that plucked off His hair: He hid not His face from shame and spitting.

He was despised. . . *da capo*

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)***Chorus**

And with His stripes we are healed.

*(Isaiah 53: 5)***Chorus**

All we like sheep have gone astray; we have turned every one
to his own way. And the Lord hath laid on Him the iniquity of us
all.

*(Isaiah 53: 6)***Accompagnato***Tenor*

All they that see Him laugh Him to scorn; they shoot out their
lips, and shake their heads, saying:

*(Psalm 22: 7)***Chorus**

"He trusted in God that He would deliver Him; let Him deliver
Him, if He delight in Him."

Handel's Messiah

December 6 & 7, 2024 - 7:00pm





Handel's Messiah

December 6 & 7, 2024 - 7:00pm

Accompagnato

Tenor

Thy rebuke hath broken His heart: He is full of heaviness. He looked for some to have pity on Him, but there was no man, neither found He any to comfort him.

(Psalm 69: 20)

Ariosso

Tenor

Behold, and see if there be any sorrow like unto His sorrow.

(Lamentations 1: 12)

Accompagnato

Tenor

He was cut off out of the land of the living: for the transgressions of Thy people was He stricken.

(Isaiah 53: 8)

Aria

Tenor

But Thou didst not leave His soul in hell; nor didst Thou suffer Thy Holy One to see corruption.

(Psalm 16: 10)



Handel's Messiah

December 6 & 7, 2024 - 7:00pm

Chorus

Lift up your heads, O ye gates; and be ye lift up, ye everlasting doors; and the King of Glory shall come in.

Who is this King of Glory? The Lord strong and mighty, The Lord mighty in battle.

Lift up your heads, O ye gates; and be ye lift up, ye everlasting doors; and the King of Glory shall come in.

Who is this King of Glory? The Lord of Hosts, He is the King of Glory.

(Psalm 24: 7-10)

Recitative

Tenor

Unto which of the angels said he at any time, Thou art my Son, this day have I begotten thee?

(Hebrews 1: 5)

Chorus

Let all the angels of God worship him

(Hebrews 1: 6)

Aria

Alto

Thou art gone up on high; thou hast led captivity captive, and received gifts for men: yea, even for thine enemies, that the Lord God might dwell among them.

(Psalm 68: 18)

Aria

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)

Chorus

Their sound is gone out into all lands, and their words unto the ends of the world.

(Romans 10:18)

Aria (or « Air and Recitative »)

Bass

Why do the nations so furiously rage together, and why do the people imagine a vain thing?

The kings of the earth rise up, and the rulers take counsel together against the Lord, and against His anointed.

(Psalm 2: 1-2)

Chorus

Let us break their bonds asunder, and cast away their yokes from us.

(Psalm 2: 3)

Recitative

Tenor

He that dwelleth in Heav'n shall laugh them to scorn; The Lord shall have them in derision.



Handel's Messiah

December 6 & 7, 2024 - 7:00pm



Handel's Messiah

December 6 & 7, 2024 - 7:00pm

Aria

Tenor

Thou shalt break them with a rod of iron; thou shalt dash them in pieces like a potter's vessel.

(Psalm 2: 9)

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!

Part Three

Aria

Soprano

I know that my Redeemer liveth, and that He shall stand at the latter day upon the earth. And though worms destroy this body, yet in my flesh shall I see God.

(Job 19: 25-26)

For now is Christ risen from the dead, the first fruits of them that sleep.

(I Corinthians 15: 20)

Chorus

Since by man came death, by man came also the resurrection of the dead.
For as in Adam all die, even so in Christ shall all be made alive.

(I Corinthians 15: 21-22)

Handel's Messiah

December 6 & 7, 2024 - 7:00pm

Accompagnato

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)

Aria

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)

Recitative

Alto



Handel's Messiah

December 6 & 7, 2024 - 7:00pm

Then shall be brought to pass the saying that is written: "Death is swallowed up in victory."

(I Corinthians 15: 54)

Duet

Alto & Tenor

O death, where is thy sting? O grave, where is thy victory?
The sting of death is sin, and the strength of sin is the law.

(I Corinthians 15: 55-56)

Chorus

But thanks be to God, who giveth us the victory through our Lord Jesus Christ.

(I Corinthians 15: 57)

Aria

Soprano

If God be for us, who can be against us?

(Romans 8: 31)

Who shall lay anything to the charge of God's elect? It is God that justifieth, who is he that condemneth? It is Christ that died, yea rather, that is risen again, who is at the right hand of God, who makes intercession for us.

(Romans 8: 33-34)

Chorus

Worthy is the Lamb that was slain, and hath redeemed us to God by His blood, to receive power, and riches, and wisdom, and strength, and honour, and glory, and blessing. Blessing and honour, glory and power, be unto Him that sitteth upon the throne, and unto the Lamb, for ever and ever. Amen.

(Revelation 5: 12-14)



Handel's Messiah

December 6 & 7, 2024 - 7:00pm

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Messiah

George Frideric Handel

Written by Anna Vorhes

BORN

February 23, 1685 (as Georg Friederich Händel) in Halle, Saxony

DIED

April 14, 1759. London

INSTRUMENTATION

two oboes, bassoon, two trumpets, timpani, harpsichord and organ, strings, 4-part mixed choir, and four vocal soloists (soprano, alto/mezzo-soprano, tenor, bass)

COMPOSED

Between August 22 and September 14, 1741

WORLD PREMIERE

April 13, 1742, conducted by Handel at Neale's Music Hall in Fishamble Street, Dublin. The soloists included Christina Maria Avoglio (or Avolio), Susanna Maria Cibber, Mr. and Mrs. MacLaine (a London organist and his wife), and various singers from the Christ Church and Saint Patrick's Cathedral choirs in Dublin

DURATION

about two hours

SOMETHING TO LISTEN FOR: Handel was a master of a technique called word painting. For example, when the words the choir sings speak of mountains the pitch is high. When they sing of valleys the pitch is low. There are many other examples of words turned into music. Since *Messiah* is sung in English, you may find this word painting very entertaining to follow. It adds to the power of the work.

NOTES

The invention of opera in the early seventeenth century brought virtuosic singing with orchestral accompaniment into the realm of anyone who could afford a ticket. Opera houses were public places, open to anyone. They afforded fine music to entertain the connoisseur coupled with amazing spectacle to entertain less developed tastes. Plots offered settings of traditional mythologic stories and ancient history, with all the complexity that we associate with these convoluted tales. Since opera had been invented in Italy, the language was always Italian as the genre developed. Handel came to London having studied in



Handel's Messiah

December 6 & 7, 2024 - 7:00pm



Handel's Messiah

December 6 & 7, 2024 - 7:00pm

Italy and brought with him the style of the opera and imported singers to impress the English crowd who had already come to love opera. Opera was the blockbuster of the time.... until the competition became very fierce. There were too many opera houses for the attendees to support, and then John Gay presented *The Beggar's Opera* which was sung in English and included REAL people, not gods and goddesses. Public taste changed. Handel's fortunes declined.

On the other hand, there was a new genre, the oratorio, that appealed. It was less expensive to produce since it required no costumes, props or scenery. In addition, the plot was a Bible story, avoiding conflict with the church about drawing attention to mythological gods and goddesses as detrimental to Christian health, especially in the penitential seasons of Advent and Lent. Handel found inspiration and success in the stories of *Esther* and *Samson* among others.

Charles Jennans, Handel's librettist, collected the story of Christ's life for his partner to set as an oratorio. He chose not only gospel verses, but instead used prophecies from the Old Testament, explanations from the Epistles and even verses of the book of Revelation. The words were well chosen, and Handel set them in a remarkably short time. Jennans wondered if the effect might have been better had the composer taken more time with his work. Today we look back and wonder how this perennial favorite could ever be improved. Handel did revise the work during his lifetime, often to accommodate particular singers for specific performances.

This oratorio is unusual because the soloists do not become characters in the story. They offer descriptions and are less important than the chorus overall. Indeed, the chorus is much more important than it was in Handel's previous works. The church fathers of Handel's day recognized that this was a powerful presentation of their most important information. The argument became whether something this sacred in aspect was appropriate to the opera house or whether it should be in the sacred spaces of churches and cathedrals.

Among the techniques Handel uses in *Messiah* to draw us into the story is the pastoral nature of the symphony introducing the shepherds at Christ's birth and later in "He shall feed His flock." The orchestra imitates the sounds of bagpipers, *pifferari*. We are invited to contemplate the rural setting of the birth of Christ without extraneous words to direct us. This reference to rural Italian culture is joined by references to German chorale writing. "Hallelujah" is one of the choruses that could be transplanted into a German cantata and feel at home to listeners. The form of da capo aria familiar to Baroque opera goes is put to good use in some of the solo arias. The form offers ABA form, with the vocalist invited to ornament the return of the A theme in order to enhance the meaning of the text and

highlight the skills of the vocalist.

Word painting is offered with the unparalleled skill of the master, Handel. If one follows the text, there are subtle and blatant examples of using the musical elements to create the meaning of the words. “Every valley shall be exalted” exalts with ever more complex melismas, vocal fireworks. The music makes the “crooked straight” and the “rough places plains.” In “All we like sheep” when sinners are led astray polyphony allows us to experience the meandering of sheep on their way into mischief that plagues shepherds as sinful humans might be considered to plague the Lord. “Glory to God” has the sound of angels singing in high and strong pitches with “on earth” being presented in low pitches emphasizing the difference between heaven and earth. And a trumpeter comes forth to share a duet with the vocalist in “The Trumpet Shall Sound.” The use of word painting is skillful, not ever descending to cheap tricks, but offering an experience of the libretto that has touched listeners through the years.

According to a Handel society website (www.gfhandel.org), Jennens presented this explanation of the work at the London premier, dividing it into three acts:

I (i) The prophecy of Salvation; (ii) the prophecy of the coming of Messiah and the question, despite (i), of what this may portend for the World; (iii) the prophecy of the Virgin Birth; (iv) the appearance of the Angels to the Shepherds; (v) Christ's redemptive miracles on earth.

II (i) The redemptive sacrifice, the scourging and the agony on the cross; (ii) His sacrificial death, His passage through Hell and Resurrection; (iii) His Ascension; (iv) God discloses his identity in Heaven; (v) Whitsun, the gift of tongues, the beginning of evangelism; (vi) the world and its rulers reject the Gospel; (vii) God's triumph.

III (i) The promise of bodily resurrection and redemption from Adam's fall; (ii) the Day of Judgment and general Resurrection; (iii) the victory over death and sin; (iv) the glorification of the Messianic victim.

Handel conceived *Messiah* as a work suitable for the Easter season. The story begins with the Nativity, but two-thirds of the work concentrates on Christ's work on earth, His suffering and crucifixion, and His ultimate resurrection. Very soon after the work was written American orchestras and choirs embraced it fully, but moved it to the Christmas season more frequently than Easter. This has become the tradition worldwide. Audiences continue to be moved by this work that is two hundred eighty years old regardless of the season in which it is presented.



Handel's Messiah

December 6 & 7, 2024 - 7:00pm



Handel's Messiah

December 6 & 7, 2024 - 7:00pm

THE CONCORDIA CHOIR

Michael Culloton, Conductor

CONCERT

Saturday, Feb. 22 - 4 p.m.

First Lutheran Church
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Soloists



Handel's Messiah

December 6 & 7, 2024 - 7:00pm



Margaret Matejcek

Soprano

Margaret Matejcek is a soprano based in Minneapolis making her debut with the South Dakota Symphony Orchestra. She actively performs with Minnesota Opera, Lakes Area Music Festival, An Opera Theater (AOT), Gilbert & Sullivan Very Light Opera Company, Minnesota Chorale, and more.

Recently, Matejcek performed Strauss' *Drei Lieder der Ophelia* at Carnegie Hall as a winner of the Boston University Soloist's Competition. She also appeared as a soloist in Mozart's *Waisenhausmesse* with the Boston University Symphony Orchestra, performed a recital hosted by the Latin American Studies Center of lesser-known Latin American art song, and performed operatic roles Morgana (*Alcina*), Mrs. Webb (*Our Town*), and Orfeo (*Orfeo*).

Other career highlights include premiering Abbie Betinis' setting of Rimbaud's *Ophélie* with Source Song Festival and performing the role of Venus (*Venus and Adonis*) with Brooklyn Opera Works in New York City. Matejcek was named a qualified district singer in the 2024-25 Metropolitan Opera Laffont Competition and looks forward to competing in January.

Matejcek holds degrees in Vocal Performance from Boston University (MM) and the University of Minnesota (BM) and is the co-owner and artistic director of Imaginability Opera, a non-profit that brings educational curriculum about opera to elementary school classrooms.



Anna Laurenzo

Alto



Handel's Messiah

December 6 & 7, 2024 - 7:00pm

Noted by Opera News for her "pathos, and rich vibrant tone", American mezzo-soprano Anna Laurenzo enjoys a career in traditional and contemporary operatic repertoire. This season, Laurenzo's engagements include a return to Brooklyn Art Song Society, and debuts with South Dakota Symphony Orchestra in Handel's *Messiah* and Quad Cities Symphony Orchestra for Mendelssohn's *Ein Sommernachtstraum*.

Performance highlights include her Asian debut as Elisabetta in *Maria Stuarda* with Musica Viva Hong Kong, Dorabella in Glacier Symphony's *Così fan tutte*, Mercedes in *Carmen* with Fort Worth Opera, and debuts with Chicago Opera Theater, American Lyric Theater, and Central City Opera. She joined the roster of The Metropolitan Opera for Brett Dean's *Hamlet*, and sang performances of the role of Mrs. Van Buren in the world premiere production of Ricky Ian Gordon and Lynn Nottage's *Intimate Apparel* at Lincoln Center Theater (co-production with The Metropolitan Opera/filmed for PBS Great Performances). Additional standard repertoire roles performed include Dorabella (*Così fan tutte*), Mercedes (*Carmen*), Rosina (*Il barbiere di Siviglia*), Isabella (*L'italiana in Algeri*), Olga (*Eugene Onegin*), Paquette (*Candide*), and Farnace (*Mitridate re di Ponto*). In concert, Laurenzo has been heard with the New England Symphonic Ensemble (MidAmerica Productions at Carnegie Hall), The Carolina Philharmonic, Las Colinas Symphony, and Glacier Symphony.

Laurenzo is dedicated to the performance of contemporary music and has been seen in multiple world premiere operatic productions, including collaborations with acclaimed modern composers, Carlisle Floyd, Ricky Ian Gordon, Libby Larsen, David T. Little, Jeff Myers, and Matthew Peterson. She has been a part of American new opera projects with producing organizations including American Lyric Theater, Center for Contemporary Opera, Frontiers at Fort Worth Opera, and the American Center for New Works Development. Beyond the opera house, Laurenzo maintains an active and engaging recital career, including artistic collaborations with the Collaborative Arts Institute of Chicago, LOFTrecital and Brooklyn Art Song Society.



Scott J. Brunscheen

Tenor

Scott J. Brunscheen's "sweet and substantial lyric tenor" (Chicago Tribune) has garnered acclaim throughout the country in operatic and oratorio repertoire of the baroque, classical, and contemporary eras. A frequent guest soloist with Haymarket Opera, his recent performances there of Handel's *Il resurrezione*, Caccini's *La liberazione di Ruggiero dall'isola d'Alcina*, Haydn's *L'isola disabitata*, Marais' *Ariane et Bacchus*, and Cesti's *L'Orontea* received praise from Opera News, Chicago Tribune, Wall Street Journal, Chicago Classical Review, and many others. In spring of 2024, he made his Kennedy Center debut under the baton of Christophe Rousset in Moret's *Les fêtes de Thalie* with Opera Lafayette.

Other concert and operatic engagements have included the world premiere of Stewart Copeland's *The Invention of Morel* at Chicago Opera Theater, Mozart's *Die Zauberflöte* with Madison Opera, Purcell's *The Fairy Queen* at Long Beach Opera, Mozart's *Requiem* with Chicago Chorale and Haydn's *The Creation* at DuPage University. He has also performed in Purcell's *The Fairy Queen* at Chicago Opera Theater, Poulenc's *Dialogues des Carmélites* and Donizetti's *La Favorite* at the Caramoor Festival, Britten's *The Turn of the Screw* and *The Rape of Lucretia* with Chicago Fringe Opera, and Rossini's *La Cenerentola* with Lyric Opera of Chicago's Lyric Unlimited program.

As a young artist, Brunscheen understudied and performed in Donizetti's *La Fille du Regiment*, Puccini's *Tosca*, and Heggie's *Dead Man Walking* (Madison Opera); Glass' *The Fall of the House of Usher*, *Mose in Egitto*, *Giasone*, and *Die Zauberflöte* (Chicago Opera Theater); Chin's *Alice in Wonderland* and Sondheim's *Sweeney Todd* (Opera Theater of St. Louis); Rossini's *Guillaume Tell*, Donizetti's *Lucrezia Borgia* and *La Favorite* (Caramoor Bel Canto Festival); Rossini's *Il barbiere di Siviglia* and *La Cenerentola* and Mozart's *Die Entführung aus dem Serail* (Candid Concert Opera) and Mozart's *Don Giovanni* with Opera New Jersey.

Outside of his work in opera, Brunscheen has been the tenor soloist for Orff's *Carmina Burana*, Handel's *The Messiah* and *Judas Maccabaeus*, Pergolesi's *Magnificat*, Bach's *Magnificat*,

Handel's Messiah

December 6 & 7, 2024 - 7:00pm





Handel's Messiah

December 6 & 7, 2024 - 7:00pm

Resphigi's *Lauda per la Nativita*, Donizetti's *Miserere*, Mendelssohn's *Elijah*, Britten's *Serenade and Canticles*, and cantatas of Bach, Buxtehude, and Rameau. He has been a finalist and prize winner in the Oratorio Society of New York, Handel Aria Competition, Grand Rapids Keller Bach Award, and American Prize in Opera.



Yazid Gray

Bass

Yazid Gray has been described as "a vocal chameleon" (Seen and Heard International) with "a baritone voice of fine quality and warmth" (onStage Pittsburg). In the 2023-24 season, Gray joined Arizona Opera as a Studio Artist where he appeared as Mercutio in *Roméo et Juliette* and as George Armstrong in *Intimate Apparel*. He also returned to Madison Opera as Ophemon in Joseph Bologna's *The Anonymous Lover*. In concert, Gray most recently appeared with the New Mexico Philharmonic as a soloist in Beethoven's Symphony No. 9. Upcoming engagements include a return to the role of Fiorello in *The Barber of Seville* with Salt Marsh Opera, and Baron Douphol in *La traviata* with the Berkshire Opera Festival.

A champion of new music, Gray recently debuted with Intermountain Opera Bozeman as Homecoming Soldier in *The Falling and the Rising*. Other highlights include Madison Opera as Sam in *Trouble in Tahiti*, Glimmerglass Festival as Baloo in the world premiere of *The Jungle Book* (Sankaram/Rourke) and covering Cedric/Matteo in the world premiere of *Tenor Overboard* (Rossini/Ludwig), and several productions with Pittsburgh Opera including The Woodcutter/The Outlaw in the world premiere of *In a Grove* (Cerrone/Fleischmann), Policeman #3 in *Blue*, Soldier in *Solider Songs* (Little), and Dizzy Gillespie in Charlie Parker's *Yardbird*.

In summer of 2023, Gray joined the Opera Theatre of St. Louis in *Treemonisha* singing the role of Luddud, and covering Zodzetrick, Simon, and Parson Alltalk, and also covering Don Alfonso in *Così fan tutte*. Other past roles include performing Le Dancaire in *Carmen* (Glimmerglass Festival, Pittsburgh Opera), Second Priest in *The Magic Flute*, Guglielmo in *Così*



Handel's Messiah

December 6 & 7, 2024 - 7:00pm

fan tutte (Pittsburgh Opera), Athamas in *Semele* (Pittsburgh Opera), Bello in *La fanciulla del West* (Maryland Lyric Opera), and Schaunard in *La bohème*, Zaretski in *Eugene Onegin*, Le Podestat in *Le docteur Mircale*, and Thomas Putnam in *The Crucible* (Opera Santa Barbara).

Gray has had a continued relationship with Chautauqua Opera since he made his debut singing Fiorello in *Il barbiere di Siviglia* in 2019. He has since appeared as a young artist in the company's digital season, then as the baritone soloist in *As the Così Crumbels: A Company Developed Piece*, and most recently was the featured soloist in Daughtery's *Letters from Lincoln* with the Chautauqua Symphony Orchestra.

Gray received his Bachelor of Music in Voice from DePauw University in Greencastle, Indiana and is a graduate of University of Michigan where he received his Master of Music in Voice. His academic credits include Oliver Jordan in the Michigan premiere of *Dinner at Eight* (Bolcolm/Campbell), Mercutio in *Roméo et Juliette*, and Demetrius in *A Midsummer's Night Dream*.

South Dakota Symphony Orchestra Chorus

South Dakota Symphony Orchestra Chorus

Collaborative Pianist

Natalie Campbell

Soprano

Ashlynn Anderson
Mallory Beckler
Katie Begic
Katie Brown
Erin Burggraff
Haley Dahl
Ivory DenHoed
Nancy Durajczyk
Taylor Elmer
Heather Engberg
Michelle Friesen
Rachel Friez
Claire Gillaspey
Maddie Graves
Carmelita Guse
Haley Hobbie
Gretchen Hofstad Starnes



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Becky Hollan
Katherine Howard
Angela Loftesness
Maggie Lynch
Shannon McCrary
Kelly Okerlund
Ana Olivier
Diane Rahn
Courtney Renner
Michelle Sawyer
Catherine Schlimgen
Susan Schrader
Anna Stemsrud
Jaclyn Talsma
Elizabeth Trygstad
Kasidy Tvedt

Alto

Kjerstin Aspaas
Molly Augspurger
Aubrey Baumann
Lonna Beshai
Christine Brandner
Megan DeBoer
Mary DeVany
Katie Eliason
Katheryn Friesen
Rachel Gross
Dawn Gutnik
Serena Gutnik
Elise Hasche
Sarah Heckmann
Araylla Hennigar
Kristen Herbst
Meredith Jenkins
Karen Jepperson
Sydney Jessen
Mercedes Lodmell
Clara Meyer
Hannah Moravec
Rachel Pierson
Alley Quanbeck
Mary Reiter
Emma Smith
Rebecca Thompson
Lindsay Tjarks
Jennifer Tschetter
Coral Winter
Milaana Wollman

Tenor

Jon Callies
Jason Douma
Paul Gillaspey
Matthew Gustafson
Charles Kriech
Jace Larson
Mark Larson
Zander Larson
Alan Luense
Leslie Olive
Nicholas Petersen
Andrew Ridder
Rita Schwab-Parcel
Joel Tjarks
Eric Wicks

Bass

Joel Brejda
Ted DeLange
Jacob Fossing
Joel Gullickson
Chase Kramer
Frederick Matthews
James Moore
Shawn Stemsrud
Daniel Stratton
Anders Svenningsen
Liam Swart
Peter Tuff
Colin Waltner
Ryan Wilkison
Tim Worthington
Shane Wuebben

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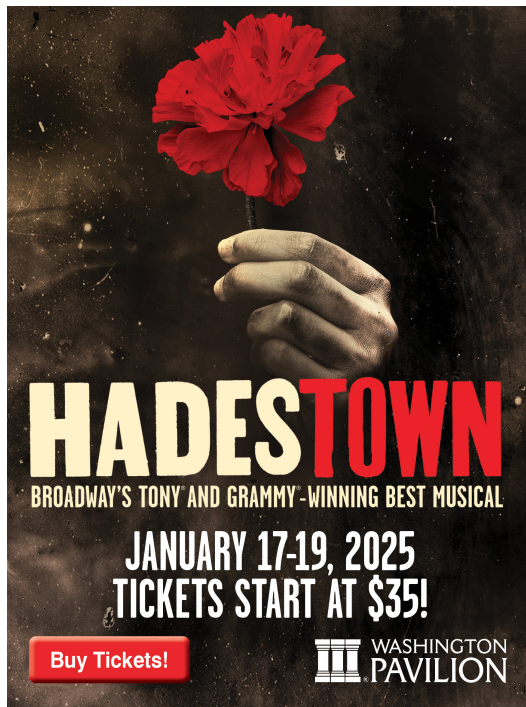
NORDBY FAMILY FOUNDATION
Strengthening our South Dakota Community

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