

## **Vorankündigung**

**Konzertexamen mit dem Philharmonischen Orchester Gießen**  
DO 26. Januar 2023 / 19:30 Uhr / Großer Saal

Absolvent\*innen der HfMDK präsentieren ihr Können. Gemeinsam mit dem Philharmonischen Orchester Gießen und unter der Leitung von Andreas Schüller legen sie vor einer hochkarätigen Jury aus Musikprofessor\*innen ihr Konzertexamen ab. Dabei handelt es sich um den höchsten an Sänger\*innen oder Instrumentalist\*innen zu vergebenden postgradualen Abschluss der HfMDK. Gespielt werden Werke von Joaquín Rodrigo, Bernhard Henrik Crusell und Edvard Grieg. Weitere Informationen finden Sie auf der Website der HfMDK.

## **G. F. Händel: Messiah** **Weihnachtskonzert der Gesangsklassen**

**Kammerchor der HfMDK Frankfurt**  
**Orchester der HIP-Abteilung der HfMDK Frankfurt**

Hinweis: Bei den Veranstaltungen der HfMDK werden regelmäßig Fotoaufnahmen für die veranstaltungsbezogene und die allgemeine Öffentlichkeitsarbeit der Hochschule gemacht (für Website, Social Media und Print). Bitte sprechen Sie bei Einwänden unseren Fotografen oder den Abenddienst vor Ort an.

**DI 13.** und MI 14. Dezember 2022  
19.30 Uhr / Großer Saal

## Georg Friedrich Händel (1685-1759)

### The Messiah

Händel, im Jahre 1741 geschüttelt durch künstlerische Krisen und gerade von einer lebensbedrohlichen Krankheit genesen, komponierte sein berühmtestes Werk im Alter von 56 Jahren in plötzlicher „grenzenloser Hochstimmung, fast Erdentrücktheit“ (Arnold Schering). Innerhalb von nur wenigen Tagen schrieb er die Partitur nieder und schuf ein Oratorium, welches zugleich volkstümlich, dramatisch, erhaben, tief religiös und voller barocker Pracht und Sinnlichkeit ist.

Der „Messias“ gilt als Prototyp des Oratoriums überhaupt, obwohl das Werk Merkmale aufweist, die für diese Gattung eigentlich untypisch sind. So erfolgt zum Beispiel die Darstellung Jesu Leben und Leiden anhand erzählender und reflektierender Texte, ohne dass eine konkrete Handlung erzählt würde oder die Person Jesu selbst aufträte.

Textdichter Charles Jennens kombiniert in seinem Libretto äußerst geschickt zentrale Stellen des alten und neuen Testaments dergestalt, dass auf dem Hintergrund des Geschehens die theologische Botschaft des Christentums für den einzelnen Menschen deutlich fassbar wird.

Mittelpunkt des ersten Teiles bildet die Geburt Jesu samt Erlösung des Menschen aus Schuld und Bedrückung; der zweite Teil handelt von Passion, Himmelfahrt und dem Sieg über die Heiden, während im dritten Teil Auferstehung, jüngstes Gericht und Lobpreisung die Brücke zum Anfang zurück schlagen.

Die stilistische Vielfalt des Werkes, in welchem Elemente der Oper, der Kantate, der Passion, des Konzertes und des Anthems mosaikartig nebeneinanderstehen, erschwerte dem zeitgenössischen Publikum die eindeutige kirchenmusikalische Einordnung, weswegen der „Messias“ nach seiner bejubelten Uraufführung in Dublin im Jahre 1742 zwar auf etlichen britischen Theaterbühnen, jedoch erst neun Jahre später das erste Mal in einer Kirche erklang.

Sicherlich resultiert die übergreifende Beliebtheit des „Messias“ daraus, dass Händel meisterhaft verstand, die Textgrundlage in extrem klare, starke musikalische Affekte umzusetzen, die sich einem Publikum leicht erschließen und doch immer Größe und Tiefgang bewahren.

## Teil I: Verheißung und Geburt

1. Sinfonia
2. Accompagnato **Comfort ye my people** Kiduck Kwon
3. Arie **Ev'ry valley shall be exalted**
4. Chor **And the glory, the glory of the Lord**
5. Accompagnato **Thus saith the Lord** Anton Förster
6. Arie **But who may abide** Natsumi Wolff
7. Chor **And He shall purify**
9. Accompagnato **For behold, darkness** Thilo Dahlmann
10. Arie **The people that walked**
11. Chor **For unto us a Child is born**
12. Pastoralsinfonie **Pifa**
- Rezitativ **There were shepherds...** SuhYoon Chang
13. Accompagnato **And lo, the angel...**
- Rezitativ **And the angel said unto them...**
14. Accompagnato **And suddenly...**
15. Chor **Glory to God in the highest**
16. **Rejoice greatly, O daughter of Zion** SuhYoon Chang
- Rezitativ **Then shall the eyes of the blind** Noemi Nikl
17. Duett **He shall feed His flock** Noemi Nikl, Anna Risser
18. Chor **His yoke is easy**

PAUSE

## Teil II: Passion und Auferstehung

19. Chor **Behold the Lamb of God**
20. Arie **He was despised** Milena Haunhorst
21. Chor **Surely, He hath borne our griefs**
22. Chor **And with His stripes we are healed**
23. Chor **All we like sheep**
24. Accompagnato **All they that see Him** Konstantin Glomb
25. Chor **He trusted in God**
26. Accompagnato **Thy rebuke** Konstantin Glomb
27. Arioso **Behold, and see**
28. Accompagnato **He was cut off**
29. Arie **But Thou didst not leave**
30. Chor **Lift up your heads**
33. Chor **The Lord gave the word**
- 34a. Arie **How beautiful are the feet** Nike Zähle
36. Arie **Why do the nations** Josua Bernbeck
37. Chor **Let us break their bonds**
- Rezitativ **He that dwelleth in heaven** Theo Rode
38. Arie **Thou shalt break them**
39. Chor **Halleluja!**

## Teil III: Erlösung

40. Arie **I know that my Redeemer liveth** Lara Rieken
41. Chor **Since by man came death**
42. Accompagnato **Behold, I tell you** Leon Tchakachow
43. Arie **The trumpet shall sound**
- Rezitativ **Then shall be brought to pass** Franziska de Gilde
44. Duett **O death, where is thy sting?** Franziska de Gilde, Sebastian Munsch
45. Chor **But thanks be to God**
46. Arie **If God be for us** Johanna Münstermann
47. Chor **Worthy is the Lamb / Amen**

Kammerchor der HfMDK

**Lisbeth Amberger, Marie Ardey, SuhYoon Chang, Barbara Hanke, Helena Kunkel, Johanna Münstermann, Hannah Pommerening, Lara Rieken, Anna Risser, Nike Zähle**, Sopran

**Franziska De Gilde, Clara Egert, Milena Haunhorst, Sonja Karl, Noemi Nikl, Aaron Schmitt, Mira Voll, Natsumi Wolff**, Alt  
**Leander Amann, Maximilian Bauer, Konstantin Glomb, Dominik Hambel, Kiduck Kwon, Julian Mörth, Sebastian Munsch, Theo Rohde**, Tenor

**Josua Bernbeck, Anton Förster, Moritz Herrmann, Jakob Karasek, Leonard Klimpke, Lukas Neuhof, Manuel Pschorn, Daniel Felix Reinhard, Leon Tchakachow**, Bass

Orchester des Instituts für Historische Interpretationspraxis

**Somang Park** (Kzm), **Tommaso Toni, Juliane Sauerbeck**,

Violine I

**Sofía de Vicente, Ana Paola Alarcon, Pauline Laurier**,

Violine II

**Naru Yamamoto, Yunqi Wang**, Viola

**Malena Pflock**, Cello

**Rebecca Lawrence**, Violone

**Anna Magdalena Carbow, Lisa Bergmann**, Oboe

**Caroline Rohde**, Fagott

**Andrea Braun, Tommes Rute**, Trompete

**Konrad Hauser**, Laute

**Kadra Dreizehnter** (Teil 1), **Waka Abe** (Teil 2 & 3), Cembalo

**Elisabeth Stoll**, Orgel

**Miguel Martínez-Picó**, Pauke

Leitung am 13. Dezember 2022

**Florian Lohmann**

Leitung am 14. Dezember 2022

**Anna Kobinger, Sonja Karl, Manuel Pschorn, Elisabeth Stoll, Charlotte Vitek, Jana Frangart, Maximilian Bauer, Sebastian Munsch, Daniel Felix Reinhard, Julian Mörth**

## Biografien

### Kammerchor der HfMDK Frankfurt

Anspruchsvolle Chorwerke von Renaissance bis Moderne sind das Repertoire des im Wintersemester 2019/20 neu gegründeten Kammerchores der HfMDK Frankfurt. Studierende verschiedenster Studiengänge aus allen Fachbereichen erarbeiten unter der Leitung von Prof. Florian Lohmann stilistisch ausgefeilte sowie einem brillanten und zugleich homogenen Chorklang verpflichtete Interpretationen. Die Sängerinnen und Sänger qualifizieren sich über ein Vorsingen für die Mitwirkung im Kammerchor. Sie musizieren dabei auch solistisch und in Soloensembles aus dem Chor heraus. Darüber hinaus bietet das Ensemble den Hauptfach-Studierenden im Fach Chorleitung die Möglichkeit, selbst Proben durchzuführen und im Konzert zu dirigieren. Im Januar 2021 erschien die erste CD des Chores mit marianischen Gesängen aus verschiedenen Jahrhunderten, die über die Hochschule weiter erhältlich ist. Seitdem folgt der Kammerchor auch Einladungen zu renommierten Konzertreihen außerhalb Frankfurts, wie der Stuttgarter Stunde der Kirchenmusik. Zuletzt war er im Juni 2022 zu Gast beim Rheingau Musik Festival. Der Kammerchor der HfMDK setzt so die lange Chortradition der Frankfurter Musikhochschule fort, die unter anderem durch Uwe Gronostay, Helmuth Rilling, Wolfgang Schäfer und Winfried Toll geprägt wurde.

Ein herzlicher Dank an Prof. Petra Müllejan für die Zusammenstellung der instrumentalen Besetzung und ganz besonders an Daniel Rosin für die Betreuung der instrumentalen Vorproben. Ebenso herzlich sei Laurie Reviol gedankt für das angebotene Sprachcoaching für die Solist\*innen sowie an Prof. Thilo Dahlmann für sein „Einspringen“ in den Nummern 9 und 10 und seine vielschichtige Mithilfe. Darüber hinaus sei Elisabeth Stoll für die Korrepetition in den Chorproben herzlich gedankt!

# Georg Friedrich Händel, Messiah

## Teil I

### 1. *Sinfony Grave*

#### 2. *Accompagnato (Tenore)*

Comfort ye, comfort ye my people,  
saith your God.  
Speak ye comfortably to Jerusalem,  
and cry unto her, that her warfare is  
accomplish'd,  
that her iniquity is pardon'd.  
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.

#### 3. *Air (Tenore)*

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

#### 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 said.  
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!

O thou that tellest good tidings to  
Zion,  
arise, shine, for thy light is come,  
and the glory of the Lord is risen  
upon thee.  
spoken it.

#### 5. *Accompagnato (Basso)*

Thus saith the Lord, the Lord of  
Hosts:  
Yet once, a little while, and I will  
shake  
the heav'ns 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;  
ev'n the messenger of the  
Covenant,  
whom ye delight in,  
behold, He shall come, saith the  
Lord of Hosts.

#### 6. *Air (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.

#### 7. *Chorus*

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

#### 9. *Accompagnato (Basso)*

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.

*10. Air (Basso)*

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

*11. 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!

*12. Pifa*

*Larghetto e mezzo piano*

*Recitative (Soprano)*

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

*13. 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.

*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.

*14. Accompagnato (Soprano)*

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

*15. Chorus*

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

*16. Air (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

*Recitative (Alto)*

Then shall the eyes of the blind be  
open'd,  
and the ears of the deaf unstopped;  
then shall the lame man leap as an  
hart,  
and the tongue of the dumb shall  
sing.

*17. Duet (Soprano, Alto)*

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 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 yes

*18. Chorus*

His yoke is easy, His burthen is Light

**Teil II**

*19. Chorus*

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

*20. Air (Alto)*

He was despised and rejected of men,  
a man of sorrows,  
and acquainted with grief.  
He gave His back to the smiters,  
and His cheeks to them that plucked off the hair.  
He hid not His face from shame  
and spitting.

*21. 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.

*22. Chorus*

And with His stripes we are healed

*23. Chorus*

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

*24. Accompagnato (Tenore)*

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

*25. Chorus*

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

*26. Accompagnato (Tenore)*

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.

*27. Arioso (Tenore)*

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

*28. Accompagnato (Tenore)*

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

*29. Air (Tenore)*

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

*30. 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.  
The Lord of Hosts, He is the King  
of Glory.

*33. Chorus*

The Lord gave the word:  
great was the company of the  
preachers.

*34a. Aria (Soprano)*

How beautiful are the feet of them  
that preach the gospel of peace,  
and bringeth glad tidings of good  
things

*36. Air (Basso)*

Why do the nations so furiously  
rage together,  
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.

*37. Chorus*

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

*Recitative (Tenore)*

He that dwelleth in heaven  
shall laugh them to scorn,  
the Lord shall have them in  
derision.

*38. Air (Tenore)*

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

*39. Chorus*

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, and Lord of Lords.  
Hallelujah!

### Teil III

#### 40. Air (Soprano)

I know that my Redeemer liveth,  
and that He shall stand  
at the latter day upon the earth.  
And tho' worms destroy this body,  
yet in my flesh shall I see God.  
For now is Christ risen from the  
dead,  
the first fruits of them that sleep.

#### 41. 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.

#### 42. Accompagnato (Basso)

Behold, I tell you a mystery;  
we shall not all sleep,  
but we shall all be chang'd  
in a moment, in the twinkling of an  
eye,  
at the last trumpet

#### 43. Air (Basso)

The trumpet shall sound,  
and the dead shall be rais'd  
incorruptible,  
and we shall be chang'd.  
For this corruptible must put on  
incorruption  
and this mortal must put on  
immortality

#### Recitative (Alto)

Then shall be brought to pass the  
saying that is written: Death is swallow'd up in victory.

#### 44. Duet (Alto, Tenore)

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

#### 45. Chorus

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

#### 46. Air (Alto)

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

#### 47. 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 pow'r  
be unto Him  
that sitteth upon the throne,  
and unto the Lamb, for ever and  
ever.

*Chorus Amen.*