



## Handel's Messiah

December 2 - 3, 2022

### Program

---

December 2, 2022 at 7:00pm  
December 3, 2022 at 7:00pm  
First Lutheran Church

The South Dakota Symphony Orchestra  
Delta David Gier, *Music Director*  
South Dakota Symphony Chorus  
Dr. Timothy J. Campbell, *Chorus Director*

Hannah Lu, *soprano*  
Rhianna Cockrell, *alto*  
Daniel Weeks, *tenor*  
Brandon Hendrickson, *bass*

---

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

Intermission following Part One

### Full Text

---

#### Part One

---

#### Sinfony (Overture) Accompagnato

*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 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.

*(Malachi 3: 1)*

### 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.

*(Malachi 3: 2)*



---

## Handel's Messiah

December 2 - 3, 2022

## Chorus

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

*(Malachi 3: 3)*



## Handel's Messiah

---

December 2 - 3, 2022

## 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)*

## Air 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)*

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*



## Handel's Messiah

December 2 - 3, 2022

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)*

**Air**  
*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)*

**Pifa ("Pastoral Symphony")**

**Recitative**  
*Soprano*

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

*(Luke 2: 8)*



## Handel's Messiah

---

December 2 - 3, 2022

### 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)*

### Chorus

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

*(Luke 2: 14)*

**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.

Rejoice greatly. . . *da capo*

*(Zechariah 9: 9-10)*



---

**Handel's Messiah**

December 2 - 3, 2022

**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)*

**Duet**

*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)*

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)*

## Part Two

---

### Chorus

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

*(John 1: 29)*

### Air

*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*

*(Isaiah 50: 6)*

### 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)*



## Handel's Messiah

---

December 2 - 3, 2022

## 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."

*(Psalm 22: 8)*

## Accompagnato

*Tenor*



## Handel's Messiah

December 2 - 3, 2022

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)*



## Handel's Messiah

---

December 2 - 3, 2022

### **Arioso** *Tenor*

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

*(Lamentations 1: 12)*

### **Accompagnato** *Soprano or tenor*

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

*(Isaiah 53: 8)*

### **Air**

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

*(Psalm 16: 10)*

### **Chorus**



## Handel's Messiah

December 2 - 3, 2022

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)*

### **Air (or « duet and Chorus »)**

*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)*

### **Air (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.

*(Psalm 2: 4)*

**Handel's Messiah**

December 2 - 3, 2022

**Air***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**

---

**Air***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)*



## Handel's Messiah

---

December 2 - 3, 2022

### 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)*

### 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)*

### 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*



## Handel's Messiah

December 2 - 3, 2022

### Recitative

*Alto*

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)*

### Air

*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)*



## Handel's Messiah

---

December 2 - 3, 2022

### 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)*

### Program Notes

---

#### 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.

## Handel's Messiah

December 2 - 3, 2022

### 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 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



## Handel's Messiah

December 2 - 3, 2022

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](http://www.gfhandel.org)), Jennens presented this explanation of the work at the London



## Handel's Messiah

---

December 2 - 3, 2022

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.

### Artist biographies

---



**Hannah Lu**

---

Soprano

Hannah Celeste Lu's "pliable, floating, voice," as proclaimed by Opera News Magazine, has allowed her to enjoy a variety of singing engagements as a versatile coloratura soprano. A



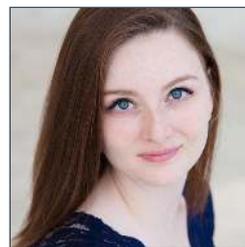
## Handel's Messiah

December 2 - 3, 2022

Metropolitan Opera Audition District Winner, she has performed many leading opera roles such as Gretel and The Dew Fairy in *Hansel and Gretel*, Calisto in *Calisto*, Pamina in *The Magic Flute*, Barbarina in *Le Nozze di Figaro*, the Jester in *Many Moons*, Lucy in *The Telephone*, and the role of Anicia Eritea in the U.S. premiere of Cavalli's *Eliogabalo*, with the Aspen Opera Theater Center under the baton of the acclaimed British conductor, Jane Glover.

Ms. Lu loves opera but feels most at home singing baroque music, church music, and concert work. She has been soprano soloist multiple times with the South Dakota Symphony performing Vivaldi's *Gloria*, Handel's *Psalm 112*, Mahler's *Symphony No. 4*, Handel's *Messiah*, Bach's *St. John Passion*, Gorecki's *Symphony of Sorrowful Songs*, Pergolesi's *Stabat Mater*, Bach's *Cantata 51*, Beethoven's *Mass in C*, and Bach's *B minor Mass*. She is excited to perform the soprano solos in Bach's *St. Matthew Passion* with this wonderful symphony.

She solos frequently with the baroque ensemble Mercury Houston, The Houston Chamber Choir, The Aspen Music Festival, The Masterworks Festival, Houston's Masterworks Chorus, da Camera of Houston, and Cantare Houston. She is excited to solo for the first time with the Houston Choral Society in April in Mozart's *Requiem*. Ms. Lu was the soprano in Houston Grand Opera's educational outreach program, "Opera to Go," for four seasons, a member of the HGO Chorus for nine seasons, and a member of the Grammy nominated ensemble, the Houston Chamber Choir for four seasons. In addition to performing, she teaches Pre-K-12<sup>th</sup> grade music at Second Baptist School University Model, part-time homeschools her own children, and teaches 1st grade choir at Tallowood Baptist Church in Houston, TX where she lives with her husband, Michael, and their two children, Isaac (10) and Lydia (6).



**Rhianna Cockrell**

---

Alto

Rhianna Cockrell, mezzo-soprano, has captivated audiences with her interpretations of Renaissance and Baroque works as well as her passion for contemporary works. She earned her Master of Musical Arts in early music voice performance from



## Handel's Messiah

December 2 - 3, 2022

the Yale School of Music, where she performed as the alto soloist in works by Telemann and Schütz with Masaaki Suzuki and the Yale Schola Cantorum and in Handel's *Messiah* with the Yale Glee Club. Most recently, Cockrell was hired back to join Yale Schola Cantorum in their Germany tour as the soloist in Aaron Copland's *In the Beginning*.

Cockrell's 2022–23 season sees her as the alto soloist in Bach's *Ein feste Burg ist unser Gott* with Bach Vespers at Holy Trinity Lutheran Church, Handel's *Messiah* with South Dakota Symphony Orchestra, Bach's *Christmas Oratorio* with Kentucky Bach Choir, as well as Bach's *B Minor Mass* with Cantata Collective. She was recently chosen to perform airs de cour in a masterclass with Dame Emma Kirkby and Jakob Lindberg, hosted by Gotham Early Music Scene. Previously, Cockrell won the Colorado Bach Ensemble's 2020 Young Artist Competition and an encouragement award in the 2021 Audrey Rooney Bach Competition. She has previously appeared as a soloist with St. Peter's Bach Collegium, The Thirteen, and Oregon Bach Festival. She has also performed with True Concord Voices & Orchestra, Apollo's Fire, Oregon Bach Festival Choir, The New Consort, and Musica Sacra.

As a champion of contemporary music, Cockrell appeared in Nasty Women Connecticut's 2021 online art exhibition *Silent Fire* in a performance of Joel Thompson's *After*, as well as in Prototype Opera's 2021 virtual festival in Thompson's *Clairvoyance*. She also recently premiered Amelia Brey's *the night i died again*, which she commissioned for her degree recital at Yale.

In addition to performance, Cockrell is an active advocate for social justice and diverse representation in classical music. Along with two of her colleagues, Gloria Yin and Joe Lerangis, Cockrell co-founded New Muses Project in 2021 and now works as their Administrative Director. New Muses Project is a collective that aims to encourage justice-focused radical curiosity in classical music, and will do so through providing a streamlined database that is free and open to the public, frequent performances, transcription projects, and more.

Cockrell holds degrees from Yale University (MMA), University of Minnesota (MM), and George Mason University (BM).



## Handel's Messiah

---

December 2 - 3, 2022



**Daniel Weeks**

---

Tenor

American Tenor Daniel Weeks is a distinguished vocalist and educator whose varied career encompasses opera and orchestral performances, recitals, and recordings. In recent seasons, he has performed Beethoven's Symphony No. 9 as soloist with Cincinnati, Huntsville, Bozeman, Augusta, and Dallas symphonies, the Louisville Orchestra, Orchestra of St. Luke's, and the National Chorale. He also performed Mozart's Mass in C Minor as soloist with the Huntsville Symphony Orchestra, the leading role in Luigi Nono's one-act opera, *Intolleranza*, with the American Symphony Orchestra, and Verdi's *Requiem* with Las Cruces Symphony.

In concert, Mr. Weeks has sung Handel's *Messiah* with the Louisiana Philharmonic, Indianapolis, Memphis, and Pittsburgh symphonies; Haydn's *Lord Nelson Mass* with the Columbus and Huntsville symphonies; Verdi's *Requiem* with the Orquesta Sinfónica Nacional de Costa Rica; and Bruckner's *Te Deum* and Bach's *Magnificat* with the Houston Symphony. He has also appeared as soloist with Mexico's Xalapa Symphony and the Oratorio Society of New York.

Mr. Weeks holds a teaching position at the University of Cincinnati. From 1998 to 2015 he served on the faculty of the University of Louisville and in 2015 joined the faculty of the Cincinnati Conservatory of Music. Frequently giving master classes as part of his concert engagements, he was selected as a featured guest artist of the Szymanowski Academy of Music in Katowice, Poland.



**Brandon Hendrickson**

---

Bass



## Handel's Messiah

December 2 - 3, 2022

American baritone Brandon Hendrickson is hailed by Opera News Magazine as having a “mellifluous,” and “beautiful baritone.” Hendrickson has interpreted standard and contemporary opera, musical theater, concert work, and recital repertoire on domestic and international stages. Recently, Hendrickson portrayed the role of 1st Mate in Des Moines Metro Opera’s Emmy Award Winning Production of Benjamin Britten’s *Billy Budd*. Additionally, he played the role of Captain Smith in an American Prize in Musical Theater First Place Prize Winning production of *Titanic: The Musical* with Bob Jones University.

Hendrickson has performed with many nationally recognized opera companies around the United States including the Des Moines Metro Opera, Utah Festival Opera, Annapolis Opera, and The Dallas Opera. His performances on the operatic stage have included key roles such as the title role in Mozart’s *Don Giovanni*, Conte Almaviva and Figaro in Mozart’s *Le Nozze di Figaro*, Guglielmo in Mozart’s *Così fan tutte*, Papageno in Mozart’s *The Magic Flute*, Doctor Bartolo in Rossini’s *Il Barbiere di Siviglia*, Marcello and Schaunard in Puccini’s *La Bohème*, the title role in Puccini’s *Gianni Schicchi*, and Falke in *Die Fledermaus* by Johann Strauss.

A frequent performer of concert repertoire, Hendrickson has been featured as baritone soloist in Carl Orff’s *Carmina Burana* at Carnegie Hall as well as with the National Philharmonic Orchestra. He has been recently featured as baritone soloist in *Cantata 212* by Bach, Mozart’s *Requiem*, *Ein Deutsches Requiem* by Brahms, Duruflé’s *Requiem*, and Mahler’s *8th Symphony*. In addition to the National Philharmonic Orchestra, Hendrickson has appeared as guest artist with other major orchestras including the Bach Festival Society of Winter Park, The American Festival Chorus, Helena Symphony Orchestra, Great Falls Symphony Orchestra, Oklahoma City Philharmonic, Madison Symphony Orchestra, Southeast Pennsylvania Symphony Orchestra, Charleston Symphony Orchestra, South Dakota Symphony Orchestra, Baton Rouge Symphony Orchestra and Louisiana Sinfonietta.

Dr. Hendrickson was the recipient of an SEC Travel Grant which allowed him to present master classes and perform a recital titled “I Was There,” at the University of South Carolina with fellow LSU colleague Dr. Ana Marià Otamendi. Hendrickson performs frequently by invitation throughout the United States. Having presented recitals in Malaysia, Canada, Ireland, and the United Kingdom, he also performed the European debut of Paul Sanchez’s song cycle “Gothic Atonement” for the *Autunno Musicale Festivale* in Caserta, Italy.

 **SDSO**

**Official Hotel of the SDSO**

---

 **Holiday Inn**  
AN IHG® HOTEL

**QR Code sponsor**

---

 **Black Hills**  
FEDERAL CREDIT UNION™

**Handel's Messiah**

---

December 2 - 3, 2022

