

WHEATON COLLEGE
Concert Choir PRESENTS

THE **M**ESSIAH
PROJECT 2026



WHEATON
COLLEGE
CONSERVATORY of MUSIC
For Christ & His Kingdom

CONCERT CHOIR & CHAMBER ORCHESTRA
MARCH 6-13, 26 & 28, 2026



Learn more about
MESSIAH PROJECT



A MESSAGE FROM THE DEAN

DEAN MICHAEL WILDER



Welcome to this imaginative production of Handel's *Messiah*, offered by Maestro John William Trotter and the Wheaton College Concert Choir and Chamber Orchestra.

We are so glad to share this beloved masterpiece with you in what we hope will be a profound gift to you and to all of us this evening.

On offer is a vibrant, "living" interpretation of Handel's iconic work – a dynamic creation of this sacred treasure. These dedicated student musicians have memorized every word, sharing the powerful, full narrative of Christ's prophecy, suffering, and redemption with earnest transparency that we hope eliminates any barriers between audience and performers.

Having mounted a similar *Messiah* in 2024 (Philadelphia, Washington, and Wilmington), we return in 2026 with continued creative resolve. We welcome your feedback and partnership along with suggestions of who might want to host, support, and encourage this dynamic project in future iterations.

Our fervent prayer this evening is that you might encounter the profound invitation of Christ – the Messiah. May we all share in the endless chorus of "Hallelujah" that is due His name.

A handwritten signature in black ink, appearing to read "Michael Wilder". The signature is fluid and cursive, with a long horizontal line extending to the right.

Michael Wilder, Dean
Conservatory of Music

REFLECTIONS

WE ARE FILLED WITH GRATITUDE FOR THE SUPPORT SHOWN TO MESSIAH PROJECT BY OUR FACULTY, STAFF, STUDENTS, COMMUNITY MEMBERS, AND OFF-CAMPUS EXPERTS. MANY HAVE REACHED OUT TO SHARE THEIR PERSPECTIVES ON MESSIAH PROJECT 2026 AND ARTISTIC DIRECTOR DR. JOHN WILLIAM TROTTER, SOME OF WHICH WE OFFER HERE:

Artist's biographies are, understandably, a litany of where they have studied, who they have studied with, and where they have performed. And, indeed, John Trotter has his well-deserved credits. However, there's more. After attending his performances and listening to his lectures, I have come to appreciate his passion for making music accessible to everyone—turning what might feel out of reach for the layperson into something to be understood, appreciated, and remembered. John leverages his knowledge, humility, and humor to enlighten his audiences and make the music come alive in the hearts and minds of every concertgoer.

BRAD CATHEY, audience member



REFLECTIONS FROM THE 2024 ARTIST SERIES PRODUCTION

As an internationally acclaimed choral conductor, John Trotter does . . . nothing. Or almost nothing. Like most conductors, he does occasionally wave his hands. Sometimes he holds a little wand while waving his hands. And yet, the ensembles Trotter has conducted—professionals and amateurs, a cappella and with full orchestra—consistently present performances that lead to standing ovations, tears, laughter, and transcendence, in venues ranging from major concert halls to prisons. In their recent tour, *Messiah Project 2024*, Trotter's ensemble took the most familiar work in the Western classical choral repertoire and turned it into something completely unexpected, even while performing it to the highest standards.

ANDY CROUCH, Partner for Theology and Culture at Praxis, and author of *The Life We're Looking For*

Dr. Trotter's roles as the inaugural Nelson Chair of Sacred Choral Music and Conducting and the Artistic Director of the professional ensemble Chicago acapella attest to his deep engagement with choral music. However, for him, it's never just about the music. Whether teaching conducting at Cambridge or making music in refugee camps, truth and connection take center stage. Human identity refracted through culture guides Concert Choir's explorations of song, dance, and theater. In this latest project, Dr. Trotter pushes the company beyond a surface understanding of *Messiah*, prompting them to follow Handel's example by creating a work of art that celebrates the drama of the text.

MARIAH GRACE SRAY '26

Concert Choir is a leadership incubator. Dr. Trotter doesn't simply lead; he sets the course and watches the ensemble lead itself. These tenets of stewardship and courage underpin the group's culture and are passed down year after year, leaving empowered leaders and inspired citizen-artists in its wake.

NATHAN TRUJILLO '19

[*Messiah Project*] felt like somebody was saying to me – in the way that the best theater does – 'You are actually necessary to the composition of this. If you weren't here, the event wouldn't happen this way.'"

MARK LEWIS, Professor of Communication, Program Director of Arena Theater

I was not prepared for the impact of the Wheaton College Choir's *Messiah* performance in 2024. What raised this production to a quantum level above what I had previously known was the total immersion of all the singers in the meaning of the words they were singing. Because the choir was "off book," their entire physical focus was on communicating the lyrics. They did this not only with their expressive (and beautiful) faces but also with their bodies. A very simple, subtle choreography somehow added multiple dimensions to the music. The soloists complemented the choir's work with their own sense of drama. I felt that the ensemble was engaged in a combination of sacred narrative and worship experience, not simply a concert performance. That was what made all the difference. John Trotter has a clear and compelling vision for what *Messiah* can be and the effect it can have on people, and I'm so glad that I got to experience it.

JONATHAN MILLER, Founder of Chicago a cappella and co-founder of Sounds Good Choir

A MESSAGE FROM THE CONDUCTOR

JOHN WILLIAM TROTTER



WELCOME! We are so pleased that you have chosen to come and share this performance with us. Music reaches each of us in many different ways. Some are highly personal and individual, while others are shared. As this project unfolds, we have become increasingly aware that your very presence participates in shaping not only tonight's performance, but also the project's ongoing development. We are delighted to watch alongside you as *Messiah Project* grows and changes.

At the human level, what you see and hear tonight has been planned for only a few years. But God writes polyphony. We are convinced that His orchestration of this project stretches far beyond our work and preparation. God has laid the foundation for this project through the work of centuries of artists, teachers, mentors, supporters, and patrons of the arts. The faithful service of this unseen crowd—lovers of human potential and creativity—has sustained the context of this artistic discovery and enabled the presentation of this masterwork.

Tonight's performance will reach beyond the traditional conventions of a classical music concert. However, every artistic decision has been made with one goal in mind: to allow the meaning of the musical work to speak. This pursuit of truth has captivated the hearts and minds of the performers as we have entered personally and deeply into the story told by Handel's *Messiah*. We have contemplated some of the far-reaching ramifications of Jesus' life. We have marveled at the diverse responses generated by the cultures to which this story has traveled, from the Baroque dance rhythms that emerged from Europe and Africa to the many translations of Scripture - the Word of God breathed anew.

It is our desire that you will find the result of these labors enjoyable and satisfying. But more than that, we hope that each of us will be changed by what we experience here. Handel's masterwork offers us vivid scenes from, and reflections on, a momentous story with implications that reach into the present. We give thanks for the immense and mysterious gifts of music and drama that make possible such an integrated experience of beauty, truth, faith, and hope.

THANK YOU FOR COMING.



ABOUT MESSIAH

Messiah is quite possibly the greatest success story in the history of choral music. The premiere performance, conducted by Handel more than two hundred fifty years ago, was received well enough to encourage the composer to present the work several more times. Since then, the growth and spread of the work's popularity has been nothing short of phenomenal. Many of the North American choral societies established in the past century and a half were first founded specifically to perform this piece. Now beloved worldwide, *Messiah* receives well over a hundred performances annually, in a wide variety of versions.

Handel was a great composer, and an equally great pragmatist. He wrote the massive work in only twenty-four days: a near-miraculous pace by modern standards, but by no means unusual for him. With each successive performance, he adjusted the work to suit the situation, taking into account the availability and abilities of the vocal soloists. The "autograph" score, as originally written, was in fact never performed by him without some (and usually several) alterations, additions, deletions, or transpositions. As a result, the cumulative material handed down to modern interpreters permits a wide degree of latitude in customizing performances.

Handel spent his maturity working in London during the reign of King George II. George, the last foreign-born English monarch, and Handel were both German imports who had known each other well in the "old country". Handel's last position in Hanover had permitted him generous allowance for travel, and the city of London with its growing wealth and splendor exerted a strong pull on the young and ambitious composer. By virtue of extended trips, he was able to establish himself as an opera composer in England before finally moving there on a permanent basis.

Georgian oratorio grew directly out of opera as an accommodation to a church prohibition. During Advent and Lent, the two principle periods of solemn preparation within the liturgical year, staged entertainments were regarded as inappropriate. But the drama, spectacle, and narrative force of opera was so popular with the public that demand did not simply vanish. Accordingly, Handel met his public halfway by setting major biblical narratives to music, scoring them for musical forces every bit as impressive as opera (orchestra, chorus, and soloists), but without costumes, props, sets, or specialized lighting. The sacred subject matter avoided conflict with church authorities and provided the composer with a task befitting his genius: to write music so compelling that it would set a mood, tell a story, and touch the emotions, all without extra-musical theatrical assistance.

The occasion for the composition of *Messiah* was a 1742 benefit concert for a foundling's home (a shelter for children in need) in Dublin, Ireland. As was becoming increasingly common, the performance occurred not within a church or cathedral, but within a public "Musick hall". Though *Messiah*, like most oratorios, is closely based on well-known biblical narratives, it is unusual in two respects. To begin with, its subject is taken not from the stories of Old Testament prophets or kings, but from the New Testament. Of the three main parts, the first addresses the annunciation and events surrounding Jesus' miraculous birth, the second his suffering, execution, and the spread of his message, and the third the redemption of the world by faith. Furthermore, though it is chronologically organized in terms of events related to Jesus' life, the piece is not, strictly speaking, narrative. The libretto is a compilation of verses from the Bible, most of which do not primarily forward the plot, but rather provide ample opportunity for reflection, exultation, and contemplation. Perhaps the composer judged that the stories of Christmas

and Easter were so well known to his audience as to make a mere retelling unnecessary.

Though the narrative is less tightly structured than much opera or oratorio, the drama is every bit as intense. The dotted-rhythm French Overture style of the opening evokes the Kingship of Christ, while the minor mode makes clear that this is no merely triumphalistic tale. Throughout the work, major choruses act as structural pillars, containing scenes of powerful dramatic and ironic force (*He trusted in God*) and stunning contrasts (*Since by man came death*). Between the pillars, recitatives and arias provide intimacy and pathos (*He was despised; I know that my redeemer liveth*).

Handel's mastery of drama and counterpoint are merged to wonderful effect: memorable musical ideas are repeated, inverted, extended, compressed, and combined: not to prove his academic credentials but primarily to serve the drama. As English was Handel's second language, some aspects of the text setting are surprising, including the occasional mismatch between syllabic stress and musical meter. But successfully navigating these surprises, along with the sheer vocal virtuosity required to perform the piece, have become points of pride among the generations of singers who have taken on the challenge. To quote Francis Bacon: "There is no excellent beauty that hath not some strangeness in the proportion".

Hearers of this work frequently report that they have travelled the range of human experience and emotion, and this is quite true: both tragedy (traditionally understood to denote dramas that end in death) and comedy (those that end in marriage) are found here, and in their full senses. Jesus' suffering and death are portrayed, but so is the promise of the eventual marriage between Christ and his Bride, the great congregation of all who have opened their hearts to Him.

Program note by John William Trotter



WHEATON COLLEGE CONCERT CHOIR

PROGRAM

MESSIAH

GEORGE FRIDERIC HANDEL

PART ONE

Sinfonia (Overture)

Recitative (Tenor): *Comfort Ye* (Isaiah 40:1-3)

Air (Tenor): *Ev'ry valley* (Isaiah 40:4)

Chorus: *And the glory of the Lord* (Isaiah 40:5)

Recitative (Bass): *Thus saith the Lord* (Haggai 2:6-70); *The Lord, whom ye seek* (Malachi 3:1)

Air (Bass): *But who may abide?* (Malachi 3:2)

Chorus: *And He shall purify* (Malachi 3:3)

Recitative (Alto): *Behold, a virgin shall conceive* (Isaiah 7:14; Matthew 1:23)

Air (Alto): *O thou that tellest good tidings to Zion; Arise, shine* (Isaiah 60:1)

Chorus: *O thou that tellest good tidings to Zion*

Recitative (Bass): *For behold, darkness shall cover the earth* (Isaiah 60:2-3)

Air (Bass): *The people that walked in darkness* (Isaiah 9:2)

Chorus: *For unto us a child is born* (Isaiah 9:6)

Pifa "Pastoral Symphony"

Recitatives (Soprano): *There were shepherds* (Luke 2:8); *And lo, the angel* (Luke 2:9);

And the angel said unto them (Luke 2:10-11); *And suddenly* (Luke 2:13)

Chorus: *Glory to God* (Luke 2:14)

Air (Soprano): *Rejoice greatly, O daughter of Zion* (Zechariah 9:9-10)

Recitative (Alto): *Then shall the eyes of the blind be opened* (Isaiah 35:5-6)

Duet (Alto and soprano): *He shall feed His flock* (Isaiah 40:11); *Come unto Him* (Matthew 11:28-29)

Chorus: *His yoke is easy* (Matthew 11:30)

INTERMISSION

Please silence all electronic devices, and refrain from the use of cameras or any other recording device—video or audio—so that all may enjoy the program without distraction. Thank you for your cooperation.

PART TWO

Chorus: Behold the Lamb of God (John 1:29)

Air (Alto): He was despised (Isaiah 53:3); He gave His back to the smiters (Isaiah 50:6)

Chorus: Surely, He hath borne our griefs and carried our sorrows (Isaiah 53:4-5); And with His stripes we are healed (Isaiah 53:5); All we like sheep (Isaiah 53:6)

Recitative (Tenor): All they that see Him laugh (Psalm 22:7)

Chorus: He trusted in God (Psalm 22:8)

Recitative (Tenor): Thy rebuke hath broken His heart (Psalm 69:20);

Air (Tenor): Behold, and see if there be any sorrow (Lamentations 1:12);

Recitative (Tenor): He was cut off out of the land of the living (Isaiah 53:8)

Indodana - A Traditional Hymn Sung in Xhosa (South Africa) arr. Michael Barrett and Ralf Schmitt

Ngob'umthatile eh umtwana wakho (You took Your own son)

Uhlale nathi hololo helele (Who lived amongst us + [A wordless expression of grief/a wail])

Indodana ka Nkulunkulu (The Son of God)

Bayi'bethelela hololo helele (Was crucified [wailing])

Oh Baba!, Baba, Baba Yehova! (Oh Father, Jehovah!)

Baba, hololo, helele (Father! [wailing])

Air (Soprano): How beautiful are the feet (Isaiah 52:7; Romans 10:15)

Air (Bass): Why do the nations so furiously rage together? (Psalm 2:1-2)

Recitative (Tenor): He that dwelleth in heaven (Psalm 2:4)

Air (Tenor): Thou shalt break them with a rod of iron (Psalm 2:9)

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

The kingdom of this world (Revelation 11:15); King of Kings, and Lord of Lords (Revelation 19:16);

PART THREE

Air (Soprano): I know that my Redeemer liveth (Job 19:25-26); For now is Christ risen (I Corinthians 15:20)

Chorus: Since by man came death (I Corinthians 15:21-22)

Recitative (Bass): Behold, I tell you a mystery (I Corinthians 15:51-52)

Air (Bass): The trumpet shall sound (I Corinthians 15:52-53)

Air (Ensemble): If God be for us, who can be against us? (Romans 8:31);

Who shall lay anything to the charge of God's elect? (Romans 8:33-34)

Chorus: Worthy is the Lamb (Revelation 5:12-14); Amen

INDODANA

*"The Lord has taken his son who lived amongst us, hololo helele.
The son of the Lord God was crucified, hololo helele.
Hololo, Father Jehovah, Zjem, zja, father."*

"Indodana," Messiah Project 2026's pivotal, alto-led lament, grounds itself in communal mourning, wailing, and visceral grief. It is a traditional South African song recorded in the language of isiXhosa, spoken by 18% of the South African population. The words hololo and helele are untranslatable, representing crying or wailing. Chosen for Messiah Project due to its thematic similarities and the undeniable African influences on Baroque dance music, "Indodana" snaps into place for the moment the Temple curtain is torn and the world goes dark.

The song begins with a small group of singers, the altos, leading the mourning and explaining what has taken place. "The Lord has taken his son who lived amongst us." The word spreads quickly to the other three sections – they repeat the line and add to the narrative. By the climax of the lament, the untranslatable weeping has split into harmonies and descants, with the tenors and basses expressing their pain in drumlike exclamation (zjem, zjem, baba!). Every singer cries out to Baba, "Father", and eventually falls silent, understanding the gravity of loss.

Program note by Madeline Mote



SOPRANO



ESTHER BROWN
Music with Elective Studies
in Bible and Theology
2026



ANNABELLE BEARD
Vocal Performance
2027



ANNALYNN BUDAI
Violin Performance
2028



LENA CASEMIER
Music Composition
2027



KRYSTAL CURTISS
Music Education
2026



EMILY FISHER
Vocal Performance
2026



GRACE FAYETTE
Music with Elective Studies
in English
2029



**PORTIA KINGSTON
GREEN**
Engineering
2029



**CARI TABITHA
HOCHSTETLER**
Biblical and Theological
Studies 2026



SYDNEY JOBE
Music with Elective Studies
in Christian Formation and
Ministry 2026



MIA LASHLEY
Psychology
2027



**NATALIE
MCCAGHREN**
Vocal Performance
2029



KATIE O'CONNOR
Music Education
2027



ELISE ROSENAU
Studio Art
2026



**MARIAH GRACE
SRAY**
Classical Languages
Integrated with Choral
Studies 2026



**AMELIA
VANDERWOUDE**
Music Education
2026

ALTO



EMMA WILSON
Vocal Performance
2027



ANNA WOJCIK
Organ Performance
2028



ELIZABETH ABBOTT
Vocal Performance
2028



HAILEY ANDERSON
Health Science
2028



JULIA DILLE
Music Education
2028



LILLIAN EVANS
Music with Elective Studies
in Theater
2027



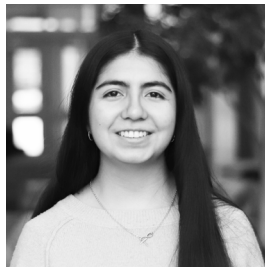
SARAH FOLL
Piano Performance
2028



**CATHERINE
HARTRIM-LOWE**
Music Education
2027



**MARIAH
HERNANDEZ**
Music Education
2028



RACHEL HERRERA
Music Education
2028



AVA KNIGHT
Biology
2026



HANNAH MORRIS
English Writing
2026



MADELINE MOTE
English Literature
2026



NORA SNODGRASS
Interdisciplinary Studies in
Music Composition and
Biblical Interpretation and
Theology 2028



EADEN STURM
Music Education
2028



**EVANGELINE
TURNBULL**
Biblical and Theological
Studies, Spanish
2026

TENOR



BAILEY WHITE
Vocal Performance
2029



SARAH WILKINSON
Music Education
2028



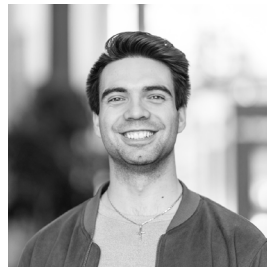
**ZUENA
HABONIMANA**
Mathematics
2028



NATHAN ARCOS
Business and Economics
2028



ELIJAH BEAVER
Music Education
2029



THOMAS DEFISHER
Vocal Performance
2026



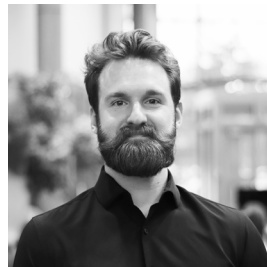
BLAINE DEWEBER
Music Composition
2028



JOSIAH FAWCETT
Philosophy
2028



JOSIAH FERGUSON
Violin Performance
2028



LUKE HOCHSTETLER
Music Composition,
Music Pedagogy
2025



SILAS MERRELL
Vocal Performance
2027

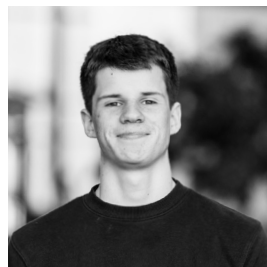


HARRISON SMITH
Music Composition
2026

BASS



**WARREN
WERNSING**
Vocal Performance
2027



LOGAN CAVEY
Music Education
2029



SAMUEL FOWLER
Music Composition
2026



JOSIAH HOWARD
Biology
2029



**CHRISTOPHER
KEMPEN**
Political Science
2027



ELIJAH KOOPMAN
Music Composition
2026



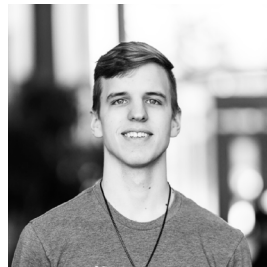
WILLIAM MATHEWS
Economics
2029



COLETON MCCOY
Vocal Performance
2028



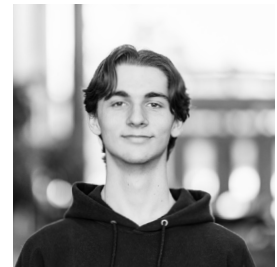
TIMOTHY OLSON
Environmental Science
2028



BRYCE ROSENAU
Christian Formation and
Ministry
2027



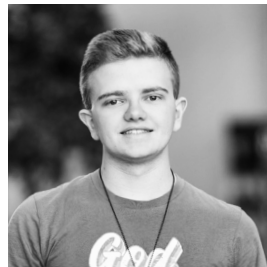
STEPHEN STOSCHER
Interdisciplinary Studies in
Theater, Music, and Christian
Formation and Ministry
2026



MICAH THOMPSON
Vocal Performance
2028



WILLIAM TURNBULL
Business, Health Science
2029



**VAUGHN
WERNSING**
Chemistry
2029

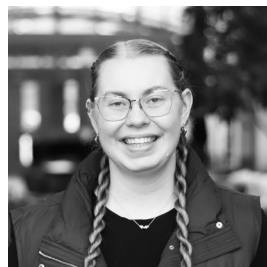


DANIEL WINDUS
Mathematics
2023

VIOLIN 1



KURT HOYER
Violin Performance
2029



GABBI SMITH
Biology
2028



JULIE STEVENS
Vocal Performance
2027

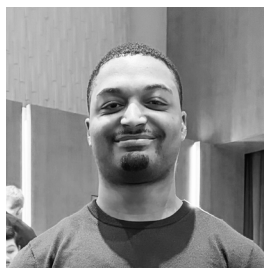
VIOLIN 2



JAK KEIP
Engineering
2029



SADIE RICHERT
Music with Elective Studies
in Math
2026

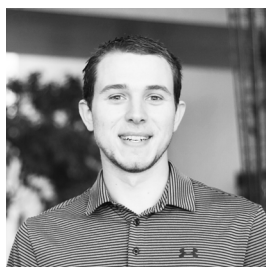


DONOVAN WILLIAMS
Music Composition
2026

VIOLA



JAMES BATTERSBY
Music Composition
2024



NATHAN GROEZINGER
Philosophy
2027
BASSOON



JEANETTE MAXFIELD
Music with Elective Studies
in Studio Art
2025

CELLO



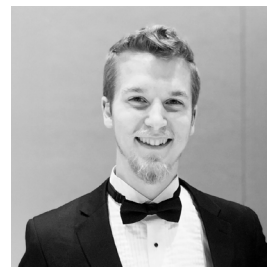
JAY HENRY GREGG
Cello Performance
2024



AREKSON SUNWOOD
Bassoon Performance
2016



IAN MCCANN
Trumpet Performance
2026



ANDREW WUNROW
Music Composition
2025

OBOE



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Education
2026



BETSY COTTON
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THE MESSIAH PROJECT 2026

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Madeline Mote, *publicity manager*
Katie O'Connor, *honors conductor*
Timothy Olson, *assistant business manager*
Mariah Grace Sray, *honors conductor*
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excellence. Our students do not
simply become better musicians
but better people as they
endeavor to follow Jesus Christ
in every aspect of their lives.**

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Opera Mainstage
Percussion Ensemble
Symphonic Band
Symphony Orchestra
Women's Chorale

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B.M. Composition
B.M. History & Literature
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B.M. Education
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