

 ORLANDO SINGS *presents*

EL MESIAS

(HANDEL'S MESSIAH)

ORLANDO SINGS
SYMPHONIC CHORUS & ORCHESTRA

Andrew Minear, Artistic Director

FEBRUARY 26 | 7:30 PM

Steinmetz Hall
Dr. Phillips Center for the Performing Arts

TAPESTRY

A LETTER FROM THE DIRECTOR



When the idea of performing Messiah in Spanish was first proposed, I had questions:

Would it work musically?

Would the word stresses feel natural?

How would audiences respond to a work so closely associated with English tradition?

But perhaps the better question was: why shouldn't we?

When George Frideric Handel premiered Messiah in Dublin in 1742, it was not a December ritual but a Lenten charity performance benefiting hospitals and the poor. Handel continually revised the score throughout his life, adapting it for different singers and occasions. There is no single, fixed Messiah — only a work that has lived and evolved through each generation that performs it. Even Wolfgang Amadeus Mozart created a German version (Der Messias) for Viennese audiences, reshaping the orchestration for his own time.

This Spanish edition, commissioned by the Bach Collegium San Diego, stands firmly in that tradition. Rather than offering a literal translation of Charles Jennens' libretto, librettist Mario Montenegro crafted an original Spanish text that preserves the spiritual architecture of the work — the Nativity, Passion, Resurrection, and redemption — while honoring Handel's musical design.

In rehearsal, we discovered something beautiful. Spanish, with its luminous vowels and fluid consonants, creates a warmth and legato that feel remarkably natural in Handel's writing. The music breathes differently. Familiar choruses shimmer with new color. What we found was not novelty for its own sake, but renewed vitality.

For many in our community, Spanish is the language of prayer, memory, and family. To experience this music — this story of hope, suffering, and triumph — in one's own language allows the text to resonate in a deeply personal way.

Handel offered Messiah as an act of generosity. Tonight, we continue that spirit — offering this monumental work anew, alive in the voices of our community.

Whether you are encountering El Mesías for the first time or returning to music you have long loved, I hope you hear it with fresh ears, experience how it transcends language, and savor the sounds of one of the great masterpieces of Western civilization.

With Gratitude,

Andrew Minear, D. M. A.

Artistic & Executive Director
Orlando Sings

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<https://orlandosings.org/season/>



CARTA DEL DIRECTOR

Cuando la idea de interpretar Messiah en Español, se propuso por primera vez, tuve algunas preguntas:

¿Funcionará musicalmente?

¿Se sentirán naturales los acentos del texto?

¿Cómo responderá el público a una obra tan estrechamente asociada con la tradición inglesa?

Pero quizás la mejor pregunta era: ¿por qué no?

Cuando George Frideric Handel estrenó Messiah en Dublín en 1742, no era un ritual de diciembre, sino una presentación benéfica durante la Cuaresma en favor de hospitales y de los pobres. Handel revisó continuamente la partitura a lo largo de su vida, adaptándola a distintos cantantes y ocasiones. No existe un único Messiah definitivo, sino una obra que ha vivido y evolucionado a través de cada generación que la interpreta. Incluso Wolfgang Amadeus Mozart creó una versión en alemán (Der Messias) para el público vienés, reformulando la orquestación para su propio tiempo.

Esta edición en español, encargada por el Bach Collegium San Diego, se sitúa firmemente dentro de esa tradición. En lugar de ofrecer una traducción literal del libreto de Charles Jennens, el libretista Mario Montenegro elaboró un texto original en español que conserva la arquitectura espiritual de la obra — la Natividad, la Pasión, la Resurrección y la redención — al tiempo que respeta el diseño musical de Handel.

En los ensayos descubrimos algo hermoso. El español, con sus vocales luminosas y consonantes fluidas, crea una calidez y un legato que resultan notablemente naturales dentro de la escritura de Handel. La música respira de otra manera. Los coros familiares brillan con un color nuevo. Lo que encontramos no fue novedad por sí misma, sino una vitalidad renovada.

Para muchos en nuestra comunidad, el español es el idioma de la oración, de la memoria y de la familia. Escuchar esta música — esta historia de esperanza, sufrimiento y triunfo — en la propia lengua permite que el texto resuene de una manera profundamente personal.

Handel ofreció Messiah como un acto de generosidad. Esta noche continuamos ese espíritu, presentando nuevamente esta obra monumental, viva en las voces de nuestra comunidad.

Ya sea que esté experimentando El Mesías por primera vez o regresando a una música que ha amado durante años, espero que la escuche con oídos renovados, experimente cómo trasciende el idioma y saboree los sonidos de una de las grandes obras maestras de la civilización occidental.

Con gratitud,

Andrew Minear, D. M. A.

Director Artístico y Ejecutivo

Orlando Sings

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EL MESÍAS: HANDEL'S MESSIAH FOR A NEW WORLD

George Frideric Handel | Spanish Libretto by Mario Montenegro

PRIMERA PARTE

Profecía y Promesa del Redentor

**Por favor, reserve sus aplausos
hasta la conclusión de la Parte I**

Escena I: La Promesa Consoladora de Dios

Sinfonía
acompañado (Tenore) Recitativo Consolad a mi pueblo
Aria (Tenore) Cada valle será elevado
Coro Y la gloria de Dios

Escena II: Se Profetiza al Mesías Purificador

acompañado (Basso) Recitativo Dice el Señor
Air (Alto) Mas quién resistir podrá
su llegada?
Coro Él purificará

Escena III: La Gloria de Dios Viene por Medio de una Virgen

Recitativo (Alto) Mirad, la Virgen dará
a luz
Aria (Alto) y Coro Oh tú, que anuncias la
nuevas a Zión

Escena IV: De las Tinieblas Surge la Luz del Mundo

acompañado (Basso) Recitativo He aquí, noches oscuras
vendrán
Aria (Basso) El pueblo que estaba en
tinieblas
Coro Entre nosotros nace un Dios

Escena V: La Historia de la Natividad

Pifa
Recitativo (Soprano) Y había pastores esa
noche en el campo
acompañado (Soprano) Recitativo Y he aquí que un ángel
del Señor
Recitativo (Soprano) Pero el ángel les dice así
Recitativo Y, en multitude, al Lado
acompañado (Soprano) del ángel
Coro Gloria a Dios

PART THE FIRST

Prophecy and Promise of the Redeemer

**Please hold your applause
until the conclusion of Part I**

Scene I: God's Comforting Promise

Symphony
accompanied (Tenor) Recitative Comfort ye my people
Aria (Tenor) Ev'ry valley shall be exalted
Chorus And the glory of the Lord

Scene II: The Purifying Messiah is Prophesied

acompañado (Bass) Recitative Thus saith the Lord
Air (Alto) But who may abide?
Chorus And He shall purify

Scene III: God's Glory Comes Through a Virgin

Recitativo (Alto) Behold, a virgin shall
conceive
Aria (Alto) and Chorus O thou that tellest good
tidings to Zion

Scene IV: From Darkness Comes the Light of the World

acompañado (Bass) Recitative For behold, darkness shall
cover the earth
Aria (Bass) The people that walked in
darkness
Chorus For unto us a child is born

Scene V: The Christmas Story

Pifa
Recitativo (Soprano) There were shepherds
abiding in the field
acompañado (Soprano) Recitative And lo, the angel of the Lord
Recitativo (Soprano) And the angel said unto them
acompañado (Soprano) Recitative And suddenly there was with
the angel
Chorus Glory to God in the highest

**Escena VI: El Ministerio Terrenal
de Cristo, Pastor y Rey**

Aria (Soprano)	<i>Cantad alegres</i>
Recitativo (Alto)	<i>Y de los ciegos se abrirán los ojos</i>
Dueto (Alto, Soprano)	<i>Vendrá él a cuidar su rebaño</i>
Coro	<i>Su yugo es suave</i>

INTERMEDIO (15 minutos)

SEGUNDA PARTE

El Cordero Sufriente que Redime

**Por favor, reserve sus aplausos
hasta la conclusión de la Parte II**

**Escena I: El Cordero Sacrificial Sana
a Su Rebaño Extraviado**

Coro	<i>He aquí el Salvador</i>
Air (Alto)	<i>Él fue humillado</i>
Coro	<i>Due así, lo hicimos sufrir</i>
Coro	<i>Y en su dolor sanamos</i>
Coro	<i>Was el Señor nos congregó</i>

Escena II: El Mesías Abandonado Sufre Escarnio

Recitativo acompañado (Tenore)	<i>Los que lo miran se rien de él</i>
Coro	<i>Él pines que Dios vendrá a liberarlo</i>
Recitativo acompañado (Tenore)	<i>El dolor le abrió el corazón</i>
Arioso (Tenore)	<i>Mirad, decid</i>
Recitativo acompañado (Tenore)	<i>Se le negó permanecer en su tierra</i>

Escena III: La Resurrección y Ascensión de Cristo

Air (Tenore)	<i>Mas no dejarás su alma sufrir</i>
Coro	<i>Puertas abrid</i>
Recitativo (Tenore)	<i>Pero cuál de sus angeles</i>
Coro	<i>Que todo ángel de Dios lo adore</i>

**Escena IV: Los Pueblos se Rebelan
contra el Evangelio de Dios**

Aria (Basso)	<i>For qué los pueblos furiosos van conspirando</i>
Coro	<i>Destrozad al fin sus leyes</i>
Recitativo (Tenore)	<i>El que mora en los cielos</i>
Aria (Tenore)	<i>Destrozados con puño de hierro</i>
Coro	<i>Aleluya</i>

**Scene VI: Christ the Shepherd-King's
Ministry on Earth**

Aria (Soprano)	<i>Rejoice greatly</i>
Recitativo (Alto)	<i>Then shall the eyes of the blind</i>
Duet (Alto, Soprano)	<i>He shall feed his flock</i>
Chorus	<i>His yoke is easy</i>

INTERMISSION (15 minutes)

PART THE SECOND

The Suffering Lamb Who Redeems

**Please hold your applause
until the conclusion of Part II**

**Scene I: The Sacrificial Lamb Heals
His Wayward Flock**

Chorus	<i>Behold the Lamb of God</i>
Air (Alto)	<i>He was despised</i>
Chorus	<i>Surely He hath borne our griefs</i>
Chorus	<i>And with His stripes we are healed</i>
Chorus	<i>All we, like sheep</i>

Scene II: The Abandoned Messiah Suffers Scorn

Recitativo acompañado (Tenore)	<i>All they that See Him</i>
Chorus	<i>He trusted in God that He would deliver Him</i>
Recitativo acompañado (Tenore)	<i>Thy rebuke hath broken His heart</i>
Arioso (Tenore)	<i>Behold, and see, if there be any sorrow</i>
Recitativo acompañado (Tenore)	<i>He was cut off out of the land of the living</i>

Scene III: Christ's Resurrection and Ascension

Air (Tenore)	<i>But Thou didst not leave His soul in hell</i>
Chorus	<i>Lift up your heads</i>
Recitativo (Tenore)	<i>Unto which of the angels</i>
Chorus	<i>Let all the angels of God worship Him</i>

**Scene IV: The Heathen Rebel
Against God's Gospel**

Aria (Bass)	<i>Why do the nations</i>
Chorus	<i>Let us break their bonds asunder</i>
Recitativo (Tenore)	<i>He that dwelleth in heaven</i>
Aria (Tenore)	<i>Thou shalt break them</i>
Chorus	<i>Halleluja</i>

PAUSA

TERCERA PARTE

Nuestra Redención y Alabanza a Dios
por la Victoria sobre la Muerte

**Por favor, reserve sus aplausos
hasta la conclusión de la Parte III**

Escena I: La Esperanza de Nuestra
Propia Resurrección

Air (Soprano) Yo sé que mi Redentor vive
Coro Por Adán morimos
Recitativo Oíd, os digo un misterio
acompañado (Basso)
Aria (Basso) Trompeta, anunciad

Escena II: Celebración y Acción de Gracias por
la Victoria sobre la Muerte

Recitativo (Alto) Y se podrá cumplir la orden
Duetto (Alto, Tenore) Morir, no, ya no es el fin
Coro Honrad y dad gracias a Dios

Escena III: El Juicio Final por el Cordero

Air (Soprano) Is Dios nos protege,
quién puede dañarnos?
Coro Gloria al Cordero de Dios
Coro Amén

PAUSE

PART THE THIRD

Our Redemption & Praise to God
for Victory Over Death

**Please hold your applause
until the conclusion of Part III**

Scene I: The Expectation of Our
Own Resurrection

Air (Soprano) I know that my Redeemer liveth
Chorus Since by man came death
Recitative Behold, I tell you a mystery
accompanied (Bass)
Aria (Bass) The trumpet shall sound

Scene II: Celebration and Thanks For
Victory Over Death

Recitative (Alto) Then shall be brought to pass
Duet (Alto, Tenor) O death, where is thy sting?
Chorus But thanks be to God

Scene III: The Final Judgement By the Lamb

Air (Soprano) If God be for us
Coro Worthy is the Lamb that
was slain
Coro Amen

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TRANSLATIONS

Texto bíblico recopilado por Charles Jennens | Adaptación en español: Mario Montenegro

PRIMERA PARTE

Sinfonía

(Grave- Allegro moderato)

I. Recitativo (Tenor)

(Isaías 40:1-3)

Consolad, consolad a mi pueblo,
dice vuestro Dios. Hablad al corazón
de Jerusalén. Gritad y anunciad que
su tiempo se ha cumplido, que su
iniquidad se ha absuelto. La voz de
aquél que clama en el desierto,
prepara el tiempo del Señor: Haced
del desierto camino a vuestro Dios.

II. Aria (Tenor)

(Isaías 40:4)

Cada valle será elevado,
y cada monte descenderá:
La tierra con el mar allanada será.

III. Coro

(Isaías 40:5)

Y la gloria de Dios será mostrada
y a todos será revelada:
Así ha dicho el Señor y así será.

IV. Recitativo (Bajo)

(Ageo 2:6-7)

Dice el Señor, vuestro Señor:
Yo haré una vez más, temblar el cielo,
tierra y mar.
Yo haré temblar los suelos
y los deseos de todos los pueblos, oír.
(Malaquías 3:1)
El Dios que buscáis
ha de llegar pronto a su templo, y también
el ángel de la alianza, a quien adoráis:
Mirad, Él vendrá, lo ha dicho el Señor.

V. Aria (Bajo, Contralto o Soprano)

(Malaquías 3:2)

Mas ¿Quién resistir podrá su llegada?
¿Y quién de pie podrá mirarle? Porque
es él un crisol de fuego.

PART THE FIRST

Symphony

(Grave - Allegro moderato)

I. Recitative (Tenor)

(Isaiah 40:1-3)

Comfort ye, comfort ye my people,
saith your God. Speak ye comfortably to
Jerusalem, and cry unto her, that her
warfare is accomplished, that her
iniquity is pardoned. The voice of him
that crieth in the wilderness: Prepare ye
the way of the Lord, make straight in
the desert a highway for our God.

II. Aria (Tenor)

(Isaiah 40:4)

Every valley shall be exalted, and every
mountain and hill made low: the crooked
straight, and the rough places plain.

III. Chorus

(Isaiah 40:5)

And the glory of the Lord shall be
revealed, and all flesh shall see it together:
for the mouth of the Lord hath spoken it.

IV. Recitative (Bass)

(Haggai 2:6-7)

Thus saith 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.
(Malachi 3:1)
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.

V. Aria (Bass, Alto or Soprano)

(Malachi 3:2)

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

VI. Coro

(Malaquías 3:3)

Él purificará a los Levitas, para que
ofrezcan a su Señor los votos más
legítimos.

VII. Recitativo (Contralto)

(Isaías 7:14)

(Mateo 1:23)

Mirad, la virgen dará a luz, hijo de Dios.
Nombrado será:
Emmanuel. "Dios con nosotros".

VIII. Aria (Contralto)

(Isaías 40:9)

Oh tú que anuncias las nuevas a Zion,
Sube ya a los altos montes;
Oh tú que anuncias las nuevas a
Jerusalén, levanta fuerte la voz, que tu voz
sin un temor grite
a los pueblos de Judea: ¡Honrad a Dios!
(Isaías 60:1)
¡Brillad, pues, su luz ya llegó!
Y la Gloria del Señor alumbr a su pueblo.

IX. Coro

(Isaías 40:9) (Isaías 60:1)

Oh tú que anuncias las nuevas a Zión,
Oh tú que anuncias las nuevas a Jerusalén:
¡Brillad! ¡Gritad al pueblo de Judea: Honrad
a Dios, la gloria del Señor alumbr a su
pueblo!

X. Recitativo (Bajo)

(Isaías 60:2-3)

He Aquí, noches oscuras vendrán,
Las tinieblas descienden:
Pero Dios brillará en vosotros y su
gloria lucirá en su pueblo.
Los gentiles vendrán a su luz, los
príncipes seguirán su aurora.

XI. Aria (Bajo)

(Isaías 9:2)

El pueblo que estaba en tinieblas ha
visto la luz:
Y deja al fin la penumbra de muerte y
horror, pues sobre él ya la luz brilla.

VI. Chorus

(Malachi 3:3)

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

VII. Recitative (Alto)

(Isaiah 7:14)

(Matthew 1:23)

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

VIII. Aria (Alto)

(Isaiah 40:9)

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 60:1)
Arise, shine; for thy light is come, and the
glory of the Lord is risen upon thee.

IX. Chorus

(Isaiah 40:9) (Isaiah 60:1)

O thou, that tellest good tidings to Zion,
O thou, that tellest good tidings to
Jerusalem; Arise, say unto the cities of
Judah, Behold your God!
The glory of the Lord is risen upon thee!

X. Recitative (Bass)

(Isaiah 60:2-3)

For, behold, darkness shall cover the
earth, and gross darkness the people:
but the Lord shall arise upon thee, and
His glory shall be seen upon thee. And
the Gentiles shall come to thy light, and
kings to the brightness of thy rising.

XI. Aria (Bass)

(Isaiah 9:2)

The people that walked in darkness
have seen a great light: they that dwell
in the land of the shadow of death,
upon them hath the light shined.

XII. Coro

(*Isaías 9:6*)

Entre nosotros nace un Dios, el Hijo
se nos ha dado:

Que tendrá poder sobre todos
los pueblos: y le darán por nombre:
Príncipe, Salvador, Inmenso Dios,
el Sempiterno Padre, Señor de Paz.

XIII. Sinfonía Pastoral

XIV. Recitativo (Soprano)

(*Lucas 2:8-9*)

Y Había pastores esa noche en el
campo, que en vigilia cuidaban su
rebaño.

Y He aquí que un ángel del Señor se
aparece, y la gloria de Dios
los ilumina: mas sienten gran temor.

(*Lucas 2:10-11*)

Pero el Ángel les dice así:

Oíd no temáis, Os traigo noticias que
serán la alegría de los pueblos:

Pues nacerá el día de hoy, en el pueblo
de David, el Cristo, vuestro Salvador.

(*Lucas 2:13*)

Y en multitud, al lado del Ángel,
ejércitos alabando a Dios aparecen,
diciendo:

XV. Coro

(*Lucas 2:14*)

¡Gloria a Dios en los cielos, Paz a los
hombres: Para siempre, Amén!

XVI. Aria (Soprano)

(*Zacarías 9:9-10*)

Cantad alegres, Oh hijas de Zión;
¡Sí! Oh hijas de Jerusalén.

Viene el Señor, vuestro Salvador.

Él es humilde y sabio y traerá la paz al
mundo entero.

XVII. Recitativo (Soprano)

(*Isaías 35:5-6*)

Y de los ciegos se abrirán los ojos,
y los sordos oirán de nuevo.

El hombre enfermo podrá sanar,
y del mudo la voz se oirá.

XII. Chorus

(*Isaiah 9:6*)

For unto us a child is born, unto us a
son is given: and the government shall
be upon His shoulder: and His name
shall be called Wonderful, Counsellor,
The mighty God, The everlasting Father,
The Prince of Peace.

XIII. Pastoral Symphony

XIV. Recitative (Soprano)

(*Luke 2:8-9*)

There were shepherds abiding in the
field, keeping watch over their flock by
night. 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 2:10-11*)

And the angel said unto them, Fear not:
for, behold, I bring you good tidings of
great joy, which shall be to all people. For
unto you is born this day in the city of
David a Saviour, which is Christ the Lord.

(*Luke 2:13*)

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

XV. Chorus

(*Luke 2:14*)

Glory to God in the highest, and peace
on earth, goodwill toward men!

XVI. Aria (Soprano)

(*Zechariah 9:9-10*)

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

behold, thy King cometh unto thee.

He is the righteous Saviour and He
shall speak peace unto the heathen.

XVII. Recitative (Soprano)

(*Isaiah 35:5-6*)

Then shall the eyes of the blind be
opened, and the ears of the deaf be
unstopped. Then shall the lame man
leap as an hart, and the tongue of
the dumb shall sing.

XVIII. Aria (Soprano)

(Isaías 40:11)

Vendrá Él a cuidar su rebaño: A sus ovejas reunidas tendrá; las cargará en sus brazos, y apacenterá con gran amor.

(Mateo 11:28-29)

Venid a Él si estáis cansados, venid que Aquí a su lado descanso encontraréis. Con su yugo a cuestras, aprended de él en el amor y en la humildad: y encontréis paz de corazón.

XIX. Coro

(Mateo 11:30)

Su yugo es suave y es dulce su ley.

FIN DE LA PRIMERA PARTE

SEGUNDA PARTE

XX. Coro

(Juan 1:29)

He aquí El Salvador,
su nombre será: Cordero de Dios.

XXI. Aria (Contralto)

(Isaías 53:3)

Él fue humillado, por todos abandonado a solas con su aflicción; hombre doliente, consumido en dolor.

(Isaías 50:6)

Él recibió los azotes, dio su rostro a quien de golpes lo cubrió:
de pie afrontó las burlas y esputos.

XXII. Coro

(Isaías 50:6)

Así fue, lo hicimos sufrir, pagar nuestras penas; Él fue herido por las culpas nuestras, lastimado por nuestros pecados: sus heridas nuestra paz han pagado.

XXIII. Coro

(Isaías 53:5)

Y en su dolor sanamos.

XVIII. Aria (Soprano)

(Isaiah 40:11)

He shall feed His flock like a shepherd: He shall gather the lambs with His arm, and carry them in His bosom, and shall gently lead those that are with young.

(Matthew 11:28-29)

Come unto Him, all ye that labour and 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.

XIX. Chorus

(Matthew 11:30)

His yoke is easy, His burthen is light.

END OF PART THE FIRST

PART THE SECOND

XX. Chorus

(John 1:29)

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

XXI. Aria (Alto)

(Isaiah 53:3)

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

(Isaiah 50:6)

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.

XXII. Chorus

(Isaiah 50:6)

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.

XXIII. Chorus

(Isaiah 53:5)

And with His stripes we are healed.

XXIV. Coro

(Isaías 53:6)

Mas el Señor nos congregó; y reunidos caminamos en su luz; y el Señor ha puesto en Él nuestra culpa y padecer.

XXV. Recitativo (Tenor)

(Salmo 22:7)

Los que lo miran se ríen de él: le tuercen la boca, se burlan y dicen,

XXVI. Coro

(Salmo 22:8)

Él piensa que Dios vendrá a liberarlo: que Dios lo salve pues, y Dios esté con Él.

XXVII. Recitativo (Tenor)

(Lamentations 1:12)

El dolor le abrió el corazón; lo han destrozado: Él quiso encontrar quien tuviera piedad, mas no la encontró; y fue abandonado por todos.

XXVIII. Aria (Tenor)

(Jeremías 1:12)

Mirad, decid, si hay algún suplicio como su tormento.

XXIX. Recitativo (Tenor)

(Isaías 53:8)

Se le negó permanecer en su tierra: por los pecados de su pueblo, fue expulsado.

XXX. Aria (Tenor)

(Salmo 16:10)

Mas no dejarás su alma sufrir; el Elegido se salvará de entre los muertos.

XXXI. Coro

(Salmo 24:7-10)

Puertas abrid, levantad; y el paso ceded, dintel de eternidad ¡Que el Rey de la Gloria pasará! ¿Quién es el Rey de Gloria? El Dios poderoso de los ejércitos, nuestro Señor.

XXIV. Chorus

(Isaiah 53:6)

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.

XXV. Recitative (Tenor)

(Psalms 22:7)

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

XXVI. Chorus

(Psalms 22:8)

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

XXVII. Recitative (Tenor)

(Lamentations 1:12)

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.

XXVIII. Aria (Tenor)

(Lamentations 1:12)

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

XXIX. Recitative (Tenor)

(Isaiah 53:8)

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

XXX. Aria (Tenor)

(Psalms 16:10)

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

XXXI. Chorus

(Psalms 24:7-10)

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.

XXXII. Recitativo (Tenor)

(Hebreos 1:5)

Pero a cuál de sus ángeles Él dijo alguna vez, Éste es mi Hijo, soy yo quien lo ha engendrado.

XXXIII. Coro

(Hebreos 1:6)

Que todo ángel de Dios los adore.

XXXIV. Aria (Bajo o Contralto)

(Salmo 68:18)

Ascienes a lo alto, Tú conduces a los cautivos y recibes la oblación; aún de los rebeldes para que Dios esté con ellos.

XXXV. Coro

(Salmo 68:11)

Y Dios nos habló:
y va su ejército anunciándolo.

XXXVI. Aria (Soprano, Contralto o Coro con Soprano and Contralto)

(Romanos 10:15)

Que hermosos son esos pies de quien nos da las nuevas de paz, y los mensajes de verdad.

XXXVII. Coro o Aria (Tenor)

(Romanos 10:18)

El mundo podrá oír su voz, proclamar, una promesa de paz.

XXXVIII. Aria (Bajo)

(Salmo 2:1-2)

¿Por qué los pueblos furiosos van conspirando, por qué los pueblos conspiran entre sí? Los reyes van contra Dios, y los pueblos conspiran contra el Señor y sus leyes sagradas.

XXXIX. Coro

(Salmo 2:3)

Destrozad al fin sus leyes, al fin romped la esclavitud.

XXXII. Recitative (Tenor)

(Hebrews 1:5)

Unto which of the angels said He at any time, Thou art My Son, this day have I begotten Thee?

XXXIII. Chorus

(Hebrews 1:6)

Let all the angels of God worship Him.

XXXIV. Aria (Bass or Alto)

(Psalms 68:18)

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

XXXV. Chorus

(Psalms 68:11)

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

XXXVI. Aria (Soprano, Alto or Chorus with Soprano and Alto)

(Romans 10:15)

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

XXXVII. Chorus or Aria (Tenor)

(Romans 10:18)

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

XXXVIII. Aria (Bass)

(Psalms 2:1-2)

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.

XXXIX. Chorus

(Psalms 2:3)

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

XL. Recitativo (Tenor)

(Salmo 2:4)

Él, que mora en los
cielos con burla los ve.
Señor, te reirás de ellos.

XLI. Aria (Tenor)

(Salmo 2:9)

Destrozados con puño de hierro;
quebrantados, en pedazos, como
un vaso roto.

XLII. Coro

(Apocalipsis 19:6)

¡Aleluya! Dios el Señor omnipotente
reina, ¡Aleluya!

(Apocalipsis 11:15)

Id todos y anunciad que en la tierra ya
reina nuestro Dios y Cristo es Rey Y
reinará ahora y por siempre, ¡Aleluya!

(Apocalipsis 19:16)

Nuestro Rey, Eterno Dios: Él reinará
ahora y por siempre, ¡Aleluya!

FIN DE LA SEGUNDA PARTE

TERCERA PARTE

XLIII. Aria (Soprano)

(Job 19:25-26)

Yo sé que mi redentor vive,
se levantará, al amanecer, sobre sus
pies, y sé que después de muerto mi
alma podrá mirar a Dios.

(Corintios 15:20)

Porque Cristo vive y el Señor nos dará
la eternidad.

XLIV. Coro

(Corintios 15:21-22)

Por Adán morimos, por Cristo somos
resucitados al morir. Por el pecado de
Adán el hombre se condenó;
Cristo nos salvó: Él es la redención.

XLV. Recitativo (Bajo)

(Corintios 15:51-52)

Oíd, os digo un misterio; en el día final
hemos de despertar, incorruptos: la
trompeta anunciará la nueva vida.

XL. Recitative (Tenor)

(Psalms 2:4)

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

XLI. Aria (Tenor)

(Psalms 2:9)

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

XLII. Chorus

(Revelation 19:6)

Hallelujah, for the Lord God
Omnipotent reigneth, Hallelujah!

(Revelation 11:15)

The Kingdom of this world is become the
Kingdom of our Lord, and of His Christ; and
He shall reign for ever and ever, Hallelujah!

(Revelation 19:16)

King of Kings, and Lord of Lords, and He
shall reign for ever and ever, Hallelujah!

END OF PART THE SECOND

PART THE THIRD

XLIII. Aria (Soprano)

(Job 19:25-26)

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.

(I Corinthians 15:20)

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

XLIV. Chorus

(I Corinthians 15:21-22)

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.

XLV. Recitative (Bass)

(I Corinthians 15:51-52)

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.

XLVI. Aria (Bajo)

(Corintios 15:52-53)

Trompeta anunciad que la muerte acabó: Levantémonos, es la salvación; y lo que ha muerto podrá ser incorrupto y la vida obtendrá inmortalidad.

XLVII. Recitativo (Contralto)

(Corintios 15:54)

Y se podrá cumplir la orden que está escrita, la muerte será vencida.

XLVIII. Dúo (Contralto y Tenor)

(Corintios 15:55-56)

¡Morir, no!

Morir ya no es el fin; llegó la salvación: Nuestro Dios la muerte venció.

XLIX. Coro

(Corintios 15:57)

Honrad y dad Gracias a Dios, porque nos da la salvación en Cristo el Redentor.

L. Aria (Soprano)

(Romanos 8:31)

Si Dios nos protege, ¿Quién puede dañarnos?

(Romanos 8:33-34)

¿Quién podría juzgar la elección de nuestro Dios? Pues si Dios nos justifica ¿Quién podrá condenarnos? Si Jesús no ha muerto, Él vive por la resurrección y estando a la diestra de Dios ruega por nosotros e intercede ante Él.

LI. Coro

(Apocalipsis 5:12-14)

Gloria al cordero de Dios que con su sangre nos salvó, digno es de toda gloria y honores, por siempre será su nombre glorioso y bendito. Gloria y honores ahora y siempre sean para Él que está a la diestra de Dios, bendito sea, ahora y siempre.

LII. Coro

Amén.

FIN DE LA TERCERA PARTE

XLVI. Aria (Bass)

(I Corinthians 15:52-53)

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.

XLVII. Recitative (Alto)

(I Corinthians 15:54)

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

XLVIII. Duo (Alto and Tenor)

(I Corinthians 15:55-56)

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.

XLIX. Chorus

(I Corinthians 15:57)

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

L. Aria (Soprano)

(Romans 8:31)

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

(Romans 8:33-34)

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.

LI. Chorus

(Revelation 5:12-14)

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.

LII. Chorus

Amen.

END OF PART THE THIRD

SYMPHONIC CHORUS

* SECTION LEADER

SOPRANO

Emily Beavers
Joan Bissell
Katelyn Bocarro
Pamela Carlson
Melinda Fradley*
Leslie Gallagher
Sophia Gannaoui
Ryleigh Graber
Brittany Gress
Holly Hodges
Madison Hubbart
Emily Huston
Ananda Mancen
McKay Medders
Claire Olinik
Grace Olsen
Angelina Pastore
Renee Davis
Jenn Rodrigues
Alessandra Sayers
Barbara Scott
Kristen Shealy
Sara Stumpf
Michelle Toro
Allie Van Buskirk
Madison Whelan
Mandi White

ALTO

Indhira Acosta Minear
Ali Bernards
Nyasha Brice
Hillary Brown
Brittany Carroll
Mary Beth Constant
Olivia Davis
Adriana DuPont

Courtney Eyman Hunt
Lexis Fortner
Grace Hayes
Sydney Leduc*
Danielle Lindner
Chiara Marcario
Emmy Marrero
Elisabeth McGuire
Jamiilee Page
Miranda Schubert
Laurie Seely
Katie Shaw
Lindsay Taylor Stough
Mara Torres
Ashley Uhland
Jenna Zunz

TENOR

Alexander Bilka
Kevin A. Borges
Paul Braithwood
Chad Cochran
Lucca Conceicao
Richard Connor-Villa
Nathan De Oliveira
Andrew T. Francis
Noel Godoy
Daniel Hill
Alexander Knapp
Brian Knollman
Hector Marrero
Zane Menendez
Kelvin Nguyen
Nicholas Nunez
Harold Padilla
Zach Pecore
Caleb Pena
Ezra Prather

Ralph J. Pugh
Rishi Rane
Jeremy Roldan
Chris Salina
Wesley Schafer
Kristopher Schave*
Reiner Wolf

BASS

Shane Bass
Joe Bellino
Dalton Bowles
Ian Chan
Nick Chase
David Chivers
Chris Farwell
Cole Furtado
Alex Glover
Michael Hodges
Lane Hollingsworth
Cameron Ivie
Malcolm Katzen
Jerrett King
Ryan Knight
Robert Lane
Cesar Lengua-Miranda
Justin McDougall
Ryan Murray
Andrew Osson
Alex Pollard*
Robert Rijos Jr.
Zachary Schaumann
Nathan Selikoff
James Thompson
Kevin Thompson
Nathan West
David Wooten

ORQUESTA SOLARIA /
SOLARIA PLAYERS ORCHESTRA

OBOE

*Kaitlyn Klingberg
Kimberly Lieser

BASSOON

*Chris Eberle

TRUMPET

*Tom Macklin
John Copella

TIMPANI

*Gavin Pritchard

VIOLIN 1

*Joni Hanze
Lisa Ferrigno
Julia Gessinger
Dana Tolan
Anne Roos Hoijtink
Elaina Cook

VIOLIN 2

*Galen Kaup
Ashley Nelson
Sasha Korczynski
Alyssa Orantes
Jocelyn Hsu
Sean Moore

VIOLA

*Joseph Henderson
Kip Riecken
Tyler Pacheco
Daniel Cortes

CELLO

*Abigail Collins
Adriana Stenvik
Alexander Downs

BASS

*Shelby Montgomery
Emmaleigh Carr

BIOGRAPHIES



MARIA BREA | SOPRANO

Praised by *OperaWire* as a “fantastic soprano” with “virtuosity” and “luxurious polish,” **Maria Brea** is an internationally recognized Venezuelan-American artist with a strong presence on both the operatic and concert stage. Handel’s *Messiah* (and *El Mesías*) has been an important part of her career. She has performed the soprano solos with ensembles including the Phoenix Symphony (in *El Mesías*) and will sing the work again this season with the Indianapolis Chamber Orchestra.

A graduate of the Manhattan School of Music and The Juilliard School, Maria has appeared with companies and orchestras across the U.S. and abroad. Recent and upcoming highlights include Ana María in *Zorro* with Arizona Opera, Euridice in *Orfeo ed Euridice* with Opera in Williamsburg, and performances of Beethoven’s Ninth, Mahler’s Symphony No. 2, and *Carmina Burana* at Carnegie Hall.

LINDA COLLAZO | MEZZO SOPRANO

Linda was a 2023–24 Opera Orlando Studio Artist, and performed in productions including *Tosca*, *Frida*, *Rusalka*, *Lucia di Lammermoor*, and *The Juniper Tree*. Since her time in Orlando, her career has continued to gain momentum, with upcoming appearances as a soloist at Carnegie Hall, Dorabella in *Così fan tutte* with Bronx Opera, a new opera with White Snake Projects, and recital and zarzuela performances in New York and Savannah.



BIOGRAPHIES



MICHAEL ANTHONY RODRIGUEZ | TENOR

A Cuban-American tenor and Stetson University graduate, **Michael Anthony Rodriguez** makes his Orlando Sings debut in *El Mesias*. He currently performs at Walt Disney World with The Voices of Liberty, as a Dapper Dan, and in *Finding Nemo: The Big Blue & Beyond*. His past engagements include Houston Grand Opera, New Orleans Opera, and Opera Orlando. Mr. Rodriguez brings a deep love of both opera and concert work to the stage.

MIGUEL PEDROZA | BASS-BARITONE

Miguel Pedroza is a Venezuelan bass-baritone known for his versatility and commitment to storytelling on stage. A former Resident Artist with Opera Columbus, he has appeared with companies across the country in repertoire ranging from Mozart to contemporary opera. Recent roles include Sarastro in *Die Zauberflöte*, Chino in *West Side Story*, and Actor 6 in *All Is Calm* with Opera Orlando.





ANDREW MINEAR | CONDUCTOR

With appearances across the United States, Dr. **Andrew Minear** is an active conductor, music educator, and choir leader. He is the founding Artistic and Executive Director of **Orlando Sings** (orlandosings.org), where he conducts the Orlando Sings Symphonic Chorus and the professional vocal ensemble Solaria. He also serves as Director of Music Ministry at **All Saints Episcopal Church** of Winter Park. Under his leadership, the All Saints Choir was selected to serve as choir-in-residence at Hereford Cathedral in Hereford, England, in July 2026.

Recent and upcoming engagements include Opera Orlando's *All Is Calm*; the National Concert Chorus at Carnegie Hall; the American Choral Directors Association Southern Region SSAA Honor Choir; Music and Worship Arts weeks in Lake Junaluska and Montreat; eleven all-state choirs; and service as chorus master for concerts with Opera Orlando and the Orlando Philharmonic Orchestra. He has conducted multiple summers at the Blue Lake Fine Arts Camp in Michigan and led the Florida Ambassadors of Music on performance tours of

Previously, Dr. Minear served as Director of Choral Activities at the University of Alabama, where he conducted the university choirs, oversaw the graduate choral conducting program, and taught courses in conducting and choral literature. Prior to joining the Alabama faculty, he earned the Doctor of Musical Arts degree in choral conducting from Michigan State University, where he directed the MSU Campus Choir and served as Assistant Director of the MSU Men's Glee Club. He was named a Michigan State University Distinguished Fellow, and his doctoral research focused on graduate choral literature curricula and pedagogy.

Over fourteen years in the Orlando-area public schools, including six years as Choral Director at Dr. Phillips High School—the Visual and Performing Arts Magnet program for Orange County Public Schools—his students were selected more than 180 times for Florida All-State and ACDA Honor Choirs. Cora Bella, the advanced SSAA choir, performed to critical acclaim at the 2011 State, 2012 Southern Region, and 2013 National Conferences of the American Choral Directors Association.



LEDEAN WILLIAMS | REHEARSAL ACCOMPANIST/ ORGAN

Ledean Williams is a collaborative pianist who performs throughout Central Florida alongside singers, choirs, and instrumentalists in solo recitals, choral ensembles, musical theatre productions, and church services. She frequently serves as an accompanist for school choral programs and has appeared with numerous honor choirs at state, regional, and national conventions of the American Choral Directors Association and Florida Music Education Association. She is the music director for the Windermere Preparatory School high school theatre department and is on faculty with Summer Performing Arts with Juilliard. Previously, Ledean served as staff accompanist for the Eastern Shore Choral Society, The Orlando Chorale, and Orlando Choral Society.

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