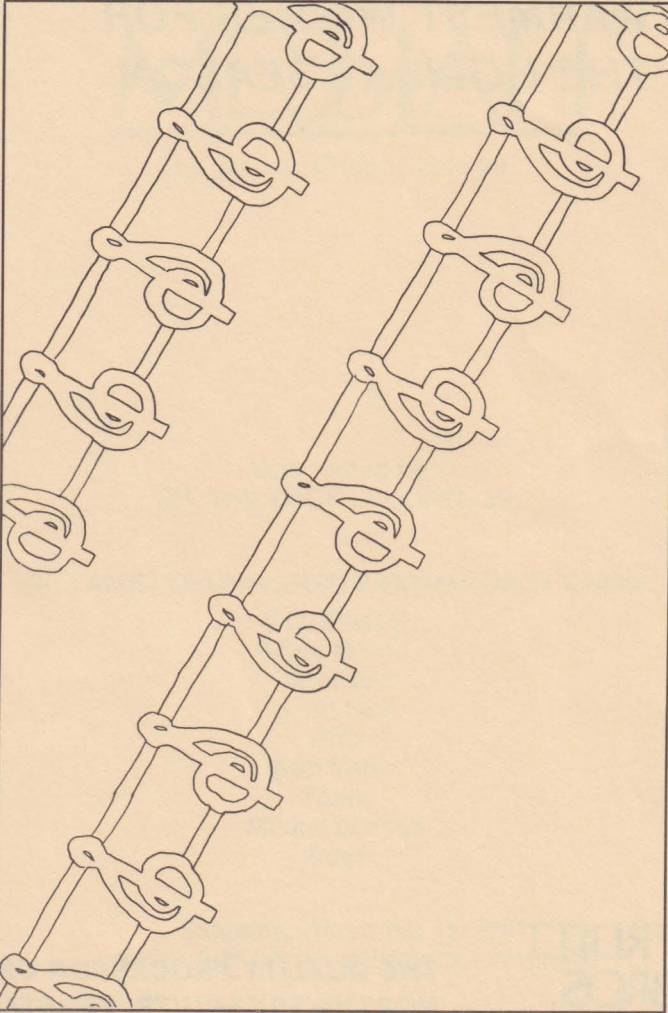


Willamette Community Choir

**MESSIAH**

# Sing Together



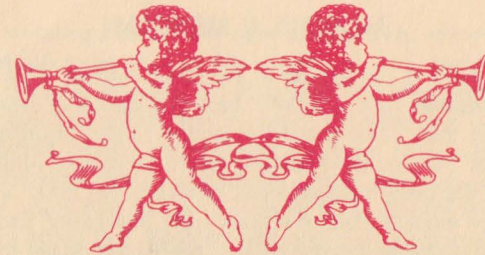
Elissa Nyberg, Leslie Middle School

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**SING TOGETHER**  
**MESSIAH**

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by George Frideric Handel

Conducted by  
DR. WALLACE H. LONG, JR.

WILLAMETTE UNIVERSITY COMMUNITY CHOIR

SOLOISTS

Myra Brand

*Soprano*

Joan Neff

*Alto*

Rob Eaton

*Tenor*

Mikkel Iverson

*Bass*

Saturday, December 19, 1987  
Smith Auditorium, Willamette University

## HANDEL'S MESSIAH

We are gathered here to participate in a popular holiday ritual, hearing and singing Handel's **Messiah**. At this time of year thousands of enthusiastic amateurs like us will be taxing their vocal powers in concert halls, churches and gymnasiums all over the English-speaking world by joining in on the beloved choruses of one of the great masterpieces of music. No other work of comparable scale or musical stature enjoys such popularity, and only a few hymns and national anthems inspire such a deeply felt desire to join in the singing. We might ask, what is it about **Messiah** that has made it so enormously popular? The obvious answer is the unsearchable mystery of Handel's genius, but other great composers have written magnificent music which has never achieved the popularity of **Messiah**. Are there, then, more mundane reasons for **Messiah** having become such an integral part of our celebration of the two great Christian festivals, Christmas and Easter?

Before we try to answer this question, it might be useful to glance briefly at Handel's career and accomplishments as a composer. German by birth and early training, and a distinguished composer and performer in his teens, Handel also lived and worked in Italy for five years before coming to England in 1710. He thus brought with him rich musical experience in both the German and Italian traditions. In his long career he composed fifty operas, twenty oratorios, one hundred cantatas and "serenatas," fifty concerti for various instruments, some thirty anthems, two passions, incidental music to several plays, and much solo music for harpsichord, violin, flute and oboe. As a professional musician and impresario in an exuberant age of artistic factions and rivalries, Handel had to be sensitive to popular taste, so it should not be surprising to discover that he turned to oratorio writing in the 1740's when popular taste in England was shifting from rational Deism based on classical models, to the religious sublime, which found its inspiration in the Bible.

This brings us to one of the reasons **Messiah** has enjoyed such popularity for nearly 250 years. It is not coincidental that oratorios came into their own at the same time that Methodism and evangelical revivalism swept over England, for both satisfied a need for emotional, communal worship, as they do today. But **Messiah** was not well received in London until Handel found a suitable context for its performance, one that united dramatic religious music with the new spirit of evangelical Christianity. Originally it was presented in playhouses, as Handel's operas had been, but these were associated in the popular mind with immorality. Church authorities, on the other hand, deemed it too theatrical to be performed in a church, so it languished until 1750, when Handel performed it as charity benefit in the new Chapel of the Foundling Hospital, with which it has since been closely associated. From then on it was enormously popular among the middle-class latitudinarians and evangelicals, and the next two centuries saw their growing ascendancy throughout the English-speaking world. Handel's **Messiah** gave powerful expression to the essential theme of the new religious spirit of the age: "thanks be to God who giveth us the victory, through our Lord Jesus Christ." Its theology is simple and stirring: God is bountiful and accessible; His service is enjoyable; and only those who deny His existence will be destroyed.

This brings us to another reason for the popularity of **Messiah** — its exuberance. Handel was a master of dramatic and ceremonial music, music of

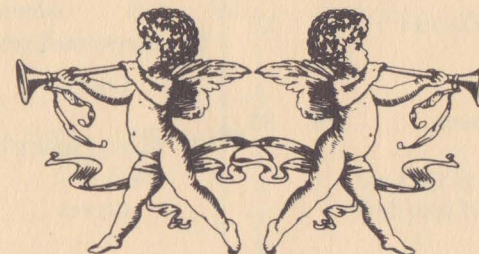
strong contrasts, imitative effects, and easy accessibility, when, at the age of 55, he composed **Messiah** in 24 days in the autumn of 1741. Neither the text, which was compiled by Charles Jennens, an otherwise undistinguished versifier, nor the music is too sensitive, too subtle, too mystical. Everything is brought out into the light, strongly charged, clearly marked and firmly set. This is not to say that **Messiah** itself is philistine, but its apparently robust simplicity can appeal to the philistine nature in ways that we can hardly imagine Bach's B minor Mass doing.

It should also be noted that **Messiah** was originally composed and performed with great success for a charity benefit in Dublin. From the very beginning **Messiah** has been associated with humanitarianism, with the belief that effectual faith entails kindness, and this association has probably done much to endear the work to that large majority of people who enjoy music not for itself alone but for its associations.

From the first **Messiah** seems to have inspired in its hearers a desire to join actively in the performance. As Handel said in a letter to Gluck, "What the English like is something they can beat time to." When King George II first heard the Hallelujah chorus, in 1743, he rose from his seat and stood through the whole chorus in rapt admiration, thus inaugurating a tradition which continues to our day. In recent years **Messiah** Sing-Togethers have become increasingly popular, reflecting the desire of audiences to join even more fully into the performance of this great oratorio. And this gives us our final clue to the secret of **Messiah's** wide appeal — the glorious choruses which express so movingly the communal spirit of both Christianity and mankind in general, our sense of a shared condition and destiny. **Messiah** is not, as, say, Bach's Passions are, a musical narrative of events from the life of Christ, but a lyrical epic on the theme of man's redemption. Handel treated Christ's redemptive function metaphysically by focusing upon the great symbolic ideas of Prophecy, Advent, Nativity, Mission, Sacrifice and Atonement, Resurrection, Spreading the Gospel, Faith and Hope, and Triumph over Death. Like the chorus in Greek drama, which expresses the feelings of people who are both observers of and participants in the great actions of the hero, the **Messiah** choruses draw us into both reflection on and involvement in the great divine comedy of redemption.

Handel took his epigraph for **Messiah**, **Majora Canamus** (let us sing of greater things), from the fourth Eclogue of Virgil, which suggests the generalized sense of exaltation conveyed by the oratorio as a whole. **Messiah** appeals to man's universal need to worship, and transcends the particular distinctions of individual creeds. In singing its choruses we all "sing of greater things," and absorbed thus into the family of man we celebrate our good fortune as Handel depicts it in his musical epic of redemption.

Bill Braden — Willamette University





# MESSIAH



\*AUDIENCE PLEASE STAND

● PAGE NUMBER SCHIRMER EDITION

■ PAGE NUMBER NOVELLO EDITION

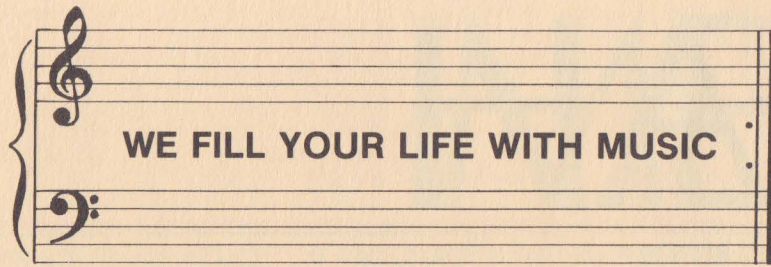
	●	■		●	■		●	■		●	■
1. Sinfonia Orchestra	3	1	16. And suddenly there was with the angel Soprano solo			*26. All we like sheep have gone astray Chorus	122	106	47. Behold, I tell you a mystery	214	189
2. Comfort ye my people	7	4							48. The trumpet shall sound Bass solo		
3. Every valley shall be exalted Tenor solo	10	6	*17. Glory to God Chorus	82	68	*33. Lift up your heads Chorus	144	127	*53. Worthy is the lamb. Amen Chorus	237	217
*4. And the glory of the Lord Chorus	16	11	18. Rejoice greatly, O daughter of Zion Soprano solo	87	73	38. How beautiful are the feet of them Alto solo		243			
5. Thus saith the Lord	24	19	19. Then shall the eyes of the blind be opened Alto solo	94	80	*39. Their sound has gone out Chorus	169	151			
6. But who may abide Bass solo	27	21	20. He shall feed His flock Soprano solo			40. Why do the nations so furiously rage together Bass solo	174	155			
*7. And He shall purify Chorus	36	35	*21. His yoke is easy, and His burden is light Chorus	98	86	*41. Let us break their bonds asunder Chorus	182	161			
8. Behold, a virgin shall conceive	47	41	INTERMISSION			*44. Hallelujah! Chorus	193	171			
9. O thou that tellest good tidings to Zion Alto solo			*22. Behold the Lamb of God Chorus	104	91	45. I know that my redeemer liveth Soprano	204	181			
*9. O thou that tellest Chorus	54	46	*24. Surely He hath borne our griefs Chorus	113	98	*46. Since by man came death Chorus	210	186			
*12. For unto us a Child is born Chorus	66	55									
14. There were shepherds abiding	79	66									
14a. And lo! the angel of the Lord											
15. And the angel said unto them											



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### THE PERFORMERS

**MYRA BRAND** — Soprano, Myra Brand is a frequent performer in the Northwest. She has sung the solo roles of the Messiah in the Hult Center and with the Boise Philharmonic Orchestra. Ms. Brand is head of the Music Department and Professor at Western Oregon State College.

**JOAN NEFF** — vocal soloist is popular with Willamette Valley audiences. Most recently she participated in the Elgah performance in Stayton, and the Mozart Mass in Portland. At Willamette University she is active with the Camarada Musica. After raising 5 children Joan Neff returned to Portland State. She is now associated with WOSC.

**ROB EATON** — is the popular Youth Minister at St. Paul's Episcopal Church in Salem. He graduated from the University of Oregon in Music Composition in 1977. Rob enjoys music, from Opera to Jazz, and has been singing since he joined the St. Mary's Boys Choir in Eugene at the age of 8. At Willamette University he sang the Monte Verdi Opera with Music Consort and was soloist with the Bend Community Orchestra Bach Contatas.

**MIKKEL IVERSON** — Bass-baritone, Mikkel Iversen, is an oratorio soloist. He has appeared at the Peter Britt Music Festival, the Portland Symphonic Choir, the Oregon Repertoire Singer, and the Portland Gay Men's Chorus, in 1985-86 he toured as soloist with Norman Luboff Choir. He now teaches voice and directs choirs at Mt. Hood Community College.

**DR. WALLACE LONG** — Director of Choral Activities at Willamette since 1983, Dr. Wallace Long excels as both educator and musician. In addition to conducting the University's four choral ensembles, he has extensive teaching responsibilities and is involved in community and professional groups.

Dr. Long received his master of music degree and his doctorate in choral conducting from the University of Arizona at Tucson, where he studied with Maurice Skones, Jean Berger, and David Wilson.

A bass-baritone soloist and frequent vocal/choral adjudicator and clinician, Dr. Long is an active supporter of public school music in the Northwest. He is a member of the OMEA/MENC/NAJE/NATS and serves the Oregon Chapter of ACDA as a member of the executive council representing Oregon colleges and universities. Dr. Long has recently been appointed treasurer of the Northwest region of ACDA.



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## WILLAMETTE UNIVERSITY COMMUNITY CHOIR PERSONNEL

### SOPRANO

Hanna Beernink  
Mary Ann Cichon  
Colleen Cushing  
Anita Douglass  
Mary Ann Ellis  
Ginger Frake  
Ardeth Frum  
Krista Gardner  
Adine Gentzkow  
Leilani Greely  
Erin Himori  
Deanna Iltis  
Sue Johns  
Lynnette Lang  
Lynelle Littke  
Alanna Malone  
Donna McGall  
Ann Papworth  
Teddy Ramsey  
Tracy Reisinger  
Lillian Rowell  
Dorianne Scott  
Huda al-Shemmari  
Ruth Sonnenschein  
Dorothy Stewart  
Elsa Struble  
Jennifer Walworth  
Sheila Wood

### ALTO

Lou Andersen  
Carol Ann Armstrong  
Glenda Blanchard  
Lynn Cardiff  
Marilyn Conover  
Janet Epton  
Joan Carol Farrier  
Lois Filewood  
Nancy Fletcher  
Francoise Inspektor  
Marion Jarquiss  
Lynn Jurczak  
Lisa Kendall  
Hilfred Kropp

Tammy Lippold  
Karen Lovre  
Linda Mendro  
Erin Morris  
Angela Riley  
Mildred Rowland  
Mary Jean Sandall  
Virginia Scott

Timothe Seelbach  
Betty Shamberger  
Rebecca Skones  
Lorene Sloper  
Judith Spragg  
Marlinda Stearns  
Betsy Steinberg  
Dawn Wallace  
Linda Wixon  
Susan Yancey

### TENOR

David Bates  
Ken Ellis  
Walter Farrier  
Ruth Hartmann  
Ray Kidder  
Joe Kuehn  
Dennis Leffler  
Jonathan Melendy  
Alden Moberg  
Royal Norquist  
Ronald Phair  
Paul Skones  
Steve Sloop  
Elizabeth Turner  
Madison Vick  
Mike Whalen  
Erik Wood

### BASS

Bob Bain  
Don Fry  
Hank Hartmann  
Peter Larson  
Bruce McDonald

Jim McDonald  
Roy Norquist  
David Patch  
Les Purcell  
Francis Smith  
Jeffrey Waltz  
David Woolley

### ORCHESTRA PERSONNEL

#### VIOLIN I

Dan Rouslin, Principal  
Cathy Haithaus  
Ed Schaeffe  
Esther Mitten  
Marlene Hart  
Bill Drew  
Steve Cottrell  
Douglas P. Harley

#### VIOLIN II

Karen Schaeffe, Principal  
Ewan Mitten  
Janet Bullis  
Janet Morningstar  
Jean Clappison  
Gerry Adams

#### VIOLA

Susan Case  
Diane Charnholm

#### CELLO

Bruce McIntosh, Principal  
Rhonda Johnson  
Deborah Ward  
Jennifer Vincent

#### BASS

Kelly Fussell, Principal  
Mark Cunningham

#### BASSOON

Steven Funk

#### TRUMPET

Mark Lundquist

#### TYMPANI

Douglas Alvey

#### HARPSICORD

Sophia Kidder

#### OBOE

Dawna Davies  
Mary Lott

## Messiah Sing-Together

In association with the Mid-Valley Arts Council this inaugural community-wide event is made possible through the efforts of dozens of individual volunteers and organizations. Among them are: Willamette Technical staff: Ron Hurd, Smith Auditorium; Barbara Donaugh Music; Margaret Breneman Dean's Office. Leslie Middle School for the Program and Poster design: Gaye Stewart, Bill Willis, Elissa Nyberg of the 1st period art class. San Francisco Conservatory of Music: Kathy Angus Sing-It-Yourself Messiah, Marin, Kay Warren, Ann Iverson. KCCS Dan Sheets, Earl Allbritton, who are broadcasting this event live this evening. Radio Stations statewide. The Salem Ministerial Association. Knapp Printing, Program. The Print Shop, Posters. Pilgrim Printers, tickets. Statesman-Journal, also Senior News, South Salem News, Kaiser Times, plus many other newsletters and press. Music Music, Weathers Music. Our supportive advertisers. Scores of unnamed volunteers handling the distribution and sales of tonight's scores, tickets, ushers, refreshments. The churches and schools donating the use of their scores on loan this evening. We thank you all for your individual contributions to make this Messiah Sing-Together a success.

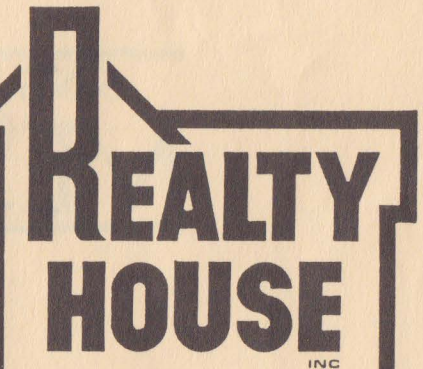
"The Messiah as Musical Epic" by Dr. Bill Braden, Professor of English, Willamette University presented as a lecture and discussion at 7 pm in the Smith Gallery and reprinted in this program is made possible by a grant from the Oregon Committee for the Humanities.

## Tonight's Messiah Sing-Together



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