

WV
Willamette
Master Chorus

Dr. Wallace H. Long Jr., Conductor

Messiah
Ping Together

a special benefit concert for

*Willamette Valley Hospice**

Saturday,
October 18, 1997
7:00 p.m.

HANDEL'S MESSIAH SING-TOGETHER

Conducted by

Dr. Wallace Long, Jr.

featuring

**Christine Tolleson
Allison Nell Swensen
Vijay Singh
Kurt-Alexander Zeller**

with the

Messiah Orchestra

presented by

Willamette Master Chorus

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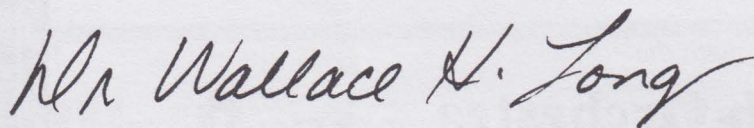
Greetings from the Conductor

Good evening and welcome to our 8th community Sing Together of Handel's Messiah. Tonight you are participating in a very special performance, as we join with the local affiliate of the International Hospice Association, Willamette Valley Hospice. I am very excited to think that we are adding our musical spirit to the worldwide performance of this masterpiece in 300 cities, and 35 countries in an attempt to bring global awareness to the Hospice philosophy.

The Master Chorus will return to the stage very soon, to perform Brahms' *Deutsches Requiem* with the Salem Chamber Orchestra. It is a beautiful work with great poetry, and a unique requiem in its attitude and outlook. With the orchestra joining 100 voices or more, this auditorium will fill with inspiring music. As the guest conductor for the SCO, I hope you join us all on November 16th.

Special thanks to Dr. Jerry Friesen for offering his expertise in the pre-concert talk, and to KBZY for their support and participation. Also, a thanks to the volunteer board of directors of the chorus, and Willamette Valley Hospice, the local sponsors, and all those who helped make this great event happen. Please enjoy yourselves. Whether you are raising your voice with us, or are just here to listen-I think we are in for a special evening.

Most cordially,



Wallace H. Long, Jr., Musical Director
Willamette Master Chorus



A Note from Bryan Johnston

Willamette University is pleased to be a co-sponsor of the Messiah Sing-Together event. We join with others around the world and raise our voices in support of a beautiful work of art and a display of unity across the world's borders.

The Willamette Master Chorus and the Willamette Valley Hospice are organizations worthy of our support and appreciation. We welcome them to campus and wish them success in all that they do.

Dr. Wallace H. Long, Jr.

Dr. Long has been Director of Choral Activities at Willamette University since 1983. In addition to conducting three of the university's choral ensembles, he is Department Chair, he has numerous teaching responsibilities, and he is involved in community and professional groups, most notably, Male Ensemble Northwest.

Wallace received his Master of Music degree and doctorate in choral conducting from the university of Arizona at Tucson, where he studied with Maurice Skones, Jean Berger and David Wilson. A frequent vocal/choral adjudicator and clinician, Wallace is an active supporter of public school music in the Northwest. Groups under his direction have performed for State Conferences of the Oregon Music Educators Association, a National Convention of the Music Educators National Conference, Northwestern Regional Conventions for the American Choral Directors Association, and International Conventions of the International Association of Jazz Educators in New Orleans and Boston.

His work with high school students has been recognized by the Kansas Music Educators Association with an invitation to direct the Kansas All-State Choir in 1993. In the summer of 1993, Dr. Long was invited to become a member of the Festival Singers of The Robert Shaw Choral Institute. As a member of the Festival Singers, he performed Benjamin Britten's *War Requiem* at Carnegie Hall in January of 1994 and during the summer of 1994 he traveled to Souillac, France to record two compact discs of contemporary choral literature for Robert Shaw. In the spring of 1996 he once again joined the Festival Singers for performances of the Verdi *Requiem* at Carnegie, and the Rachmaninoff *Vespers* at the Cathedral of St. John the Divine in New York City. He directed the 1994 High School Men's Honor Choir at the Northwest Regional Convention of the American Choral Directors Association in Tacoma, WA., and the Montana High School Festival Choir. In March of 1995 he performed with Male Ensemble Northwest at the Kennedy Center and Constitution Hall for the American Choral Directors Association National Convention in Washington, D.C.

Dr. Long is a past president of the Oregon chapter of the American Choral Directors Association and is an active member of the Oregon Music Educators Association and the National Association of Jazz Educators.

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Allison Nell Swensen

A California born mezzo-soprano, Ms. Swensen has spent the past two winters at Sarasota Opera, first as a Studio Artist and last year she returned as a main stage artist singing Second Lady in *The Magic Flute*, Mistress of Novices in *Suor Angelica*, and La Ciesca in *Gianni Schicchi*. Ms. Swensen will be returning again this year to sing Javotte in *Manon*, and the Innkeeper's Daughter in Humperdink's *Koenigskinder*. She made her Carnegie Hall debut in the world premier of Tanayev's *Upon Reading a Psalm* (which she will subsequently record in the Czech Republic) with Mid-America Productions. In addition to Sarasota Opera, last season included performance of Handel's *Messiah*, De Falla's *The Three Cornered Hat*, Beethoven's *Ninth Symphony* with the Syracuse Symphony and a return engagement at Carnegie Hall to sing Mozart's *Regina Coeli* with Mid-America Productions.

Christine Tolleson

Soprano Christine Tolleson is a native of the Northwest. Since beginning her professional career in 1985 with the Portland Opera Chorus, she has sung as a soloist with the Marylhurst Community Orchestra and the Willamette Community Orchestra and Master Chorus. As a member of the Portland Opera Players she performed in Education/Outreach shows, Opera Previews, and stages performances. She was also a featured soloist with the Jonathan Griffith Singers in recording, radio, and television. Her awards include first prize at the 1990 Eleanor Leiber awards for Young Singers. Ms. Tolleson made her mainstage debut with Portland Opera in the musical *My Fair Lady* and has since performed many smaller roles.



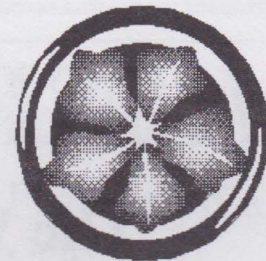
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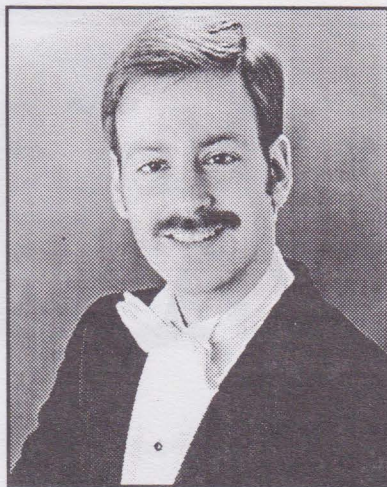
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Kurt-Alexander Zeller

Dr. Zeller is a native of Portland, where he began performing in opera, musical theatre, and concert as a boy treble. After graduating from Beaverton high School, he attended Southern Methodist University, where he became the first undergraduate in that institution's history to receive concurrent degrees in Music (Voice Performance) and in Theatre.

After completing his undergraduate work, Dr. Zeller enrolled at the College-Conservatory of Music of the University of Cincinnati, earning a Master of Music degree in Voice Performance and the Doctor of Musical Arts degree in Voice, Opera Directing, and Musicology. During his studies in Cincinnati, he served as assistant to the renowned basso and director, the late Italo Tajo. In Cincinnati, Dr. Zeller portrayed Tschang-Ling in the North American Premiere of Alexander Zemlinsky's *Der Kreidekreis (the Chalk Circle)* in May of 1988. He also played Egeus in the 1989 premiere of Michael Wainstein and Matt Hisel's musical on

Shakespeare's *A Midsummer Night's Dream*.

Since 1991, Dr. Zeller has appeared often with the southern Oregon's Rogue Opera, singing leading roles in *Elixir of Love*, *Tosca*, and *Bastien and Bastienne*, and directing productions of Donizetti's *Don Pasquale* and Rossini's *La Cenerentola* and *The Barber of Seville*. He was seen as Mr. Erlanson in Lakewood Theatre Company's *A Little Night Music*, winner of the 1993 Drammy Award for Best Production of a Musical in Portland.

Vijay Singh

Mr. Singh is an active performer, composer, teacher, conductor, and clinician residing in Portland, Oregon. After completing his undergraduate degree in Music Education at Willamette University, he taught public school music at the secondary level for three years in Oregon where his choirs were consistently rated among the best in the Northwest. Mr. Singh has a master's degree from Portland State University where he was a graduate teaching assistant, and has directed ensembles at Western Oregon State College, Mt. Hood Community College, Frank DeMiero's Jazz Camp, and is currently directing the Portland State University Vocal Jazz program. Vijay's a capella jazz quartet Just 4 Kicks was recently signed by MNOP Jazz Records of Seattle to a four album deal; the group's debut album will be released in early 1997.

The recent recipient of an ASCAP Composer's Award, Mr. Singh is an active member of ACDA, MENC, IAJE, ASCAP, and the National Association of Teachers of Singing.



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MESSIAH

◆ Page Number in Schirmer Edition

● Page Number in Novello Edition

- | | | | | | | | |
|-----|--|----|----|------|---|----|----|
| 1. | Sinfonia
<i>Orchestra</i> | | | 13. | Pifa
<i>Orchestra</i> | | |
| 2. | Comfort ye my people
<i>Tenor solo</i> | | | 14. | There were shepherds abiding in the fields
<i>Soprano solo</i> | | |
| 3. | Every valley shall be exalted
<i>Tenor solo</i> | | | 14a. | And lo! The angel of the Lord
<i>Soprano solo</i> | | |
| 4. | And the glory of the Lord
<i>Chorus - please stand</i> | 16 | 11 | 15. | And the angel said unto them
<i>Soprano solo</i> | | |
| 5. | Thus saith the Lord
<i>Alto solo</i> | | | 16. | And suddenly there was with the angel
<i>Soprano solo</i> | | |
| 6. | But who may abide
<i>Bass solo</i> | | | 17. | Glory to God
<i>Chorus - please stand</i> | 82 | 68 |
| 7. | And He shall purify
<i>Chorus - please stand</i> | 36 | 35 | 18. | Rejoice greatly, O daughter of Zion
<i>Soprano solo</i> | | |
| 8. | Behold, a virgin shall conceive
<i>Alto solo</i> | | | 19. | Then shall the eyes of the blind be opened
<i>Alto solo</i> | | |
| 9. | O thou that tellest good tidings to Zion
<i>Alto solo</i> | | | 20. | He shall feed His flock
<i>Alto & Soprano solo</i> | | |
| 9. | O thou that tellest
<i>Chorus - please stand</i> | 54 | 46 | 21. | His yoke is easy
<i>Chorus - please stand</i> | 98 | 86 |
| 12. | For unto us a Child is born
<i>Chorus - please stand</i> | 66 | 55 | | | | |

INTERMISSION



SING TOGETHER!

❖ Page Number in Schirmer Edition

● Page Number in Novello Edition

2.	Behold the Lamb of God <i>Chorus - please stand</i>	104	91	43.	Thou shalt break them <i>Tenor solo</i>		
3.	He was despised <i>Alto solo</i>			44.	Hallelujah <i>Chorus - please stand</i>	193	171
4.	Surely He hath borne our griefs <i>Chorus - please stand</i>	113	98	45.	I know that my Redeemer liveth <i>Soprano solo</i>		
5.	And with His stripes <i>Chorus - please stand</i>	117	102	46.	Since by man came death <i>Chorus - please stand</i>	210	186
6.	All we like sheep <i>Chorus - please stand</i>	122	106	47.	Behold, I tell you a mystery <i>Bass solo</i>		
7.	Thy rebuke hath broken His heart <i>Tenor solo</i>			48.	The trumpet shall sound <i>Bass solo</i>		
8.	Behold, and see if there be any sorrow <i>Tenor solo</i>			53.	Worthy is the Lamb. Amen <i>Chorus - please stand</i>	237	217
9.	He was cut off, out of the land of the living <i>Tenor solo</i>						
10.	But thou didst not leave his soul in hell <i>Tenor solo</i>						
11.	Lift up your heads <i>Chorus - please stand</i>	144	127				
12.	Why do the nations <i>Bass solo</i>						
13.	Let us break their bonds <i>Chorus - please stand</i>	182	161				
14.	He that dwelleth in heaven <i>Tenor solo</i>						

***Thank you for returning the
borrowed score as you leave.***

This 1997 *Messiah Sing-Together* will be recorded and broadcast on **KBZY Radio**.

Due to the recording of this concert, we request that you suppress all personal electronic alarms, such as cell phones, and alarm watches, and remove noisy children to the lobby. Thank you for your cooperation.

Handel's MESSIAH: Text and Context

by Richard Caulkins, Ph.D., Western Baptist College

The form in which Handel's *Messiah* has come to be known-and loved- by millions has also prevented appreciation of the full magnificence of the oratorio as a complete and unified work of art. For example, when people talk of a Christmas or Easter portion of *Messiah*, they show a dismembering approach. Or when Leonard Bernstein combines parts II and III because they both talk about "the resurrection," he misconceives the unity and intent of the work.

A careful study of the process of composition of *Messiah* shows an incredible over-arching concept, reflected in great detail by both text and music. The credit for this unified idea must be shared by both George Handel and the man who provided the text, Charles Jennens. The exact amount of each man's share will probably never be ascertained. Certainly Jennens had not been very successful in providing Handel with previous librettos: the *Saul* in 1739 and *L'Allegro* and *Il Penseroso* in 1740. Especially in the latter, Jennens added some additional verses to Milton's which showed a lamentable lack of literary skill.

However, when he selected and modified the Scriptural passages for *Messiah*, he surpassed everything else he had done. Indeed, so masterful is the selection that some have suggested someone else must have done the work, but there is no evidence for such. Certainly Handel himself was not capable of great sensitivity in respect to an English text, as he shows by his strange attitude towards normal English accent: he made "crieth" and "glory" into a single syllable, "surely" into three; "For unto us a child is born," "He was despised," "He *shall* feed His flock" all show misplaced accents.

Using texts selected by Jennens, Handel composed the entire *Messiah* in 24 days, from August 22 to September 14, 1741, in an incredible outburst of artistic furor. He ate little, writing with a turbulence seen in the disorder of the autograph, composing at a white heat pace. In his haste he borrowed a great deal of material, both from himself and others - a standard practice of the age. Much of this material originally expressed the pangs and joys of love; the amazing part is how appropriately the music adapts to its new texts.

Some criticism has been directed at "All we like sheep" as mismatched to the music: "His lost sheep meander hopelessly through a wealth of intricate semiquavers, stumbling over decorous roulades and falling into mazes of counterpoint that prove inextricable."* However, a case can be made that such lively music is really appropriate to the "self-accusing words" since the wandering is in the past and has been corrected by the solemn significance of "The Lord hath laid on Him the iniquity of us all."

Messiah's incredible unified combination of music and texts into an organic whole is one of the greatest accomplishments of any artist. It probably should not be viewed primarily as a religious work, done under "divine inspiration," although Handel's servant did report that Handel had tears in his eyes after composing the "Hallelujah Chorus," and later Handel stated, "I did think I did see all Heaven before me." Such an experience is probably more a tribute to his musical imagination than to his piety.

The work is basically the drama of human redemption, but it is not really dramatic, a fact which may explain its initial failures in London productions. The actions of the drama are implied rather than enacted; the mood tends to be reflective and lyrical. Above all, the *significance* of the incidents is the overriding concern.

The Scriptural selections are based on the Authorized Bible, with some significant alterations, chosen from the Prophets, Psalms, Gospels, Epistles, and Revelation, about 20 different Biblical writers.

Part I deals with Redemption Promised. The first 12 numbers are from Old Testament prophecies of the Advent. The Pastoral Symphony provides a transition to the Advent itself. The life of Christ, in Numbers 14:23 is given in a combination of New and Old Testament texts selected especially to indicate significance rather than to recreate the incidents. And this significance combines both promise and threat, for the coming of Christ always includes judgment of those who reject Him.

Handel and/or Jennens consistently depersonalized the Biblical text to emphasize meaning rather than personality, in contrast to Bach's basic approach in the *Saint Matthew Passion*. For example, the Biblical words are "Come unto Me"; *Messiah* urges "Come unto Him."

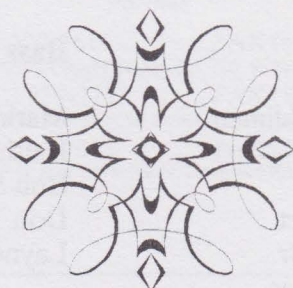
Part II presents Redemption Accomplished, through the death, resurrection, and ascension of Christ; the proclamation of the gospel; and the return of Christ in both judgment and redemption. The *Hallelujah Chorus*, which speaks of God's kingdom established on earth, has its tragic side; it must be preceded by "Thou shalt dash them to pieces." Again, the meaning supersedes the person: in Numbers 25, 29, 32, 33, 34, the person of the Biblical text is changed from "I," "me," and "my" to "he," "him," and "his."

(Continued on Page 13)

Handel's Messiah cont'd

Part III is Redemption Applied, through the participation of the redeemed in the resurrection. Finally we see an empathetic "I," "my," "we," "us," showing personal participation, as the singers and audience reflect on the drama of redemption. Surely "Worthy is the Lamb" is the appropriate response, but even here a phrase is inserted from an earlier verse to re-emphasize the personal significance: "and hath redeemed us to God by His blood."

*Robert Manson Myers, *Handel's Messiah: A Touchstone of Taste*, New York: Octagon Books, 1971, p. 72



Messiah Sing-Together

The idea of the *Messiah Sing-Together* as a community-wide event was inaugurated in 1987 in association with the Mid-Valley Arts Council, in consultation with the San Francisco Conservatory of Music, and with the substantial efforts of Britta Lion Franz and the *Messiah Sing-Together* Committee. The goal, both then and now, is to establish and maintain a traditional opportunity for the Salem/Keizer community to come together and celebrate the holiday season through mutual involvement in the performance of one of the great musical works of the English Language. The substantial interest shown in this event over the years would seem to indicate that this tradition has become a part of what makes up our community.

Since 1993 the production of *Messiah Sing-Together* has been entrusted to the Willamette Master Chorus. The chorus has served as the core group of singers since the inception of *Messiah Sing-Together*. We are very grateful to Willamette University for the use of Smith Auditorium again this year.

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David Ingram, Accompanist

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Joyce Elder
Mary Guillen
Lynette Lang
Ann Papworth
Jacqueline Sparks
Dorothy Stewart

Alto I

Marilyn Crawford
Rebecca Gahlsdorf
Mary Ann Gerson
Lois Meerdink
Sally Miller
Victoria Roberts
Judith Schaub
Kathy Widmer

Tenor I

Mick Bryson
Greg Nelson
Ron Peters
Ron Phair
Mike Whalen
Erik Wood

Bass I

Bob Bain
Jon Eastman
Jerry Friesen
Rick Hartwig
Alan Hay
Peter Klammer
Bruce McDonald
Emanuel McGladrey
Dan R. Miller
Milt Robbins
Woody Tiernan

Soprano II

Rachel Babbs
Deanna Iltis
Ellen Rankin
Dana Wolf
Alice Yoo

Alto II

Glenda Betts
Cynthia Helmke
Timothe Seelbach
Roberta Stark
Chris Strum
Jan Taylor
Sharon Young

Tenor II

Merlin Aeschliman
David Call
David Clark
Brent DeHart
Joe Kuehn, Jr.
Dennis Leffler
Scott Reichlin
Richard Sutliff

Bass II

Mark McKelvie
Keith Sandberg
Bob Siebert
Don Taylor
Layne Westover

Messiah Orchestra

Violin I

Michael Grossman -
Concert Master
Alina Kovalev
Juli Rundquist
Laura Owens
Susan Courtial

Violin II

Cathy Heithaus
Gretchen Jensen
Charles Strong
Barbara Burton
Judy Raedeke

Viola

Richard Bauer
Diane McLin
Maiji Kawamura

Cello

Deborah Ward
Rhonda Johnson

Bass

Bruce Prudy
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