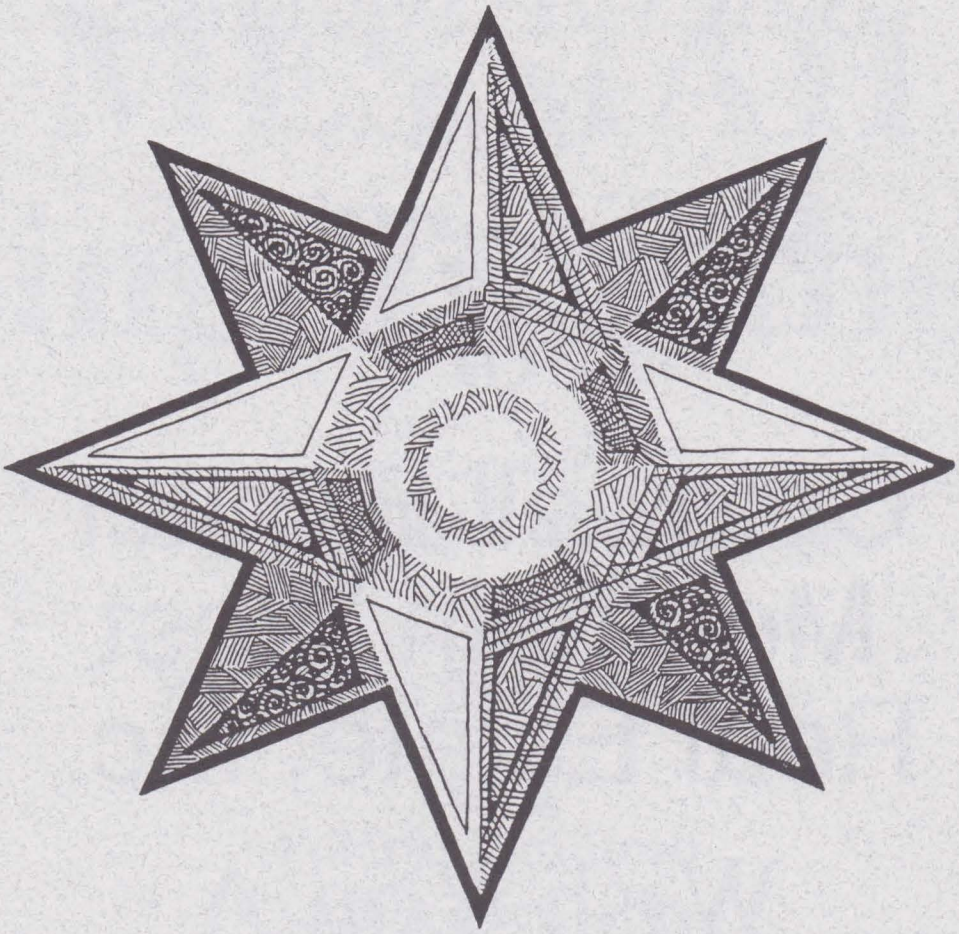

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The Sixth Annual

Handel's MESSIAH Sing-Together

conducted by

Dr. Wallace Long, Jr.

presented by

Willamette Master Chorus

featuring

Valerie McIntosh
Cynthia McGladrey
Karl Helton
Vijay Singh

with the

Messiah Orchestra

This project is made possible by a grant from the Mid-Valley Arts Council, the Oregon Arts Commission, and the National Endowment for the Arts.

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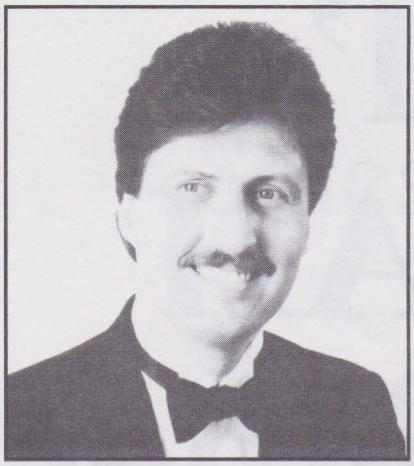

Dr. Wallace Long, Jr., Willamette University Director of Choral Activities since 1983, excels as a conductor, an educator, and a musician. In addition to conducting the University's five choral ensembles, he has numerous teaching responsibilities and is involved in community and professional groups, most notably Male Ensemble Northwest.

Wallace 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. Prior to coming to Oregon he taught choral music for six years at Santa Rita High School in Tucson, Arizona.

A bass/baritone soloist, studio recording musician, and frequent vocal/choral adjudicator and clinician, Wallace is an active supporter of public school music in the Northwest. He is a member of the OMEA, MENC, NAJE, and NATS and serves the Oregon Chapter of ACDA as a member of the executive council representing Oregon colleges and universities.

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Our Soloists

Valerie McIntosh has been singing in the Salem area and teaching at Willamette University since 1969. Her music spans all centuries and styles as a member of the *Musicke Consort* which specializes in 18th century music and as director of the Willamette University Opera Theatre. The last several years, in addition to her teaching, she has been pursuing a Doctor of Musical Arts degree at the University of Oregon. She has studied with a number of prominent teachers; Richard Miller, Gerard Souzay, Chloe Owen, and Leon Lishner.

Cynthia McGladrey received a Master of Music in vocal performance and pedagogy at the University of Oregon and a baccalaureate degree in choral Education at Portland State University. Cynthia teaches studio and class voice at Oregon State University and privately in Salem and Corvallis. She taught for three years in Portland's east county and developed a community voice class program at Mount Hood community College.

Cynthia is an active high school and middle school clinician and adjudicator throughout the Northwest. She currently studies voice with Miss Ellen Faull. In her four years as graduate teaching fellow at the University of Oregon she studied with Mrs. Exine Bailey and studied undergraduate voice with Mrs. Ruth Dobson. Cynthia performs concert repertoire throughout the Northwest and has won several collegiate regional competitions. She and her husband, Emanuel, a public school choral educator, are parents of two young daughters.

Karl W. Helton makes his third appearance as soloist in the *Messiah Sing-Together*. Since his first performance in the Fall of 1989, he has been awarded first place in the National Association of Teachers of Singing student competition in the Spring of 1990, and sang in the Willamette Community Orchestra performance of *Messiah* later that year. In the Spring of 1991 he soloed with the Portland Chamber Orchestra after being awarded first place in their 1990 solo competition. In 1992 he presented a joint recital with soprano Kimberly Goodwin-Helton sponsored by the Portland Opera Guild, performed in the first Rossiniana concert organized by Robert Feist, portrayed the character of Sam in the Portland State University production of Floyd's *Susannah*, and sang in the Willamette Community Orchestra performance of Bach's *Magnificat*. Karl remains an active Portland Opera Chorus member and sang the character of Nemorino in the opera's preview concerts of *L'Elixir D'Amore*.

Vijay Singh is an active performer, teacher, clinician, composer, and arranger residing in Portland. After completing his undergraduate degree in Music Education at Willamette University, Vijay 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. Vijay has a Master's degree from Portland State University, and has directed vocal jazz ensembles at Western Oregon State College and Mount Hood Community College, been on the staff at Frank DeMiero's Jazz Camp, and is currently directing the Portland State University Vocal Jazz program.

As a composer/arranger, Vijay writes for all levels in both jazz and choral idioms, and his works have been performed by some of the Northwest's premier vocal groups at ACDA, MENC, and IAJE conventions. An active performer, Vijay can be heard as a featured bass-baritone soloist with such notable groups as Male Ensemble Northwest, Choral Cross Ties, Northwest Bel Canto Workshop, and Vox 4; as a solo jazz artist he can be heard with some of the region's finest jazz musicians.

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 white heat. 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."

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.

Michael T. Barrett

Attorney-at-Law

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Salem, OR 97301

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MESSIA

■ Page Number in Schirmer Edition

● Page Number in Novello Edition

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

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INTERMISSION

22. Behold the Lamb of God *Chorus - please stand*	104	91
24. Surely He hath borne our griefs *Chorus - please stand*	113	98
25. And with His stripes we are healed *Chorus - please stand*	117	102
26. All we like sheep have gone astray *Chorus - please stand*	122	106
33. Lift up your heads *Chorus - please stand*	144	127
40. Why do the nations so furiously rage together *Bass solo*		
41. Let us break their bonds asunder *Chorus - please stand*	182	161
42. He that dwelleth in heaven *Tenor solo*		
43. Thou shalt break them *Tenor solo*		
44. Hallelujah *Chorus - please stand*	193	171
45. I know that my redeemer liveth *Soprano solo*		
46. Since by man came death *Chorus - please stand*	210	186
47. Behold, I tell you a mystery *Bass solo*		
48. The trumpet shall sound *Bass solo*		
53. Worthy is the Lamb. Amen *Chorus - please stand*	237	217

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Sophia Kidder, Accompanist

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Acknowledgements

This event is the result of the hard work, cooperation, and contributions of many individuals and organizations. Many have contributed to making this evening possible, some after this program went to press. We here offer our gratitude to all who have shared in bringing about Messiah Sing-Together for 1993.

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A special thank you goes to these organizations for making available their libraries of *Messiah* scores for this 1993 Messiah Sing-Together.

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Happy Holidays

from

Willamette Master Chorus

Messiah Sing-Together

The idea of *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.

For 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. Another, more obvious change is the change of location. We are very grateful to Willamette University for the use of Smith Auditorium in previous years. However, in this, the inaugural season of the Elsinore as a performing arts venue, we are pleased to offer the Salem/Keizer community another opportunity to become acquainted with this historic building.

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The Willamette Master Chorus exists to provide the community with fine classical and modern choral music and to provide education in choral technique. In addition to presenting several performances annually, the chorus also offers scholarships for talented vocalists. Opportunities for financial participation are available. The chorus will recognize the following levels of support:

Associate ($25)	Benefactor ($500)
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In addition, there are a variety of opportunities for volunteer assistance in bringing about these performances. If you would like more information about future performances, the scholarship program, financial support, or participation in the chorus please write to:

Willamette Master Chorus
983 Scepter Way NE
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Scholarship Program

The Willamette Master Chorus Scholarship has been established to assist talented choral singers in obtaining a university education. This scholarship is in the amount of $2000 awarded as $500 per year for up to four consecutive years. The following criteria will be considered in the selection of students to be awarded this scholarship.

1. Selection is to be made on the basis of auditions held by the Willamette University music faculty in conjunction with other music scholarships regularly awarded through the university.

2. The recipients must be admitted as regular students to Willamette University. The award will be applicable to tuition and fees at Willamette University.

3. The recipients must participate in the choral music program of the university.

4. The recipients must maintain a cumulative grade point average of 3.0.

5. The recipients may be asked to participate in one Willamette Master Chorus concert in each year for which they receive the scholarship.

6. The recipients may be asked to attend a fund raising event for the Willamette Master Chorus Scholarship in each academic year for which they receive the scholarship.

The Willamette Master Chorus Scholarship was first awarded for the 1991-1992 academic year. The scholarship is supported in part by an annual fund raising event held in the spring of each year. This year the scholarship fund has also received a number of gifts in memory of Mr. Ray M. Kidder, a valued member and supporter of the chorus from its inception. Those contributing in his memory include:

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Horace McGee
Delia Miller
Julia Much
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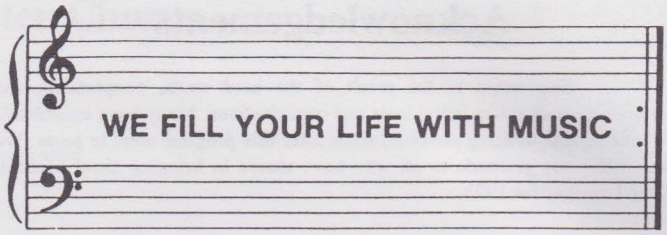

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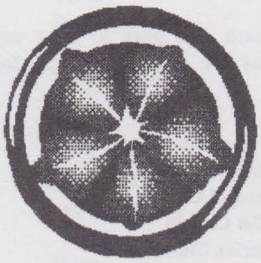

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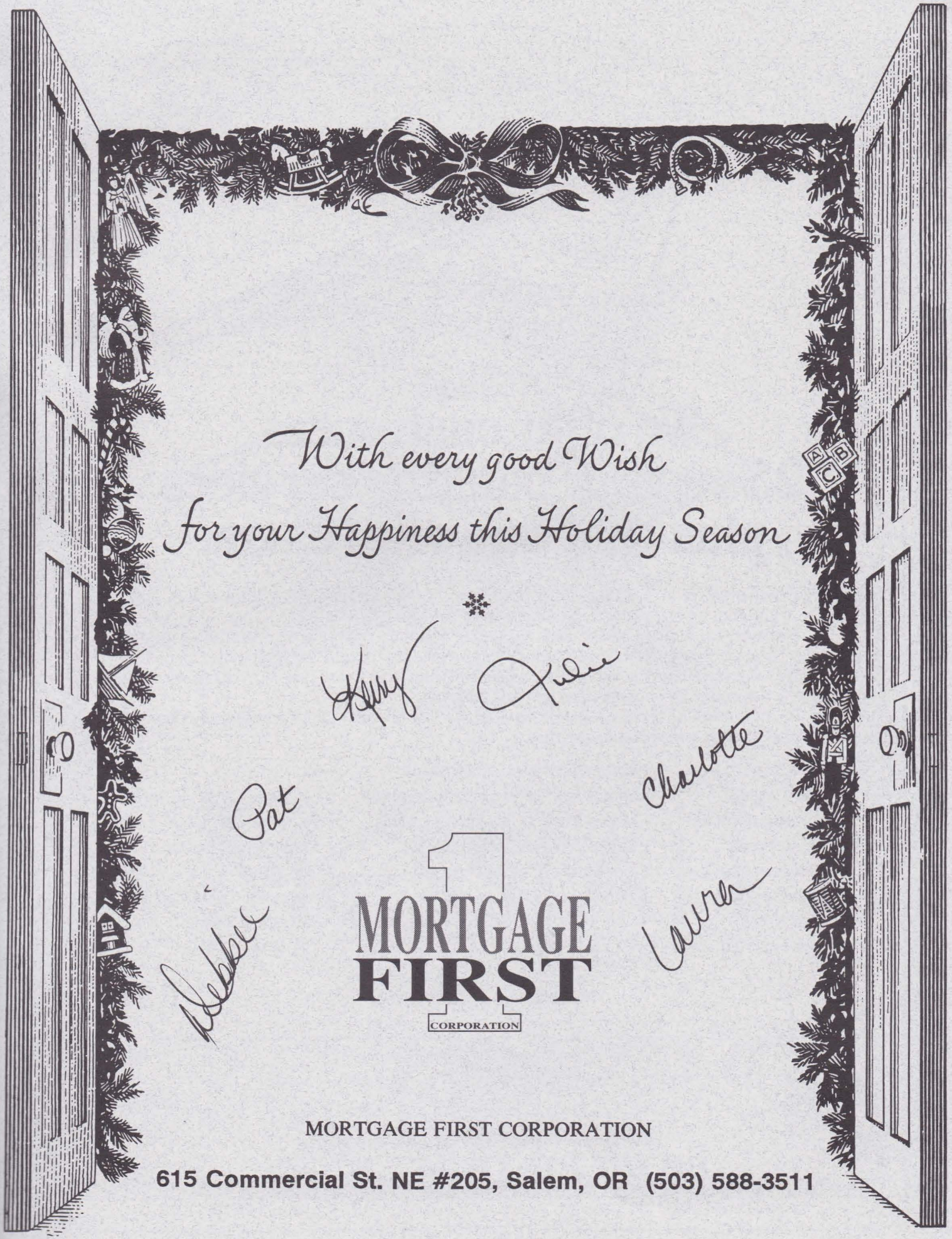

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