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2002-2003 *Season*

Fall for Mozart

October 20, 2002, 7 p.m.

Messiah This Winter

November 24, 2002, 2 & 7 p.m.

Family "Gift of Music"

February 1, 2003, 2 p.m.

Columbia Symphony

February 16, 2003, 7 p.m.

Springtime for Schumann

March 8, 2003, 7 p.m. (Portland)

March 9, 2003, 7 p.m.

Brimming with Brahms

April 27, 2003, 7 p.m.



Bruce McIntosh, Music Director

Mark Perlman, Assistant Conductor

with

Willamette Master Chorus

Dr. Paul Klemme, Music Director; **Dr. Wallace Long**, Executive Artistic Director

Willamette University Chamber Choir

Dr. Wallace Long, Director

and

Nancy Emmerich, soprano; **Sarah E. Brauer**, mezzo-soprano

Wade Baker, tenor; **Kevin Helppie**, bass

Sunday, November 24, 2002 — 2:00 pm & 7:00 pm



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MESSIAH

George Friderick Handel (1685-1759)

OVERTURE

Recitative (Mr Baker): Comfort ye, My people, saith your God. Speak ye comfortably to Jerusalem and cry unto her, that her warfare be accomplished, that her iniquity is pardoned. The Voice of him that cried in the wilderness, Prepare ye the way of the Lord, make straight in the desert a highway for our God.

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

Chorus: 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.

Recitative (Mr Helppie): Thus saith the Lord of Hosts; yet once, in a little while, and I will shake the earth, the sea, the dry land, all nations, I'll shake and the desire of all nations shall come. 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.

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

Quartet (Becky Muir, Jennifer Boyd, Mick Bryson, Scott Hochstetler) & Chorus: And He shall purify the sons of Levi, that they may offer unto the Lord an offering in righteousness.

Recitative (Ms Brauer): Behold, a virgin shall conceive, and bear a son, and they shall call His name Emmanuel, God with us.

Air (Ms Brauer) & Chorus: 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: and say unto the cities of Judah, Behold your God! O thou that tellest good tidings to Zion, arise, shine, for thy light is come, and the glory of the Lord is risen, risen upon thee.

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

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

Quartet (Ms Muir, Ms Boyd, Mr Bryson, Mr Hochstetler) & Chorus: 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.

PASTORAL SYMPHONY

Recitative (Ms Emmerich): There were shepherds abiding in the field, keeping watch over their flocks 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. 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. And suddenly there was with the angel a multitude of the heavenly host, praising God, and saying.

Chorus: Glory to God, Glory to God in the highest: and peace on earth. Good will towards men, good will towards men.

Air (Mr Baker): Rejoice, rejoice greatly, rejoice, 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; behold thy King cometh to thee!

Recitative (Ms Emmerich): Then shall the eyes of the blind be opened, and the ears of the deaf unstopped. Then shall the lame man leap as an hart, and the tongue of the dumb shall sing.

Air (Ms Emmerich): He shall feed His flock like a shepherd, and He shall gather the lambs with His arm, and gently lead those that are with young. Come unto Him, all ye that labour; come unto Him ye that 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.

Quartet (Ms Muir, Ms Boyd, Mr Bryson, Mr Hochstetler) & Chorus: His yoke is easy, His burthen is light.

Part the Second follows the First Intermission

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

Air (Ms Brauer): He was despised, despised and rejected, rejected of men; a man of sorrows, and acquainted with grief. 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.

Chorus: Surely, 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.

Chorus: And with His stripes we are healed.

Chorus: All we like sheep, 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.

Recitative (Ms Emmerich): All they that see Him, laugh Him to scorn; they shoot out their lips and shake their heads, saying

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

Recitative (Ms Brauer): 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.

Air (Ms Brauer): Behold and see if there be any sorrow like unto His sorrow.

Recitative (Ms Emmerich): He was cut off out of the land of the living; for the transgression of Thy people was He stricken.

Air (Ms Emmerich): But Thou didst not leave His soul in hell, nor didst Thou suffer Thy Holy One to see corruption.

Chorus: 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 the King of Glory? Who is this King of Glory? The Lord strong and mighty, the Lord mighty in battle, the Lord of Hosts. He is the King of Glory, the Lord of Hosts.

Recitative (Ms Brauer): Unto which of the angels said He at any time, Thou art My Son, this day have I begotten Thee? Let all the angels of God worship Him.

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

Air (Ms Emmerich): How beautiful are the feet of them that preach the gospel of peace, and bring glad tidings, glad tidings of good things!

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

Air (Mr Helppie): Why do the nations so furiously rage together? Why do the people imagine a vain thing?

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

Recitative (Mr Baker): He that dwelleth in heaven shall laugh them to scorn; the Lord shall have them in derision.

Air (Mr Baker): Thou shalt break them, Thou shalt dash them in pieces like a potter's vessel.

Chorus: Hallelujah! For the Lord God Omnipotent reigneth. The kingdom of this world is become the Kingdom of our Lord, and of His Christ, and He shall reign for ever and ever. King of Kings, and Lord of Lords, and He shall reign for ever and ever. Hallelujah!

Part the Third follows the Second Intermission

Air (Ms Emmerich): 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. For now is Christ risen from the dead, the first fruits of them that sleep.

Chorus: Since by man came death, by man also came the resurrection of the dead. For as in Adam all die, even so in Christ shall all be made alive.

Recitative (Mr Helppie): 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.

Air (Mr Helppie): The trumpet shall sound, and the dead shall be raised, the dead shall be raised incorruptible, and we shall be changed. For this corruptible must put on incorruption. The trumpet shall sound, and the dead shall be raised incorruptible, and we shall be changed.

Recitative (Ms Brauer): Then shall be brought to pass the saying that is written, death is swallowed up in victory.

Duet (Ms Brauer & Mr Baker): O death, O death, where is thy sting? O grave, O grave, where is thy victory? The sting of death is sin, and the strength of sin is the law.

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

Recitative (Ms Emmerich): If God be for us, who can be against us? 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, Who is at the right hand of God.

Chorus: 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.

Chorus: Amen.

PROGRAM PRINTED BY



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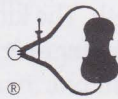
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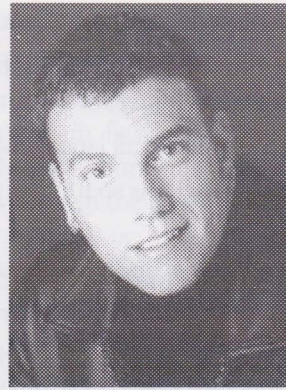
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Meet our Guest Artists

Wade Baker



Wade Baker, tenor

A northwest native, Wade Baker received his undergraduate training in Voice Performance and German from Whitworth College in Spokane, Washington. He then pursued his graduate training at Manhattan School of Music in New York, and Arizona State University. Mr. Baker also spent time studying at the prestigious Hochschule Fur Musik in Munich, Germany.

Some performance credits include numerous appearances with Spokane Opera, Handel's *Dettingen Te Deum* with the Eastern Washington Baroque Ensemble, Rachmaninoff's "Vespers" with the Rocky Mountain International Choral Festival, Cilea selections with the Washington-Idaho Symphony, Women Composers on Broadway Showcase, Manhattan School of Music's touring show *The Impresario, Messiah* (excerpts) with members of the Phoenix Symphony, and the role of Mercury in *Dido and Aeneas* with Arizona Lyric Opera Theater. Recital credits include Schubert's *Winterreise*, a program of Franz Liszt in Munich, Germany, and a program of Gershwin for New York's Rose Foundation. Mr. Baker is the recipient of numerous awards, including prizes for his interpretation of German Lieder and 20th Century American Song, four-time Collegiate NATS competition winner, Washington-Idaho Symphony's young artist competition winner, and first place district winner of the Metropolitan Opera National Council Auditions.

Most recently, Mr. Baker sang the title role in Portland Opera's preview cast performances of Bernstein's *Candide*, and sang the role of Ruiz in Portland Opera's mainstage production of *Il Trovatore*. In addition to his performance activities, Mr. Baker serves on the voice faculty of Willamette University and maintains a busy private studio in Portland. *Messiah* marks Mr. Baker's debut appearance with the Salem Chamber Orchestra.

Sarah Brauer



Sarah Brauer, mezzo-soprano

An aspiring mezzo soloist, Miss Sarah E. Brauer is currently in her second year at Willamette University, pursuing a vocal-performance major and studying private voice with mezzo-soprano Allison Swensen-Mitchell. Miss Brauer was the winner of the NATS College I competition last spring, and has won numerous music scholarships to further her education in the state of Oregon.

She has performed with the Oregon Bach Festival Chorus under the direction of Maestro Helmuth Rilling, and with the

2002-2003 SYMPHONY SEASON TO REMEMBER



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Leila Josefowicz, violin

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Program notes

Willamette Master Chorus under the direction of Dr. Paul Klemme. Most recently, Miss Brauer performed the *St. John Passion* with Dr. Mark Bangert and Festival Chorus in Chicago in the spring of 2001. Miss Brauer is currently singing with the Willamette University Chamber Choir where she holds a position in the choir council. She is a regular soloist at St. Paul's Episcopal Church, where she is the Trinity Choir alto section leader.

In addition to performing, she is the vice president of the Mu Phi Epsilon Phi Lambda chapter, where she helps organize the appearances of international young artists at Willamette University. Miss Brauer is presently preparing for her first recital, to be held this coming February in Hudson Hall of Willamette University.



Nancy Emmerich, soprano

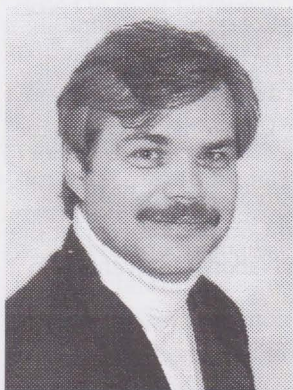
Nancy Emmerich

Soprano Nancy Emmerich has sung opera and oratorio with many opera companies and symphony orchestras, including nine roles with Portland Opera. Recent performances include "La Diva" in Seattle's Teatro Zin Zanni, Adele in *Die Fledermaus* with the Columbia Symphony, Alice Ford in *Falstaff* with San Francisco's Pocket Opera, *Israel in Egypt* by Handel with the Festival Chorale

of Oregon, and *Messiah* with the Spokane Symphony.

She has also appeared with the Colorado Springs Symphony, the Oregon Symphony, the Portland Chamber Orchestra, the Seattle Choral Company and the Messiah Festival of Kansas and with the Estonian State Orchestra in a performance of *Carmina Burana*.

Ms. Emmerich earned her music degree from Western Oregon University and her master's degree in voice from the prestigious Julliard School of Music in New York.



Kevin Helppie, bass-baritone

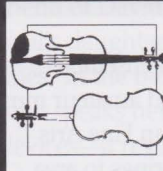
Kevin Helppie

Mr. Helppie maintains an active performing career in recital, oratorio, opera and popular styles. He enjoys the full spectrum of solo and ensemble singing. As a soloist he has sung with the Nashville Symphony, Jacksonville Florida Symphony, Seattle Philharmonic, and many other groups. He sang the role of Chief Seattle in the West coast premiere of the oratorio "The Earth is Our

Mother" with the Dave Brubeck Jazz Quintet. Mr. Helppie was the baritone soloist in the world premiere of *Songs of Kabir*, an oratorio by New York based composer William Hawley. Helppie

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Mozart Clarinet Quintet

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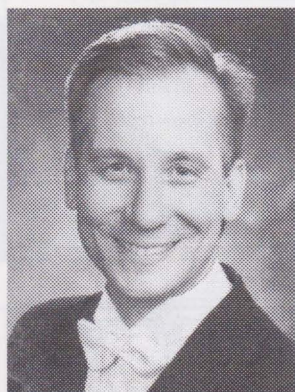
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Meet our Guest Artists (continued)

participated in the 1991 Singer of the World competition in Llangollen, Wales, sings with the critically acclaimed a capella vocal group Opus 7, and concertizes.

Willamette Master Chorus

The mid-valley's premier auditioned choral ensemble comprises 60 veteran professional and dedicated amateur musicians. Founded through a joint effort of Lutheran Fine Arts Center and Willamette University, the chorus brings to area audiences the finest in choral masterworks from the Renaissance through the 21st century. The Willamette Master Chorus has performed with the Salem Chamber Orchestra, Oregon Symphony, and Portland Youth Philharmonic. National and international performances include a three nation tour in Europe, performances in San Francisco, and most recently served as the choir-in-residence for the International Cathedral Music Festival in Salisbury, England.



*Dr. Paul Klemme,
Music Director*

Dr. Paul Klemme, Willamette Master Chorus Music Director

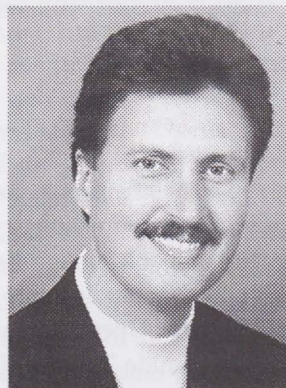
Dr. Klemme is Director of Music Ministries at St. Paul's Episcopal Church in Salem. He completed his Doctor of Musical Arts degree at the University of Washington and was a member of the Washington State University faculty from 1988-97. He also served as conductor of the Washington-Idaho Symphony Chorale in Pullman, Washington

from 1990-96 and the Spokane Symphony Chorale from 1997-98. In addition to a busy schedule of organ performances, he is a member of the Oregon Bach Festival Chorus and Male Ensemble Northwest. Dr Klemme is also a member of the adjunct faculty at Willamette University, where he directs Male Ensemble Willamette.

Meet our Guest Artists

Willamette University Chamber Choir

The Willamette University Chamber Choir is a 40-voice ensemble open by audition to Willamette University students. A wide variety of literature selected from the Renaissance through the contemporary periods is studied and performed each year. The group tours annually throughout the Northwest and is frequently invited to perform at music conventions and workshops held by the American Choral Directors Association, Music Education National Conference and Oregon Music Educators Association.



*Dr. Wallace Long,
Director of Choral Activities*

Dr. Wallace Long, Willamette University Chamber Choir Director

Music Director Wallace 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, has numerous teaching responsibilities, and is involved in community and professional groups, most notably, Male Ensemble Northwest.

Long 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, Long 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.

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 Festival Singer member he has performed at Carnegie Hall, recorded two compact discs for Robert Shaw in Souillac, France, and performed at the Cathedral of St. John the Divine in New York City.

In March of 1995 he performed with Male Ensemble Northwest at the Kennedy Center and Constitution Hall for the American Choral Director Association National Convention in Washington, D.C.



Program notes

George Frideric Handel's oratorio *Messiah* is one of the most imposing landmarks of all of Western culture. Both for good and for ill, there seems to be no end to its influence. At its most hackneyed, more communal habit than artwork, it is the perennial holiday blockbuster for classical music, providing the sure-fire financial success to keep its presenting choruses and orchestras solvent for another season, just as the inevitable annual *Nutcracker* and *A Christmas Carol* do for their respective ballet and theatre companies. At its most sublime, it is a masterful re-telling of the central narrative of the Western world, one that has inspired later generations of musicians from the father of Viennese Classicism, Haydn (whose wonderful oratorios were a direct result of his exposure in London to performances of Handel's), to the American post-minimalist John Adams (whose most recent major work, *El Niño*, is a Christmas oratorio for the Americas in the 21st century), as well as countless writers, clergy, and ordinary citizens—many of whom have been avid *Messiah* singers.

Messiah is an institution so pervasive and overwhelming that it even permanently altered (some might say "distorted") the general perception of what an oratorio is. For most people, "oratorio" has come to mean a work that is in some way similar to *Messiah*, and they are unaware that *Messiah* is by far the most atypical of Handel's oratorios and quite different from anything else given that label during its Baroque era. (Later oratorios, of course, have been shaped in part by the powerful gravitational pull of *Messiah*.)

The Baroque oratorio was originally devised in Italy as a form of dramatic music used to present stories of a religious or devotional nature. Although their subjects were sacred, oratorios were considered non-liturgical secular music and were not presented in churches themselves. They quickly took on the musical and dramatic form of the newly popular opera (just as today's "contemporary Christian" music has flourished by aping the musical gestures of rock and country-western genres) and soon established themselves as a popular alternative, especially during Lent, when opera houses were closed in most European countries.

Consequently, a typical Baroque oratorio was basically an opera on a sacred subject—identical to an opera in most ways except that there was no staged action. (Since there was no visual element, a narrator might be employed to help tell the story that a stage production would have shown.) Solo singers represented actual characters and furthered the action in recitatives and soliloquized in arias, much as they would have in an opera. Handel's great innovation in adapting the Italian form for his English audience was to appeal to the centuries-old English choral tradition and greatly expand the role of the chorus, but otherwise he approached writing his oratorios with much the same musical styles and structures as he had approached writing operas.

Like his operas, Handel's oratorios all needed a librettist. The librettist composed a verse drama in which characters

usually (but not always) taken from the Scriptures were given brand-new words to speak to one another in English poetry. In *Saul*, the bass is King Saul. The tenor is his son Jonathan, the friend of David, who is the alto. The two soprano soloists play Saul's daughters, Michal and Merab. The latter actually "has no lines" in the Bible, but in this libretto she definitely is a lady who speaks her mind at great length. There are typical operatic devices—a revenge aria and a quasi-mad scene for Saul, an erotic love duet for David and Michal, and a cacklingly comic aria for a *comprimario* character tenor as the Witch of Endor.

So librettist Charles Jennens's exclusive use of actual Scriptural texts in *Messiah*, arranged carefully into a significant progression but not necessarily a strict dramatic narrative, was an anomaly among Handel's oratorios. Some contemporaries even considered such use of Scripture sacrilegious. With texts taken from Biblical books as disparate as Psalms and Revelations, it was impossible for the soloists to portray actual personages as they normally would have done in a Handel oratorio. Consequently, the soloists came to be seen less as clearly recognizable individuals and more as abstractions, vessels for Holy Writ. Thus it became easy for Handel to do something he rarely did in other oratorios—to re-arrange the assignment of the solos to different voices in subsequent revivals.

The entire notion of "subsequent revivals" illustrates another way in which *Messiah* was unprecedented: *Messiah* is the work that, more than any other, was responsible for the establishment of the entire concept of a standard concert repertoire. Before *Messiah*, the taste of performers and public alike was for ever-new music. A work was written, perhaps enjoyed a vogue of popularity that in extraordinary cases might last a generation, and then dropped out of sight, never to be heard again. After the triumphant premiere of *Messiah* in Dublin in April of 1742, Handel presented annual seasons of oratorios in London at Covent Garden during Lent. (He also presented an annual performance of *Messiah* to benefit the Foundling Hospital that—anticipating the role it would later play for American musical non-profits—became so lucrative that the hospital's governors made an unsuccessful application to Parliament to be granted exclusive rights to the work!) Although Handel often revived other oratorios and composed new ones for those seasons, by the tenth anniversary season *Messiah* had emerged as the clear favorite. It was also the last work its composer heard; it closed his 1759 oratorio season on 6 April. On 11 April, Handel dictated a codicil to his will, leaving a copy of the work's score and parts to the Foundling Hospital, and on 14 April, he died.

But in marked contrast to the usual fate of music scores up until that time, *Messiah* did not die with its creator. It has never left the repertoire—not in Britain, where it became a mainstay of the Georgian and Victorian choral festivals, nor in America, to which it came while the future United States were still British colonies. Its score soon began to circulate on the

(continued on page 12)

Program notes (continued)

European continent as well. It was only a matter of time before it found its way to the center of the eighteenth-century musical world, Vienna. The most prestigious performances of oratorios in Vienna were sponsored by the *Gesellschaft der Associierten Cavaliere* (the Society of Associated Cavaliers), which had been founded by Baron van Swieten. Mozart became the Society's music director in 1788, and work for the *Associierten Cavaliere* became one of the most reliable sources of income in the last years of his life. Mozart prepared and conducted works by various earlier composers for the Society's concerts, including four by Handel: *Acis and Galatea*, *Alexander's Feast*, *Ode for St. Cecilia's Day*, and *Messiah*. In each case, the works were presented in German translation and reworked and reorchestrated so thoroughly that perhaps it is more accurate to speak of Mozart's performing versions as "adaptations" or "arrangements," rather than "editions."

Mozart's arrangement of *Der Messias*, K. 472, was performed for the *Associierten Cavaliere* on 7 April 1789—five days short of the original work's forty-seventh anniversary. One wonders what Handel might have made of Mozart's alterations to his work, which included reassigning solo parts to different singers, recomposing numbers, substituting recitatives for longer arias, and reorchestrating most of the numbers, greatly inflating the number and variety of players required. Purists of the "historically informed performance" crowd nowadays might hyperventilate with indignation at the idea of a prominent contemporary composer (say, Pierre Boulez or Philip Glass) treating Handel's work in such a way, but the fact was that Handel himself made alterations of all those varieties except the last in the course of his own 17 years of oratorio revivals. Mozart's version is an interesting view of *Messiah*, at once clearly the same work and yet obviously a different animal altogether—much as younger generations sometimes create a touchingly skewed sartorial homage to their grandparents by rediscovering and reinterpreting their clothing in secondhand store fashion statements. Mozart's arrangement of Handel's *Messiah* is a fascinating dialogue between the greatest music dramatist of the 1780s and his counterpart of the 1740s.

Mozart's most noticeable alteration was to the orchestration. Whereas Handel contented himself with strings, continuo (including a bassoon), a pair of oboes which largely doubled the treble choral voices, and *clarino* trumpets and timpani for rare special effects, Mozart added to this ensemble two flutes and a piccolo, two horns, a second bassoon, two clarinets (variously in A, B-flat, and C), and three trombones, and he often wrote new independent parts for the pair of oboes. The string parts he often, but not always, left as Handel wrote them.

Mozart also made considerable changes to the original disposition of the vocal soloists—as Handel himself had done in his many revivals. Mozart seems to have had in mind the same sort of solo voices he used in his Great C Minor Mass: a

bass, a tenor, a soprano, and a so-called "Soprano II" who was capable of both brilliant soprano tessitura and contralto profundity. This Soprano II voice of Mozart's sang not only the soli assigned by Handel for *Messiah*'s premiere to his alto soloist, Susannah Cibber, but also several soli modern audiences expect to hear sung by the soprano and tenor soloists, while the tenor, perhaps as consolation for having been deprived of the deeply dramatic recitatives and arias describing the Passion in Part II (divided by Mozart between his two soprano soloists), was allotted the virtuosic "Rejoice Greatly" near the end of Part I.

Earlier in Part I, Mozart gave the bass soloist the aria "But Who May Abide the Day of His Coming?" Handel also originally assigned this aria to the bass soloist, but at that time it was quite a different piece. In 1750, Handel wrote a much more virtuosic setting of the text especially for the alto castrato Guadagni and used that setting exclusively thereafter. As Watkins Shaw rather snippily noted in the preface to his edition of *Messiah*, "There is not one shred of evidence that he ever gave it [the later version] to a bass." But Mozart did, and it may be that his version sparked the nineteenth-century tradition of a bass voice singing the alto version. Mozart also substantially changed the nature of the other Part I bass aria, "The People That Walked in Darkness." Handel had written an *aria all' unisono*, an aria in which the entire orchestra plays in unison with the singer for most of the time, but Mozart added winds and wrote new independent lines for both winds and strings to thicken the texture his Classical Era audience would have found unacceptably sparse. Where Handel expressed the idea of the people groping through the darkness by emphasizing his lurching, halting melodic line in orchestral octaves, concentrating on the people themselves, Mozart chose to emphasize the darkness by creating a thicker, murkier orchestration.

An even more obvious example of the later master of music drama adapting the choices of the earlier to have an equal impact on his "modern" audience occurs in the chorus "For Unto Us a Child is Born." In Mozart's version, the solo quartet, rather than the full chorus, begins the work, and the entrance of the chorus (as well as the brasses and timpani Mozart added to the orchestration) is saved for the climactic words, "Wonderful Counsellor, the mighty God"—a powerful *coup de théâtre*. Mozart also may have been thinking in purely practical terms. By using his virtuoso soloists for Handel's florid passages, he was able to put "the hard parts" in the hands of the professional singers and perhaps disguise the fact that the choral tradition in Austria was quite different from that in Britain—and save expensive rehearsal time.

Practicality was certainly the reason for Mozart's considerable alteration to the numbers where Handel had used trumpets. Handel had used the high *clarino* trumpet, which was much beloved of Baroque opera composers as a melodic instrument to add brilliance to works of regal or martial nature, like "The Trumpet Shall Sound." The trumpet of the Viennese Classical

orchestra, however, was a different instrument used more in tandem with the timpani as an element of the rhythm section; its purpose generally was to provide punch or rhythmic thrust, and its players were not called upon to play in the extremely high tessitura Handel had expected—so Mozart chose discretion as the better part of valor and rewrote virtually all of Handel's trumpet parts.

In the chorus "Glory to God," Handel had used the *clarino* as a symbol of celestial glory and majesty. Mozart removed those trumpet lines and instead used trumpets and horns to accompany the voices at "and peace on Earth"—underlining the trumpet's terrestrial use as a military instrument, a use the angel's announcement is intended to make obsolete. It takes almost the entire chorus for the trumpets to transcend this "earthbound" use and rise to a higher, more celestial melodic function.

Mozart's revisions to "The Trumpet Shall Sound" in Part III will be even more obvious to modern listeners. In most cases, Mozart was able to take any limitations in technique or differences in taste of his time and turn them into advantages in creating an exciting reinterpretation of Handel. In this aria,

he was defeated—and he knew it. Mozart struggled more with rewriting this aria than with anything else in the score; it exists in several different versions. In all of them, he had to make drastic cuts in the trumpet part, which was simply too difficult for his players. He tried reassigning some of the trumpet's melodies to the first horn (the horn being more developed as a solo instrument in Central Europe—as Mozart's four horn concerti demonstrate), but the mellower timbre of that instrument wasn't wholly satisfactory. In each subsequent revision, the aria got shorter until only about a quarter of the original work remained. It's an interesting comparison of Baroque and Classical orchestration, but modern audiences probably will miss the brilliant showpiece they have come to expect here. Handel, who so often borrowed and reworked material from himself and other composers in his own works (including *Messiah*), certainly would have appreciated the homage Mozart paid him in his inventive adaptation of the old master's work—but he probably also would have enjoyed knowing that the young genius can't always beat the old master.

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