

DECEMBER 16, 1995 7 P.M.

WILLAMETTE UNIVERSITY  
SMITH AUDITORIUM

DR. WALLACE H. LONG JR., CONDUCTOR

WILLAMETTE MASTER CHORUS  
H A N D E L ' S

MESSIAH

SING-TOGETHER

HANDEL'S  
**MESSIAH**  
SING-TOGETHER

conducted by  
**Dr. Wallace Long, Jr.**

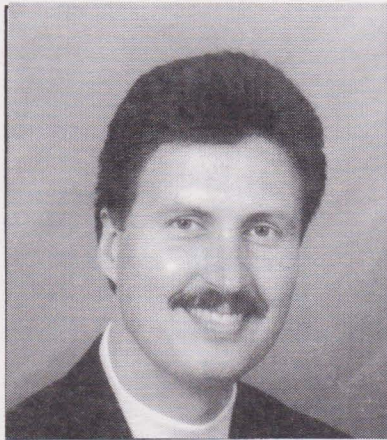
featuring  
**Myra Brand**  
**Christine Meadows**  
**Kurt-Alexander Zeller**  
**Vijay Singh**

with the  
**Messiah Orchestra**

presented by  
**Willamette Master Chorus**

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## 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. 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 (OMEA), a National Convention of the Music Educators National Conference, Northwest Regional conventions of the American

Choral Directors Association (ACDA), 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. He directed the 1994 High School Men's Honor Choir at the Northwest Regional Convention of the ACDA in Tacoma, Washington and the Montana High School Festival Choir. In March of 1995 he performed with the Male Ensemble Northwest at the Kennedy Center and Constitution Hall for the ACDA National Convention in Washington, D.C.

Dr. Long is immediate past president of the Oregon chapter of the ACDA and is an active member of the OMEA and the National Association of Jazz Educators.

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## 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.

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.

# 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.

(continued on page 10)

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## Our Soloists

### Myra Brand



Soprano and professor of music at Western Oregon State College, Dr. Brand has recently been named chair of the college's Creative Arts Division. A member of Western's faculty since 1967, she has a distinguished career as both a teacher of voice and a performer. While teaching classes in music performance, voice, vocal performance, lyric diction, vocal pedagogy, and vocal literature, she also has performed in concerts and recitals across Oregon. She served two terms as Northwest Regional Governor of the National Association of Teachers of Singing.

Dr. Brand has appeared with the Portland Opera, the Salem Symphony, the Central Oregon Community Symphony, the Eugene Opera Association, the Eugene Symphony Pops, the Willamette Community Orchestra, and the Willamette Master Chorus in addition to her many appearances at Western in faculty recital.

Dr. Brand received her bachelor's degree in music from Willamette University, and a master's degree in music and a doctoral degree in vocal performance and pedagogy from the University of Oregon.



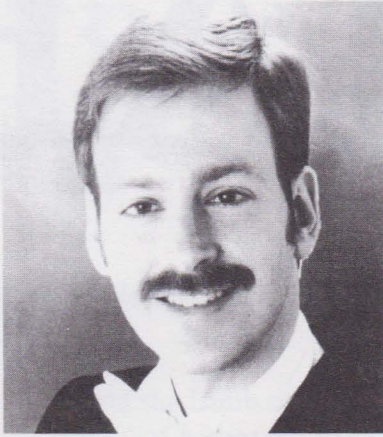
### Christine Meadows



A Portland-based mezzo-soprano, Ms. Meadows made her professional debut as Cherubino in *The Marriage of Figaro* with Portland Opera. Ms. Meadows has subsequently performed with Greater Miami Opera, Florentine Opera, Chattanooga Opera, and Anchorage Opera, as well as two seasons on the roster of the New York City Opera where she sang *Carmen*, *The Magic Flute*, *Mefistofeles*, and *The Mikado*.

Named one of *Ovation Magazine's* "Up and Coming Singers," Ms. Meadows has made solo appearances with the Colorado Symphony, Oregon Bach Festival with Helmut Rilling, San Diego Symphony, Spokane Symphony, Salem Symphony in a world premiere concert, and also performed a series of Lieder recitals in Portland. Since returning to her homebase of Portland, she has received critical acclaim for her Hansel in Portland Opera's *Hansel and Gretel* and for her debut with the Oregon Symphony Orchestra under the direction of James DePriest in Beethoven's *Ninth Symphony*.

## Our Soloists



### Kurt-Alexander Zeller

Dr. Zeller is a native of Portland, where he began performing in opera, musical theatre, and concert as a boy treble. He earned concurrent baccalaureate degrees in Music (Voice Performance) and Theatre at Southern Methodist University and a Master of Music degree in Voice Performance and Doctor of Musical Arts degree in Voice, Opera Directing, and Musicology at the College-Conservatory of Music of the University of Cincinnati.

Dr. Zeller has performed with Opera Theater of South Bend (Indiana), and the Brevard Music Center in North Carolina, in a touring company in Austria, and appeared on German television. In 1990 and 1991 he was a member to the musical company of the Oregon Shakespeare Festival. Since 1991 Dr. Zeller has appeared often with the Rogue Opera.

Dr. Zeller joined the faculty of Willamette University in 1993 and first appeared with the Salem Chamber Orchestra in 1994.



### Vijay Singh

Mr. Singh is an active performer, teacher, clinician, composer, and arranger residing in Portland. 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. He 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, Mr. Singh writes for all levels in both jazz and classical 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.

Do This Program

# MESSIAH

■ Page Number in Schirmer Edition

● Page Number in Novello Edition

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

INTERMISSION

1996

# Sing- Together

■ Page Number in Schirmer Edition

● Page Number in Novello Edition

- 22. Behold the Lamb of God      104   91  
*Chorus - please stand*
- 23. He was despised  
*Alto solo*
- 24. Surely He hath borne our griefs 113   98  
*Chorus - please stand*
- 25. And with His stripes      117   102  
*Chorus - please stand*
- 26. All we like sheep      122   106  
*Chorus - please stand*
- 29. Thy rebuke hath broken His heart  
*Tenor solo*
- 30. Behold, and see if there be any sorrow  
*Tenor solo*
- 33. Lift up your heads      144   127  
*Chorus - please stand*
- 40. Why do the nations  
*Bass solo*
- 41. Let us break their bonds      182   161  
*Chorus - please stand*
- 42. He that dwelleth in heaven  
*Tenor solo*

- 43. Thou shalt break them  
*Tenor solo*
- 44. Hallelujah      193   171  
*Chorus - please stand*
- 45. I know that my Redeemer liveth  
*Soprano solo*
- 46. Since by man came death      210   186  
*Chorus - please stand*
- 47. Behold, I tell you a mystery  
*Bass solo*
- 48. The trumpet shall sound  
*Bass solo*
- 53. Worthy is the Lamb. Amen      237   217  
*Chorus - please stand*

THANK YOU FOR RETURNING THE  
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★ 31. He Was Cut off out of the Land of the Living - Tenor Solo  
32. But thou didst not leave his soul in hell - Tenor Solo



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## Text and Context

(continued from page 5)

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.

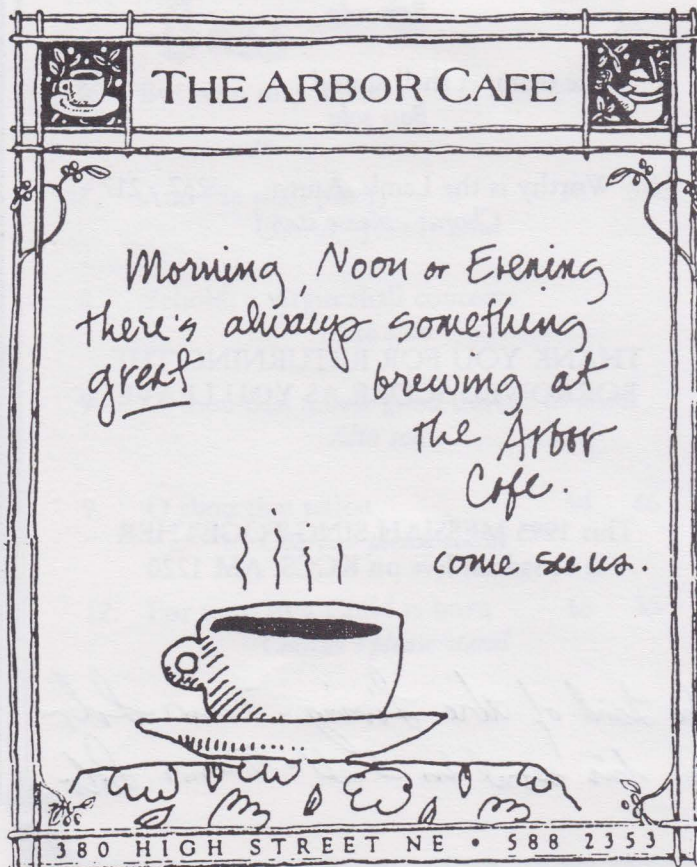
Some criticism has been directed at "All we like sheep" as mismatched to the music: "His lost sheep meander hopelessly through a wealth of intricate semiquavers, stumbling over decorous roulades and falling into mazes of counterpoint that prove inextricable."\* However, a case can be made that such lively 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



**Text and Context**  
(continued from page 10)

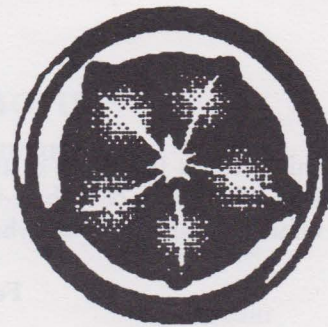
incidents. And this significance combines both promise and threat, for the coming of Christ always includes judgment of those who reject Him.

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.



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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 1995.

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Bon Appetit

A special thank you goes to these organizations for making available their libraries of *Messiah* scores for this 1995 Messiah Sing-Together.

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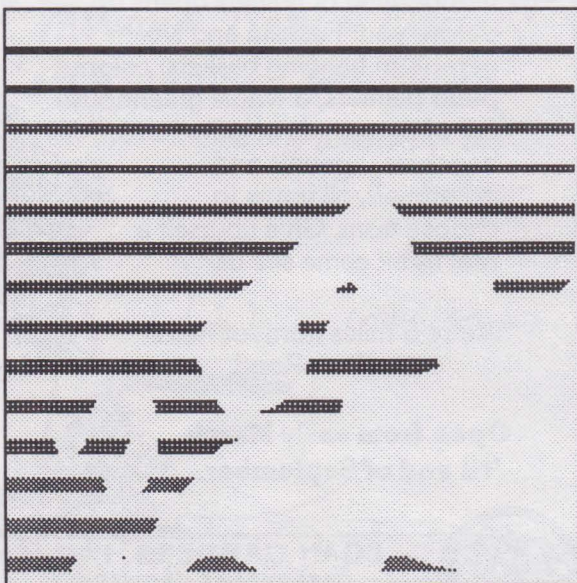
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## Willamette Master Chorus

# A Scandinavian Celebration

Sunday, May 5, 1996

3:00 p.m.

Smith Auditorium

Feast on the food and music of Scandinavia! Featuring the rich melodies and lush harmonies of Scandinavian choral music, the concert will be followed by an authentic smorgasbord in the university dining commons.

**Willamette Master Chorus**  
**Dr. Wallace H. Long, Jr., Conductor**  
 David Ingram, Accompanist

Soprano 1	Alto 1	Tenor 1	Baritone
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Soprano 2	Alto 2	Tenor 2	Bass
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**Messiah Orchestra**

<i>Violin I</i> Stephen Nelson* Alina Kovalev Marilyn Tyler Laura Owens Juli Rundquist	<i>Viola</i> Douglas Vincent* Diane McLin Charles Strong	<i>Oboe</i> Mary Lott* Sarah Pasco	<i>Harpsichord</i> Susan Miller
<i>Violin II</i> Cathy Heithaus* Gretchen Jensen Julie Bates Stephanie Barth	<i>Cello</i> Georgienne Young* Deborah Ward	<i>Trumpet</i> Craig Gibson* Sandra Schmidt	<i>Orchestra Contractor</i> Diane Hawkins
	<i>Bass</i> Bruce Prudy* Lyn Mogster	<i>Tympani</i> Andrew Webster	* Principal