

# W C Willamette Master Chorus

Dr. Paul Klemme, Music Director

## Messiah Sing-Together

*Messiah – George Fredrich Handel*

**Sunday, December 2, 2001 – 7:00 p.m.**

**Jerry E. Hudson Concert Hall**



Soprano - Judith Linder  
Mezzo soprano - Lisa Actor  
Tenor - Scot Crandal  
Bass - Wallace Long

# 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 at 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 accomplish-

ments 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 this 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 14023 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

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# Program

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## Messiah

by George Fredrich Handel

	Schirmer page	Novello page
1. Sinfonia – Orchestra		
2. Comfort ye my people – tenor		
3. Every valley shall be exalted – tenor		
4. And the glory of the Lord – Chorus	16	11
5. Thus saith the Lord – bass		
6. But who may abide – bass		
7. And he shall purify – chorus	36	35
8. Behold, a virgin shall conceive – alto		
9. O thou that tellest – chorus	54	46
10. For behold darkness – bass		
11. The people that walked in darkness – bass		
12. For unto us a child is born – chorus	66	55
13. Pifa – orchestra		
14. There were shepherds abiding in the fields – soprano		
15. And lo! The angel of the Lord – soprano		
16. And suddenly there was with the angel – soprano		
17. Glory to God – Chorus	82	68
18. Rejoice greatly, O daughter of Zion – soprano		
19. Then shall the eyes of the blind be opened – alto		
20. He shall feed His flock – soprano and alto		
21. His yoke is easy – chorus	98	86

INTERMISSION



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## \* Program – continued \*

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	<i>Schirmer page</i>	<i>Novello page</i>
22. <b>Behold the Lamb of God</b> – <i>chorus</i>	104	91
23. <b>He was despised</b> – <i>alto</i>		
24. <b>Surely He hath borne our griefs</b> – <i>chorus</i>	113	98
25. <b>And with His stripes</b> – <i>chorus</i>	117	102
26. <b>All we like sheep</b> – <i>chorus</i>	122	106
42. <b>He that dwelleth in heaven</b> – <i>tenor</i>		
43. <b>Thou shalt break them</b> – <i>tenor</i>		
44. <b>Hallelujah</b> – <i>chorus</i>	193	171
45. <b>I know that my Redeemer liveth</b> – <i>soprano</i>		
46. <b>Since by man came death</b> – <i>chorus</i>	210	186
47. <b>Behold, I tell you a mystery</b> – <i>bass</i>		
48. <b>The Trumpet shall sound</b> – <i>bass</i>		
49. <b>Then shall be brought to pass</b> – <i>alto</i>		
50. <b>O death, where is thy sting?</b> – <i>alto and tenor</i>		
51. <b>But thanks be to God</b> – <i>chorus</i>	225	199
52. <b>If God be for us</b> – <i>soprano</i>		
53. <b>Worthy is the Lamb. Amen</b> – <i>chorus</i>	237	217

*Thank you for returning  
your borrowed scores as you leave.*

To show respect for your fellow lovers of music, the Willamette Master Chorus respectfully requests you to turn off your cell phones and beeping wristwatches, escort crying children to the lobby, and save your cellophane-wrapped candies for after the concert.

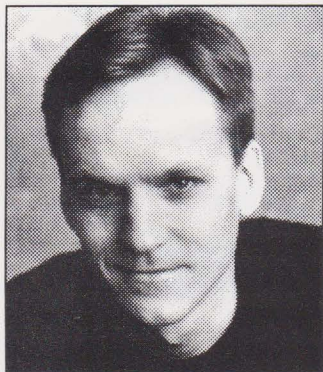
## Meet our performers



Lisa Actor, mezzo- soprano

**Lisa Actor**, mezzo-soprano, resides in the Portland area where she is serving on the music faculty of Oregon State University and Pacific University. She is a versatile performer with experience in Opera, Oratorio, Concert, and Recital format, having sung with the Glimmerglass Opera, N.Y., Pittsburgh Opera, Norfolk Music Festival, Connecticut Chorale

Society, Friends of New Music, N.Y.C., and the Alamo Music Festival, MX., among others. Ms. Actor has most recently appeared as a soloist with the Sinfonia Concertante Orchestra, Portland Baroque Orchestra, Salem Chamber Orchestra, St. Mary's Sacred Concert Series and the Trinity Episcopal Cathedral Music Series. Ms. Actor earned a Masters of Music in vocal performance from Yale University and has pursued her doctoral studies at the University of Arizona.



Scot Crandal, tenor

**Scot Crandal** is an experienced tenor soloist whose most recent performances include: Bach's *Magnificat* on May 6, 2001 at St. Mary's Cathedral in Portland, Oregon, with Angela Westhoff-Jotwison conducting; the lead role in three promotional concerts for Portland Opera's production of *La Belle Helene* in summer of 2001; the part of Bill in *A*

*Hand of Bridge* by Samuel Barber in the Bel Canto Northwest Opera Festival and Vocal Institute at Portland State University; the part of Idomeneo in excerpts from *Idomeneo* by Mozart; part of the trio for *Trouble in Tahiti* by Leonard Bernstein.

He is the Director of Music at The Episcopal Parish of St. John the Baptist, Portland, Oregon where he enjoys regular solo work. He is currently studying voice with Ralph Wells of Portland, Oregon. In his "spare" time he is the Music Editor for Oregon Catholic Press.

Crandal is also a composer of both choral and liturgical music, whose works can be found published by Oregon Catholic Press and Morning Star Music Publishers. He graduated from Whitworth College with a Bachelor of Arts in Music Education where he was a finalist in the inaugural National ACDA Student Conducting Competition. Crandal's other musical skills include jazz and classical piano, guitar,

and singing/songwriting.



Judith Linder, lyric soprano

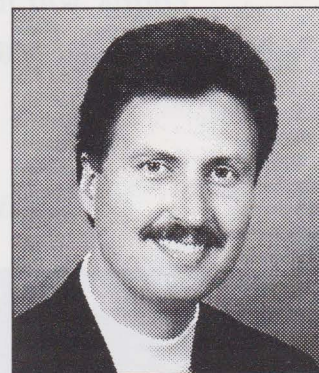
Lyric soprano **Judith Linder** is familiar to the opera stage as well as the concert hall. She has performed with the Willamette Master Chorus on three previous occasions – with the Salem Chamber Orchestra in J.S. Bach's *Magnificat*, and in Mendelssohn's *Lobgesang*, and also in *Carmina Burana* by Orff.

As a frequent soloist with the Linn-Benton Community Chorale, she was the soprano soloist in *Carmina Burana*, in Ralph Vaughan Williams' *Dona Nobis Pacem*, J.S. Bach's *Magnificat*, John Rutter's *Magnificat*, and in Poulenc's *Gloria*. She performed the role of Micaela in *Carmen* and the title role of Hanna in *The Merry Widow* both with Opera Theater Corvallis.

She is a former member of the Portland Opera Players, the professional touring repertory company of the Portland Opera. Judith has appeared with the Detroit Symphony Orchestra and Chorus in J.S. Bach's *The Passion According to St. Matthew*, with Opera/Omaha, the Cincinnati Opera and Chamber Orchestra, and with the American Opera Association's Peterloo Festival.

After receiving a Masters of Music in Vocal Performance at the University of Nebraska-Lincoln, Judith attended the Peabody Conservatory of the Johns Hopkins University in Baltimore, Maryland, receiving a Professional Studies Certificate in Vocal Performance. She also attended the American Institute of Musical Studies (AIMS) in Graz, Austria. In addition to performing, Judith taught voice at the University of Wyoming in Laramie, at the University of Michigan-Dearborn, and at Oregon State University in Corvallis.

Judith and her husband, Greg, own and operate Opus One Recordings.



Wallace Long, baritone

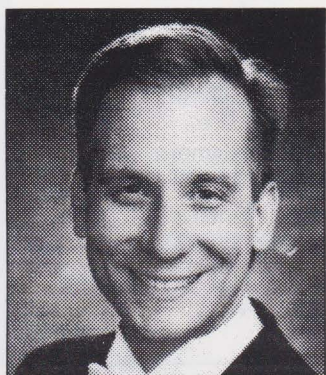
**Wallace Long** has been Director of Choral Activities at Willamette University since 1983. In addition to conducting three of the university's choral ensembles, he is Department Chair, has numerous teaching responsibilities, and is involved in community and professional groups, most notably, Male Ensemble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

## *Dr. Paul Klemme, Music Director*



Paul Klemme is presently in his third year as Director of the Willamette Master Chorus. His full-time position is Director of Music Ministries at St. Paul's Episcopal Church in Salem, Oregon, where he conducts four choirs and serves as parish organist. He completed his Doctor of Musical Arts degree at the University of Washington and was a member of the Washington State University faculty from 1988-1997. He also served as conductor of the Washington Idaho Symphony Chorale in

Pullman, Washington from 1990-1996 and the Spokane Symphony Chorale from 1997-1998. His expertise is vast since, in addition to his busy schedule of organ performances, he is a member of Oregon Bach Festival Chorus, sings in and accompanies Male ensemble Northwest (MEN), and is also, on occasion, a vocal soloist. He is a member of the adjunct faculty at Willamette University where he directs Male Ensemble Willamette and teaches organ.



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Conductor – Dr. Paul Klemme  
Assistant Conductor – Lisa Ross McIntyre  
Accompanist – David Ingram

## Soprano I:

Tamra Doran Burleson  
Joyce Elder  
Mary Guillen  
Mindy Haynes  
Priscilla Lindsey  
Ann Papworth  
Janeanne Rockwell-Kincanon  
Deborah Snow-Butler  
Barbara Stebbins-Boaz

## Soprano II:

Sharon Bartsch  
Melissa Morris Cavanaugh  
Jessie Harmon  
Lynnette Lang  
Lois Meerdink  
Kara Quello  
Lisa Ross McIntyre  
Lori Russom  
Dorothy Stewart  
Dana Wolf

## Alto I:

Sarah Brauer  
LaKisha Clark  
Samantha Craig  
Marilyn Crawford  
Rachel Hostetler  
Sally Miller  
Weisha Mize  
Becky Muir  
Valerie Vollmar

## Alto II:

Carol Ann Armstrong  
Glenda Betts  
Lizbeth Cattle  
Esther Dumanovskiy  
Becky Gahlsdorf  
Patty Hurley  
Nicole Kent  
Cynthia Stinson  
Jan Taylor  
Sharon Young

## Tenor I:

Nicholas Carter  
Robert Elder  
Greg Nelson  
Karl Paulson  
Ron Peters  
Benjamin Peterson  
John Ross  
Michael Whalen

## Tenor II:

Merlin E. Aeschliman  
Syd Bell  
David Clark  
Mark Lindsey  
Phillip Morton  
Scott Reichlin  
Paul Richardson  
Adam Wymer

## Bass I:

Rick Hartwig  
Alan Hay  
Scott Hochstetler  
Chris Jones  
Dennis Leffler  
Bruce McDonald  
Ian Scarfe  
Woody Tiernan

## Bass II:

Tim Adams  
Bob Bain  
David Boaz  
Peter Klammer  
Mark McKelvie  
Paul Monical  
Keith Sandberg  
Don Taylor  
John Wright

# Orchestra

## Violin I:

Marilyn Tyler  
Julie Bates  
Julie Rundquist

## Violin II:

Trevor Matney  
Cathy Heithaus  
Laura Owens

## Viola:

Karen Vincent  
Marjory Lange

## Violoncello:

Georgienne Young

## String Bass:

Brady Ward

## Oboe:

Mary Lott  
Matthew Habjan

## Trumpet:

Jay Chen  
Tom Wilson

## Timpani:

Terry Oestergaard

## Harpisichord:

Debra Huddleston

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