



Willamette Master Chorus

The Willamette Valley's premier choral ensemble

Dr. Paul Klemme, Music Director

2006-2007 Season

STANDING THE TEST OF TIME

MESSIAH by G.F. Handel

Saturday, March 17, 2007 at 7:00 p.m.

Sunday, March 18, 2007 at 3:00 p.m.

Collaborating with the Willamette University Chamber Choir

Dr. Wallace Long, Jr., Guest Conductor

Christine Welch Elder, soprano

Lisa Actor-Leslie, Alto

Les Green, Tenor

Kevin Helppie, Bass

Hudson Hall

Mary Stuart Rogers Music Center

Willamette University



OREGON ARTS
COMMISSION

Willamette Master Chorus is recognized
for artistic achievements by the Oregon Arts Commission, supported in part
by the National Endowment for the Arts, a federal agency.

Program Notes

Messiah certainly is one of the most famous and best-known pieces of music written in English-speaking countries during the last three centuries. The name of the oratorio is taken from the Judaic and Christian concept of the Messiah (“the anointed one”). In Christianity, the Messiah is Jesus. The structure of the *Messiah* involves a sequence of promise, incarnation, passion, and resurrection. It does not recount the life of Christ and there is no narrative continuity in either words or music. In this, *Messiah* is quite unlike almost all of the other Handel oratorios. *Messiah* might be better described as an epic-lyric contemplation of the idea of Christian redemption. Although the work was conceived and first performed for Easter, it has become traditional since Handel’s death to perform the *Messiah* oratorio during the Christmas season. Tonight we return to a performance that emphasizes Easter by presenting Parts II and III in their entirety.

Much of the libretto comes from the Old Testament. Part I draws heavily from the book of Isaiah, which prophesies the coming of the Messiah. There are few quotations from the Gospels; these are at the end of the first and the beginning of the second sections. They comprise the Angel going to the shepherds in Luke, two enigmatic quotations from Matthew, and one from John: “Behold the Lamb of God.” The rest of the second part is composed of prophecies from Isaiah and quotations from the evangelists. The third section includes one quotation from Job (“I know that my Redeemer liveth”), the rest primarily from First Corinthians.

Interesting, too, is the interpolation of choruses from the New Testament’s book of Revelation. The well-known “Hallelujah” chorus at the end of Part II and the final chorus “Worthy is the Lamb that was slain” (“Amen”) are both taken from Revelation.

The libretto was compiled by Charles Jennens and consists of fragments of verses from the King James Bible. Jennens conceived of the work much as an opera with three acts, each comprised of several scenes:

I - The Birth (Promise)

- i - The prophecy of Salvation
- ii - The prophecy of the coming of the Messiah
- iii - Portents to the world at large
- iv - Prophecy of the Virgin Birth
- v - The appearance of the Angel to the shepherds
- vi - Christ’s Miracles

II - The Passion (Incarnation)

- i - The sacrifice, the scourging and agony on the cross
- ii - His death, His passing through Hell, and His resurrection
- iii - His ascension
- iv - The disclosure of His identity in Heaven
- v - The beginning of evangelism
- vi - The rejection of the Gospels by the world and its rulers
- vii - God’s triumph

III - The Aftermath (Resurrection)

- i - The promise of redemption from Adam’s fall
- ii - Judgment Day
- iii - The victory over death and sin
- iv - The glorification of Christ

Looking at this breakdown, it becomes easy to determine which sections are deemed appropriate for Christmas and which for Easter. Part I, numbers 1-18 correspond to scenes I i-v, and are primarily considered Christmas movements. Part I, numbers 19-20 and Part II, number 22 can be considered cross-over movements, with the rest being considered appropriate for Easter. In this schema, the “Hallelujah” chorus, considered by many to be a Christmas song, is firmly part of the Easter section.

In the summer of 1741, Handel, at the peak of his musical powers but depressed and in debt, began setting Charles Jennens’ Biblical libretto to music at his usual breakneck speed. In just 24 days, *Messiah* was complete. However, it was not performed until 1742, at a charity concert on Fishamble Street near Dublin’s Temple Bar district on April 13 after production difficulties and last-minute rearrangements of the score. Like many of Handel’s compositions, it borrows liberally from earlier works, both his own and those of others.

Handel conducted *Messiah* many times, often altering it to suit the needs of the moment. In consequence, no single version can be regarded as the “authentic” one, and many more variations and rearrangements were added in subsequent centuries—a notable arrangement was one by Wolfgang Amadeus Mozart, translated into German. Most modern performances employ an orchestra of strings, continuo, oboes, trumpets, and timpani, with a chorus and four soloists: bass, tenor, alto or counter-tenor, and soprano.

Paul T. Klemme
Conductor, Willamette Master Chorus

Messiah

PART TWO

Sinfonia (Orchestra)

Chorus

Behold, the Lamb of God, that taketh away the sin of the world! (John 1:29)

Air (Alto)

He was despised and 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. (Isaiah 53:3; 50:6)

Chorus

Surely He hath borne our griefs, and carried our sorrow; He was wounded for our transgressions; He was bruised for our iniquities; the chastisement of our peace was upon Him. (Isaiah 53:4,5)

And with His stripes we are healed. (Isaiah 53:5)

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. (Isaiah 53:6)

Arioso (Tenor)

All they that see Him laugh Him to scorn; they shoot out their lips, and shake their heads saying: (Psalm 22:7)

Chorus

He trusted in God that He would deliver Him; let Him deliver Him if He delight in Him. (Psalm 22:8)

Recitative (Tenor)

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. (Psalm 69:20)

Arioso (Tenor)

Behold, and see if there be any sorrow like unto His sorrow. (Lamentations 1:12)

Recitative (Tenor)

He was cut off out of the land of the living; for the transgressions of Thy people was He stricken. (Isaiah 53:8)

Air (Tenor)

But Thou didst not leave His soul in hell; nor didst Thou suffer the Holy One to see corruption. (Psalm 16:10)

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 this King of Glory? The Lord strong and mighty, strong and mighty in battle. Lift up your heads, O ye gates; and be ye lift up, ye everlasting doors; and the King of Glory shall come in. He is the King of Glory, the Lord of Hosts. (Psalm 24:7-10)

Recitative (Tenor)

Unto which of the angels said He at any time, Thou art My Son, this day have I begotten Thee? (Hebrews 1:5)

Chorus

Let all the angels of God worship Him. (Hebrews 1:6)

Air (Alto)

Thou art gone up on high. Thou has led captivity captive, and received gifts for men; yea, even for Thine enemies, that the Lord God might dwell among them. (Psalm 68:18)

Chorus

The Lord gave the word; great was the company of the preachers. (Psalm 68:11)

Air (Soprano)

How beautiful are the feet of them that preach the gospel of peace and bring glad tidings of good things. (Romans 10:15)

Chorus

Their sound is gone out into all lands, and their words unto the ends of the world. (Romans 10:18)

by *G. F. Handel*

Air (Bass)

Why do the nations so furiously rage together, why do the people imagine a vain thing? The kings of the earth rise up, and the rulers take counsel together, against the Lord and against His Anointed. (Psalm 2:1,2)

Chorus

Let us break their bonds asunder, and cast away their yokes from us. (Psalm 2:3)

Recitative (Tenor)

He that dwelleth in heaven shall laugh them to scorn; the Lord shall have them in derision. (Psalm 2:4)

Air (Tenor)

Thou shalt break them with a rod of iron; thou shalt dash them in pieces like a potter's vessel. (Psalm 2:9)

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.
(Revelation 19:6; 11:15; 19:16)

— *Intermission* —

PART THREE

Pifa "Pastoral Symphony" (Orchestra)

Air (Soprano)

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.
(Job 19:25,26; 1 Corinthians 15:20)

Chorus

Since by man came death, by man came also the resurrection of the dead. For as in Adam all die, even so in Christ shall all be made alive.
(1 Corinthians 15:21,22)

Recitative (Bass)

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. (1 Corinthians 15:51,52)

Air (Bass)

The trumpet shall sound, and the dead shall be raised incorruptible, and we shall be changed. For this corruptible must put on incorruption, and this mortal must put on immortality. (1 Corinthians 15:52,53)

Recitative (Alto)

Then shall be brought to pass the saying that is written: Death is swallowed up in victory!
(1 Corinthians 15:54)

Duet (Alto and Tenor)

O death, where is thy sting? O grave, where is thy victory? The sting of death is sin, and the strength of sin is the law.
(1 Corinthians 15:55,56)

Chorus

But thanks be to God, who giveth us the victory through our Lord Jesus Christ. (1 Corinthians 15:57)

Air (Soprano)

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 condemmeth? It is Christ that died, yea rather, that is risen again, who is at the right hand of God, who makes intercession for us. (Romans 8:31,33,34)

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 honor, and glory, and blessing. Blessing and honor, glory and power be unto Him that sitteth upon the throne, and unto the Lamb for ever and ever. Amen. (Revelation 5:12,13)

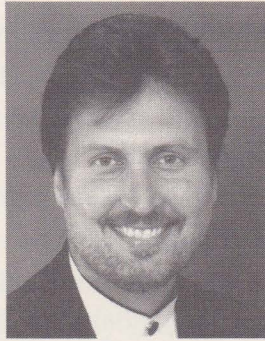
Guest Artists

Wallace H. Long, Jr. has been director of choral/vocal activities at Willamette University in Salem, OR, since 1983. He received his master of music degree and doctorate in choral conducting from the University of Arizona at Tucson. Dr. Long founded the Willamette Master Chorus in 1985 and was its director for the first fifteen years of its existence.

Dr. Long sings professionally with Male Ensemble Northwest and the Oregon Bach Festival Chorus. In 1993 he became a member of the Festival Singers of the Robert Shaw Choral Institute, performing at Carnegie Hall in January 1994. That summer, he traveled to Souillac, France, to record two compact discs of contemporary choral literature for Shaw. In 1996, he joined Shaw's Festival Singers for performances of the Verdi Requiem in Carnegie, and the Rachmaninoff Vespers in the Cathedral of St. John the Divine in New York City. In the summer of 2003 he became a member of the Oregon Bach Festival professional chorus.

Groups under his direction have performed for state conferences of the Oregon Music Educators Association, Northwestern Regional Conventions for the American Choral Directors Association, national conventions of the International Association of Jazz Educators in New Orleans and Boston, and the Music Educators National Conference in Indianapolis, Ind. Willamette Singers, his vocal jazz group, has performed at the national conventions of the American Choral Directors Association in New York and Chicago and has taken two performance tours to Japan. In the summer of 2003 his Willamette University Chamber Choir participated in a performance tour of South Africa at the request of Archbishop Desmond Tutu. In March of 2006, both the Chamber Choir and the Willamette Singers performed for the American Choral Directors Association Northwest Convention in Portland.

A frequent vocal/choral adjudicator, clinician and guest conductor, he is an active supporter of public school music in the Northwest. In May of 2006 he conducted a 250 voice choir and professional orchestra in a performance of the Haydn's "Mass in the Time of War" in Carnegie Hall. Several members of the Willamette Master Chorus and Chamber Choir joined him for this special performance.



Wallace H. Long, Jr.

Christine Welch Elder has appeared locally as a soloist with the Salem Chamber Orchestra, the Willamette Master Chorus and the Willamette Falls Symphony Orchestra. Other professional credits include performances with Basically Bach of Chicago, the Indianapolis Chamber Orchestra and Washington-Idaho Symphony as well as numerous chamber ensembles. Ms. Welch Elder recently traveled to New York to be part of a nationally selected professional chorus of 65 singers presenting Bach's St. Matthew Passion in Carnegie Hall with maestro Helmut Rilling, and was selected to perform the solo role of Pilate's wife. She is on faculty at Willamette University where she conducts Voce Femminile and teaches private studio voice.



*Christine Welch Elder,
soprano*

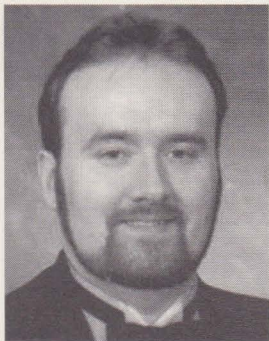
Lisa Actor-Leslie, alto, resides in the Portland area where she has been on the music faculty at Pacific University and Oregon State University. Ms. Actor-Leslie has performed with the Glimmerglass Opera, NY, the Pittsburgh Opera, Norwalk Symphony, Norfolk Music Festival, Connecticut Chorale Society, Washington Chorale Society, Friends of New Music, NYC, Tucson Masterworks Chorale, the Cape Cod Consort, and the Alamos Music Festival in Mexico. Her recent appearances as a soloist include performances with the Portland Baroque Orchestra, the Washington County Chorale, the Salem Chamber Orchestra, St. Mary's Sacred Concert Series, the Trinity Consort Music Series, the OSU/Corvallis Symphony, the Vancouver Symphony, the Columbia Symphony, the St. James Lutheran Bach Concert Series, and the Sinfonia Concertante with Stefan Minde. Ms. Actor-Leslie received her Masters of Music in Vocal Performance from Yale University and has pursued her Doctoral Studies at the University of Arizona.



Lisa Actor-Leslie, alto

Leslie W. Green, tenor, is in high demand as a soloist in the Northwest. Often praised for his seemingly effortless, expressive singing, Mr. Green performs a wide variety of literature ranging from Bach arias to contemporary art songs. Green has appeared throughout the Northwest with many of the finest ensembles and events including Oregon Repertory Singers, Portland Symphonic Choir, Annas Bay Music Festival, Mount Angel Abbey, Willamette Master Chorus, Eclectic Orange Festival in Orange county California, Rose City Chamber Orchestra, Cascade Music Festival, Northwest

Guest Artists



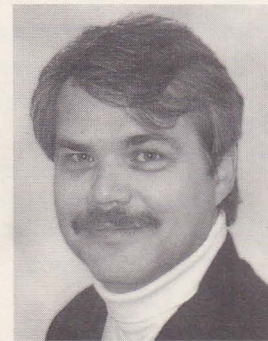
Les Green, tenor

Mahler Festival, Columbia Chorale and numerous Church concerts and music series.

Mr. Green originally hails from the Midwest where he received a Bachelor of Music in Vocal Performance from Ball State University. Mr. Green resides in Vancouver, Washington, with his wife, daughter, and two beagles. He maintains a private voice studio in Vancouver and teaches voice at Oregon Episcopal School as well as working with many area high schools.

Baritone **Kevin Helppie** maintains an active performing career in recital, oratorio, opera and popular styles. Kevin 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 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.



Kevin Helppie, baritone

Willamette Chamber Choir

Dr. Wallace Long, Jr., Director

Soprano

Joannah Ball *ASL*
 Hazel Bell-Robinson
 Kim Cowan
 Jacque Dunn
 Hayley Freedman
 Leslie Katter *SL*
 Caitlin O'Neil
 Debbie Southorn
 Brittany Starr
 Caitlin Swan
 Jessica Tissell

Alto

Nikki Boyce
 Shauna Carattini
 Elspeth DeShaw
 Kendra Graham
 Stevie Greenwell *SL*
 Michelle Mendoza *ASL*
 Emily McNeilly
 Ariel Nelson
 Keena Presnell
 Kristin Roney
 Morgana Williams

Tenor

Chris Foss
 Oliver Donaldson
 Christopher Koll
 Josh Lee
 Sam Menefee-Libey
 Steve Millard *SL*
 Alex Smith
 Lucas Welsh

Bass

Paul Eldred
 Eric Hill-Tanquist *ASL*
 Phillip Hodgins
 Brent Knowles
 Jordan Miller
 Minh Pham *SL*
 Reece Sauvé
 Dan Ulshafer
 Elliot Williams
 Dustin Willets

SL = Section Leader ASL = Assistant Section Leader

President: Reece Sauvé • Vice-President: Morgana Williams • Secretary: Brittany Starr • Historian: Hayley Freedman

Orchestra

Violin I

Stephen Shepherd
 Rita Horsley
 Julie Rundquist

Violin II

Karen Vincent
 Cathy Heithaus
 Marya Kazmierski

Viola

Marjory Lange
 Melissa Jordan

Violoncello

Dale Tolliver

Contrabass

Kevin Deitz

Oboe

Ann Van Bever
 Shauna Purcell

Trumpet

Bruce Dunn
 Brett Randolph

Timpani

Kirsten Swanson

Harpichord

Debbie Huddleston

Willamette Master Chorus

Conductor - Dr. Paul Klemme
Assistant Conductor - Adam Robinson
Accompanist - Debra Huddleston

Soprano I

Amy Appel
Tamra Burleson
Deborah Snow Butler
Marcia Christenson
Holly Collins
Priscilla Lindsey
Noreen Murdock
Anna Robinson
Janeanne Rockwell-
Kincanon
Barbara Stebbins-Boaz
Jill Wampler

Soprano II

Jessie Adams
Tiffany Jan Davidson
Deborah Davis
Jennifer Gingerich
Mary Guillen
Melissa Hayden
Linda McCreery
Becky Muir
Sarah Starr
Julie Tourtellotte

Alto I

Samantha Craig
Marilyn Crawford
Jill L. Creighton
Sue Dauer
Tiffany Gaither
Jana Loney
Cak Marshall
Sara Poulos
CJ Reid
Casey Robinson
Mary Ann Zielinski

Alto II

Connie Biddinger
Becky Gahlsdorf
Patty Hurley
Abby Kahl
Nicole Kent
Joann Llerenas
Jodee Midura
Weisha Mize
Cynthia Stinson
Valerie Vollmar
Sharon Young

Tenor I

Nicholas Carter
Stephen Custer
Christopher W. Mack
Karl Paulson
Ron Peters
John Ross
Michael Wall
Jeffrey D. Witt

Tenor II


Merlin E. Aeschliman
Marc Hayden
Dante L. Holloway
Phil Lind
Ward Lofgren
Scott Reichlin
Paul Richardson
Michael Snyder
Michael Whalen

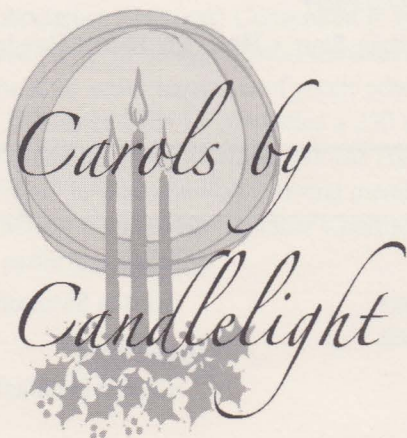
Bass I

Russell Adrian
David Anderson
Jim Davidson
Chris Jones
Mark Lindsey
Mark McKelvie
Colin Starr
Jon Walton
Christopher Wicks

Bass II

Tim Adams
Lucas Anderson
David Boaz
Eric Hill-Tanquist
Peter Klammer
Bruce McDonald
Matthew John Moorehead
Adam Robinson
Keith Sandberg
Mark Spencer
John Wright

 **Willamette Master Chorus**
The Willamette Valley's premier choral ensemble
Dr. Paul Klemme, Music Director



Thank you!

This recent fundraiser for the Willamette Master Chorus was the third annual musical tour of three of Salem's most elegant homes decked out in their holiday best.

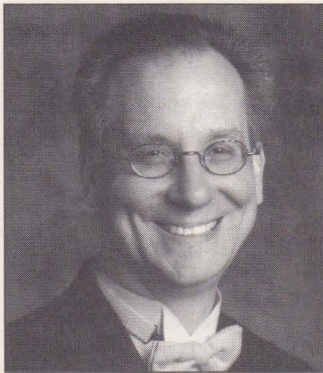
Chorus members provided entertainment, and Salem caterers **Arbor Café, Cafe Today, Occasions Catering, Old Europe Inn, Season to Taste, Marco Polo** and **Roth's Vista Market** served delicious hors d'oeuvres. **Willamette Valley Vineyards** also served their fine products.

Withnell Motor company, Grocery Outlet, Parrot Printing, CA Graphics Design Studio, and Fastsigns were also instrumental to the success of the event.

The Board of the Willamette Master Chorus thanks the **Perna, Truitt,** and **Westford/McGlynn** families for their generous hospitality in opening their lovely homes for this fundraising event.

Look for this event **December 9, 2007**, when we will tour the beautiful home of the Willamette University president. Accompanied by hors d'oeuvres and chamber music in an elegant setting, this is sure to boost your holiday spirit.

Dr. Paul Klemme, Music Director



Paul Klemme is presently in his ninth 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, 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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