

# Messiah

Saturday, December 15, 2018 • 7:30 p.m. • First Free Methodist Church • Seattle

Sunday, December 16, 2018 • 3:00 p.m. • First Presbyterian Church • Everett



## Orchestra Seattle • Seattle Chamber Singers

William White, conductor and harpsichord

Amanda Opuszynski, soprano • Laura Beckel Thoreson, mezzo-soprano

Brendan Tuohy, tenor • José Rubio, baritone

GEORG FRIDERIC HANDEL (1685–1759)

*Messiah*, HWV 56

Symphony

Accompagnato: "Comfort Ye"

Air: "Every valley shall be exalted"

Chorus: "And the glory of the Lord"

Accompagnato: "Thus saith the Lord"

Air: "But who may abide"

Chorus: "And He shall purify"

Recitative: "Behold, a Virgin shall conceive"

Air and Chorus: "O thou that tellest"

Accompagnato: "For behold, darkness"

Air: "The people that walked in darkness"

Chorus: "For unto us a child is born"

Pastoral Symphony

Recitative: "There were shepherds"

Accompagnato: "And lo, the angel"

Recitative: "And the angel said unto them"

Accompagnato: "And suddenly there was with the angel"

Chorus: "Glory to God in the highest"

Air: "Rejoice greatly, O daughter of Zion"

Recitative: "Then shall the eyes of the blind be opened"

Air: "He shall feed His flock"

Chorus: "His yoke is easy"

### — intermission —

Chorus: "Behold the Lamb of God"

Air: "He was despised"

Chorus: "Surely He hath borne our griefs"

Chorus: "And with His stripes"

Chorus: "All we, like sheep"

Accompagnato: "All they that see Him"

Chorus: "He trusted in God"

Accompagnato: "Thy rebuke hath broken His heart"

Arioso: "Behold, and see if there be any sorrow"

Accompagnato: "He was cut off"

Air: "But Thou didst not leave"

Chorus: "Lift up your heads"

Recitative: "Unto which of the angels"

Chorus: "Let all the angels"

Air: "Thou art gone up on high"

Chorus: "The Lord gave the word"

Air: "How beautiful are the feet"

Chorus: "Their sound is gone out"

Air: "Why do the nations"

Chorus: "Let us break their bonds asunder"

Recitative: "He that dwelleth"

Air: "Thou shalt break them"

Chorus: "Hallelujah"

### — intermission —

Air: "I know that my Redeemer liveth"

Chorus: "Since by man came death"

Accompagnato: "Behold, I tell you a mystery"

Air: "The trumpet shall sound"

Recitative: "Then shall be brought to pass"

Duet: "O death, where is thy sting?"

Chorus: "But thanks be to God"

Air: "If God be for us, who can be against us?"

Chorus: "Worthy is the Lamb"

**OSSCS dedicates these performances to Eugene Kidder (1928–2018), longtime patron, friend and supporter.**

*Please silence cell phones and other electronics, and refrain from the use of cameras and recording devices during the performance.*

*Refreshments will be available during intermission.*

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## Orchestra Seattle • Seattle Chamber Singers

William White, music director • George Shangrow, founder

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## Soprano

Barb Anderson  
Ann Bridges  
Sue Cobb  
Abigail Owens Cooper  
Kyla DeRemer  
Megan Dung  
Cinda Freece  
Rachel Johnson  
Peggy Kurtz §  
Veena Ramakrishnan  
Kathleen Sankey  
Nancy Shasteen  
Cassie Van Pay

## Tenor

Juan Pablo Bustos  
Dan Charlson  
Ralph Cobb  
Fabián Díaz  
Tyler Freeman  
Aaron Keyt  
Jon Lange §  
Tom Nesbitt  
Jerry Sams  
Scott Shawcroft  
David Zapolsky

## Violin

Azzurra Cox  
Lauren Daugherty  
Stephen Hegg  
Manchung Ho  
Maria Hunt  
Fritz Klein\*\*  
Susan Ovens  
Theo Schaad  
Janet Showalter  
Kenna Smith-Shangrow\*

## Viola

Deborah Daoust  
Lauren Lamont  
Stephanie Read  
Sam Williams\*

## Cello

Patricia Lyon  
Valerie Ross  
Matthew Wyant\*

## Bass

Jo Hansen

## Alto

Sharon Agnew  
Cheryl Blackburn  
Deanna Fryhle  
Ivan Gonzalez  
Pamela Ivezic  
Ellen Kaisse  
Jan Kinney  
Lorelette Knowles  
Ianna Lee  
Theodora Letz  
Laurie Medill §  
Audrey Morin  
Valeria Riedemann

## Bass

Timothy Braun  
Andrew Danilchik  
Stephen Keeler  
Kevin Lam  
Dennis Moore  
Byron Olivier  
Glenn Ramsdell  
Steven Tachell  
Skip Viau  
William Willaford  
Richard Wyckoff §

## Oboe

Rebecca Salmon\*  
Margaret Siple

## Bassoon

Jeff Eldridge

## Trumpet

Rabi Lahiri  
Janet Young\*

## Timpani

Daniel Oie

\*\* concertmaster

\* principal

§ section leader

## Maestro's Prelude

Gentle Listeners,

Some of you may have noticed that I've titled the 2018–2019 OSSCS season "Introductions," and perhaps you're thinking, "How could such a well-worn chestnut as *Messiah* fit with that theme?"

It's certainly true that many of us have listened to *Messiah* every December for many years, but one thing I always try to keep in mind is that any performance of any piece will inevitably be somebody's first exposure to it.

But more to the point, this year's *Messiah* is in fact my own introduction to the work.

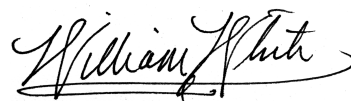
This is my first experience conducting the full *Messiah*. I've sung and played in abridged *Messiah* performances before, and I've conducted a few of the choruses, but much of the score is still new to me. Learning it for the first time has been a process of adventure and discovery. I've listened to dozens of recordings over the past couple of months and have come to one single, solid conclusion: there are as many ways to perform Handel's *Messiah* as there are musicians to perform it.

There are fast versions, slow versions, versions with four-person choirs and versions with 400-person choirs. The music has been interpreted and reconfigured over the course of centuries by our greatest musical minds. Mozart worshiped this music to the extent that he even created his own orchestration (performed by OSSCS in 2001) that included clarinets and trombones. Later arrangers and conductors added even more fanciful colors, including harps, snare drum and marimba.

This inflationary trend has reversed course in recent decades as musicians have returned to Handel's original text, and the oratorio is now regularly performed with modestly sized ensembles. But modesty of size doesn't necessarily translate to a lack of drama or majesty — quite the opposite!

The music that Handel wrote is taut, vivid and dynamic. He composed the entire piece in a three-week flash of inspiration, and in it, he wrests every drop of emotion he can from four soloists, a choir, and a smattering of instruments. From the might of the "Hallelujah!" chorus to the poignancy of "He was despised," Handel allows his singers and players to express the full range of human emotion that runs through *Messiah's* text.

Now that I've been properly introduced to Handel's *Messiah*, I can't wait to get to know it better and to spend time with it for many years to come.



P.S. If *Messiah* has been your introductory step into classical music, I heartily recommend that you attend our next concert on February 9. It will feature selections spanning 400 years of music, and I guarantee you'll find something — perhaps many things — that you'll really enjoy!

## Solo Artists

Soprano **Amanda Opuszynski**, hailed for her “luscious,” “powerful” voice and “dazzling technical facility,” returned to Seattle Opera during the 2016–2017 season as the Dew Fairy/Sandman in *Hänsel und Gretel* and Papagena in *Die Zauberflöte*, and made her Arizona Opera debut as Bess Erne in the world-premiere production of *Riders of the Purple Sage*. Notable



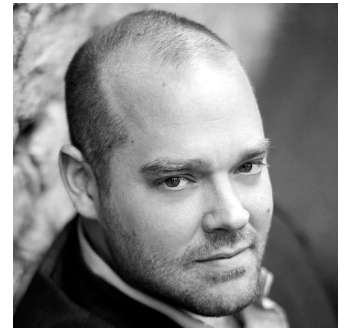
past engagements include Frasquita in *Carmen* (Santa Fe Opera, Seattle Opera, Atlanta Opera, Pacific Symphony), Najade in *Ariadne auf Naxos* (Seattle Opera, Virginia Opera), Musetta in *La bohème* (South Dakota Symphony), Micaëla in *Carmen* (St. Petersburg Opera), Johanna in *Sweeney Todd* (Virginia Opera), Oscar in *Un ballo in maschera* (Boston Youth Symphony) and Nannetta in *Falstaff* (Virginia Opera). Ms. Opuszynski has enjoyed apprenticeships with the Seattle Opera Young Artist Program, Santa Fe Opera, Glimmerglass Festival and the Wolf Trap Opera Studio. She is the winner of a prestigious Career Development Award from the Sullivan Foundation and Santa Fe Opera’s Lilian Caroff Meyer Award, and is a two-time regional finalist in the Metropolitan Opera National Council Auditions.

Mezzo-soprano **Laura Beckel Thoreson**, praised by *Oregon ArtsWatch* as “one of the loveliest voices in the Northwest,” enjoys a singing career spanning opera, oratorio, recital and ensemble performances. She has

appeared as a solo artist with Portland Opera, Eugene Opera, Utah Festival Opera, Indianapolis Opera, Augusta Opera, Early Music Vancouver, Oregon Symphony, Indianapolis Symphony and Cincinnati Symphony, among others. An avid proponent of both early and new music, Ms. Thoreson frequently participates in world-premiere performances and appears on Billboard Top Ten recordings. Upcoming and recent engagements include Pergolesi’s *Stabat Mater* with the Ensemble of Oregon, *Pluviosity* by Northwest composer Stacey Phillips, Bernstein’s “Jeremiah” Symphony with Portland Youth Philharmonic, Mendelssohn’s *Elijah* with Willamette Master Chorus, Mahler’s Symphony No. 4 with Oregon Sinfonietta, Rossini’s *La Cenerentola* with Portland Opera, Handel’s *Messiah* with Portland Baroque Orchestra and the Naples (Florida) Philharmonic, and Lili Boulanger’s *Du fond de l’abîme* with OSSCS. A native of Vancouver, Washington, and a graduate of Indiana University’s Jacobs School of Music, Ms. Thoreson currently teaches at Clark College.



Tenor **Brendan Tuohy** has been praised by *The Cincinnati Post* for his “big, bold tenor edged with silver.” This season he returned to the Grant Park Music Festival to sing Haydn’s *Theresienmesse*, following a 2017 performance of Beethoven’s Ninth Symphony. His other engagements have included Rachel Portman’s *The Little Prince* with Opera Theater Oregon, Haydn’s *The Seasons* with OSSCS, and the iSing International Music Festival in Suzhou, China. Recent operatic roles include Tony in Bernstein’s *West Side Story*, Aeneas in Purcell’s *Dido and Aeneas* and Bénédict in Berlioz’ *Béatrice et Bénédict*, all with Eugene Opera, Ferrando in *Così fan tutte* with City Opera Bellevue, the Chevalier in *Dialogues des Carmélites* with Vashon Opera, and Tamino in *Die Zauberflöte* with the Berlin Opera Academy. In France, he has sung Mozart with Opéra Orchestre National de Montpellier and Diomede in Cavalli’s recently rediscovered *Elena* with l’Opéra d’Angers-Nantes and l’Opéra de Rennes. Mr. Tuohy completed his academic training at the University of Cincinnati College-Conservatory of Music with a master’s degree in vocal performance. In 2008, he had the honor of singing and competing in the Metropolitan Opera National Council Semi-Finals in New York City.



Baritone **José Rubio**’s Carnegie Hall recital debut met with great acclaim, *The Opera Insider* proclaiming it “nothing short of stellar” and describing the performance as “an hour of intensely passionate singing and playing. It could have gone on forever without complaint.” Mr. Rubio’s current season includes the world premiere of Emerson Eads’ opera *Princess Sophia* in Juneau, Alaska, the role of Bernardo in *West Side Story* with the Evansville Philharmonic, and a return to Alamo City Opera to sing Hannah in the contemporary American opera *As One*. In 2019 he will make a role and house debut with Indianapolis Opera singing the role of Lancelot in the classic musical *Camelot*, and will finish the operatic season with a role debut of Stanley Kowalski in André Previn’s *A Streetcar Named Desire* at Vashon Opera. Mr. Rubio’s recent engagements include the role of Escamillo in *Carmen* with Tacoma Opera, performances of *La Bohème* and Mahler’s Symphony No. 8 with the Bremerton Symphony, and Orff’s *Carmina Burana* with the Whatcom Symphony and Evansville Philharmonic. He is featured on recordings of two Philip Glass operas (*Orphée* and *Galileo Galilei*) on the Orange Mountain Music label, and can be heard on Albany Records’ world-premiere recording of Evan Mack’s *Angel of the Amazon*.



## Vocal Text

### Part the First

#### Symphony

Comfort ye, comfort ye my people, saith your God.

Speak ye comfortably to Jerusalem, and cry unto her, that her warfare is accomplished, that her iniquity is pardoned.

The voice of him that crieth in the wilderness: Prepare ye the way of the Lord, make straight in the desert a highway for our God.

Every valley shall be exalted, and every mountain and hill made low: the crooked straight, and the rough places plain:

And the glory of the Lord shall be revealed, and all flesh shall see together: for the mouth of the Lord hath spoken it.  
*Isaiah 40:1–5*

Thus saith the Lord, the Lord of Hosts; Yet once, a little while, and I will shake the heavens and the earth, the sea and the dry land;

And I will shake all nations, and the desire of all nations shall come.  
*Haggai 2:6–7*

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.

But who may abide the day of His coming, and who shall stand when He appeareth? For He is like a refiner's fire.

And He shall purify the sons of Levi, that they may offer unto the Lord an offering in righteousness. *Malachi 3:1–2*

Behold, a Virgin shall conceive, and bear a Son, and shall call His name Emmanuel, "God with us."  
*Isaiah 7:14; Matthew 1:23*

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; say unto the cities of Judah, Behold your God!  
*Isaiah 40:9*

Arise, shine; for thy light is come, and the glory of the Lord is risen upon thee.

For behold, darkness shall cover the earth, and gross darkness the people: but the Lord shall arise upon thee, and His glory shall be seen upon thee.

And the Gentiles shall come to thy light, and kings to the brightness of thy rising.  
*Isaiah 60:1–3*

The people that walked in darkness have seen a great light: they that dwell in the land of the shadow of death, upon them hath the light shined.  
*Isaiah 9:2*

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. *Isaiah 9:6*

#### Pifa (Pastoral Symphony)

There were shepherds abiding in the field, keeping watch over their flock 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 Savior, which is Christ the Lord.

And suddenly there was with the angel a multitude of the heavenly host, praising God, and saying:

Glory to God in the highest, and peace on earth, good will towards men.  
*Luke 2:8–14*

Rejoice greatly, O daughter of Zion; shout, O daughter of Jerusalem: behold, thy King cometh unto thee.

He is the righteous Savior and He shall speak peace unto the heathen.  
*Zechariah 9:9–10*

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.  
*Isaiah 35:5–6*

He shall feed His flock like a shepherd: He shall gather the lambs with His arm, and carry them in His bosom, and shall gently lead those that are with young.  
*Isaiah 40:11*

Come unto Him, all ye that labor and 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.

His yoke is easy, His burthen is light. *Matthew 11:28–30*

#### Part the Second

Behold the Lamb of God, that taketh away the sin of the world.  
*John 1:29*

He was despised and rejected of men; a man of sorrows, and acquainted with grief.  
*Isaiah 53:3*

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 50:6*

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.

And with His stripes we are healed.

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 53:4-6*

All they that see Him, laugh Him to scorn: they shoot out their lips, and shake their heads, saying,

He trusted in God that He would deliver Him: let Him deliver Him, if He delight in Him. *Psalms 22:7-8*

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. *Psalms 69:20*

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

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

But Thou didst not leave His soul in hell; nor didst Thou suffer Thy Holy One to see corruption. *Psalms 16:10*

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, the Lord mighty in battle.

The Lord of Hosts, He is the King of Glory. *Psalms 24:7-10*

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. *Hebrews 1:5-6*

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

The Lord gave the word: great was the company of the preachers. *Psalms 68:11*

How beautiful are the feet of them that preach the gospel of peace, and bring glad tidings of good things! *Romans 10:15*

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

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.

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

He that dwelleth in heaven shall laugh them to scorn: the Lord shall have them in derision. *Psalms 2:1-4*

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

Hallelujah, for the Lord God Omnipotent reigneth, Hallelujah! *Revelation 19:6*

The Kingdom of this world is become the Kingdom of our Lord, and of His Christ; and He shall reign for ever and ever, Hallelujah! *Revelation 11:15*

King of Kings, and Lord of Lords, and He shall reign for ever and ever, Hallelujah! *Revelation 19:16*

### Part the Third

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. *Job 19: 25-26*

For now is Christ risen from the dead, the first fruits of them that sleep.

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. *I Corinthians 15:20-22*

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.

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.

Then shall be brought to pass the saying that is written, Death is swallowed up in victory.

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.

But thanks be to God, who giveth us the victory through our Lord Jesus Christ. *I Corinthians 15:51-57*

If God be for us, who can be against us? *Romans 8:31*

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. *Romans 8:33-34*

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*

## Program Notes

### Georg Frideric Handel

#### *Messiah*, HWV 56

*Handel was born in Halle, Germany, on February 23, 1685, and died in London on April 14, 1759. He composed Messiah between August 22 and September 14 of 1741. The oratorio was first performed in Dublin on April 13, 1742, under the direction of the composer. In addition to SATB soloists and choir, the work calls for 2 oboes, bassoon, 2 trumpets, timpani, strings and continuo.*

Handel, renowned in his day as an organist and as a highly prolific writer of Italian operas and English oratorios, was born in Germany in 1685 about a month before J.S. Bach. He received his musical training in Italy, and later became 18th-century England's "national composer." Between February and November 1741, Handel—suffering at the age of 56 from various ailments, both financial and physical—withdraw increasingly from public life. At some point that year, the composer received from the Lord Lieutenant of Ireland and the governors of Dublin's three major charitable institutions an invitation to travel to that city to aid the charities through the performance of his music. Handel was well known in Dublin as a church-music composer, and his works were often played there to benefit charities. It may thus have been this invitation that provided the incentive for Handel to compose "a new sacred Oratorio." In July of 1741, Charles Jennens, who was responsible for the texts of Handel's oratorios *Israel in Egypt* and *Saul*, gave the struggling Handel the libretto of *Messiah*, a compilation of biblical texts from both the Old and New Testaments.

On August 22, Handel began to set Jennens' text to music. He finished the first part of his new oratorio (which deals with the prophecy of Christ's coming and his nativity) in six days, the second part (which describes Jesus' suffering, death, resurrection and ascension, the spread of his gospel, the resistance of the heathen, and the vision of the ultimate triumph of the gospel in the establishment of God's kingdom) in nine days, and the third part (which celebrates the gift of resurrection and eternal life offered to all through Christ's victory over death) in six more days, with two or three additional days for completing the orchestration. Regarding Handel's state of mind during *Messiah's* composition, biographer Jonathan Keates observes in his 1992 book *Handel: The Man and Music* that "etherealized visions of the elderly master refusing food, weeping into the semiquavers and having angelic hallucinations are mostly moonshine."

In the autumn of 1741, Handel accepted the invitation to visit Dublin, arriving on November 18 with the completed score of *Messiah* in his traveling bags, but it was not until April 13, 1742, that the oratorio received its premiere. Seven hundred people squeezed into Dublin's Musick Hall in Fishamble-street to hear the work performed by the choirs of Dublin's two cathedrals (totaling fewer than 40 men and boys) and the string band (reinforced occasionally by trumpets and timpani—oboe and bassoon parts were added later), all directed from the keyboard by Mr. Handel himself. The work created a sensation: "Words are wanting

to express the exquisite Delight it afforded to the admiring crouded Audience," exulted *Faulkner's Journal*. "The Sublime, the Grand, and the Tender, adapted to the most elevated, majestick and moving Words, conspired to transport and charm the ravished Heart and Ear." Handel divided his share of the proceeds (about £400), as did the other performers, among Dublin's three most important charities.

*Messiah* is unique among Handel's works, being his only biblical oratorio using texts from the New Testament, and his only "Christian-contemplative" oratorio. Although the text is not a dramatic narrative but an epic-lyric poem celebrating Christian redemption, Handel's musical approach in setting Jennens' libretto was decidedly dramatic. The work's three parts recall the three acts of Italian operas, and the oratorio is indeed a piece designed by a seasoned operatic professional to "entertain," in the best sense of the word, listeners in a concert room, not chiefly to instruct or edify a congregation or to be used in any sort of worship.

Handel synthesizes the best elements of the three musical traditions in which he was steeped: the Italian, the German and the English. He makes use of Italian forms of musical expression, borrowing, rearranging and transforming into "duet-choruses" (such as "And he shall purify") some passages from his own Italian love duets. In the "Pastoral Symphony" (entitled *Pifa*) that introduces the shepherds, Handel alludes to the music of the *pifferari*, the country bagpipers who descend the Italian mountains during the Christmas season to play in village streets. Handel employs German musical ideas, particularly in the music describing Jesus' suffering and death, where the jagged dotted rhythms and forceful harmonies have a particularly German expressive quality. In that great "coronation march," the "Hallelujah Chorus," melodic fragments echoing the German chorale "Wachet auf" may be heard in "The kingdom of this world" and in "And he shall reign for ever and ever." Handel's melodic shapes, vocal treatment, grand anthem-like choruses, and text-setting display the "English character" that has ensured *Messiah's* unchallenged supremacy in the English choral repertoire: in such arias as "He was despised" and "I know that my Redeemer liveth," the rhythms of the music grow out of the natural speech rhythms of the words, so that the music expresses the text directly and powerfully, and then illustrates it almost visually (e.g., "Every valley shall be exalted," "The people that walked in darkness," and "All we, like sheep").

The easy accessibility and glorious variety of the music that results from the confluence of these elements (and which often conceals the exalted art underlying it) has helped to guarantee *Messiah's* survival, through a seeming infinitude of "arrangements," versions and types of presentation, as one of the most popular pieces ever composed. As R.A. Streatfeild observes, "*Messiah*, if not Handel's greatest work, is undoubtedly the most universal in its appeal" because it continues to sing to "high and low, rich and poor, wise and foolish alike" a magnificent song of salvation, fresh, vital and full of aesthetic and spiritual grace.

— Lorelette Knowles

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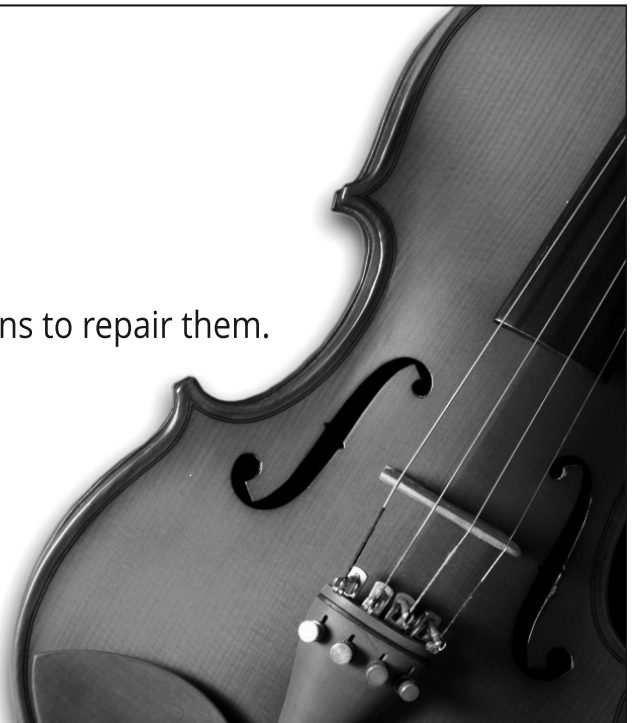
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Mark Lutz  
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Steven & Katie Messick  
Dennis & Jean Moore  
Stephen Provine & Jennifer Caine  
Janet & Michael Showalter  
Liesel van Cleeff

### Vivace [\$500–\$999]

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Lynne & Marshall Coleman  
Moc Escobedo & Maria Hunt  
Jo Hansen  
Susan Harmon & Richard Meyer  
Jim Hattori  
Stephen Hegg & David Reyes  
Jim & Joanne Hendrickson  
Rosemary & Dick James  
Fritz Klein  
Jon & Elizabeth Lange  
Theodora Letz & Paul Blinzer  
Eileen Lusk  
Joseph Marceau  
Katherine McWilliams & Curt Feig  
Northwest Chopin Festival  
Glen Ramsdell  
Paula Rimmer

Murl Allen Sanders  
Theo & Barbara Schaad  
Christopher & Jana Simison  
Sheila Smith & Don Ferguson  
Ann Thompson

### Presto [\$250–\$499]

Anonymous  
David & Julia Brewer  
Colleen Childs  
Carolyn Daoust  
Gerard Fischer  
Jason Hershey  
Mike Hopkins  
Pam Kummert  
Peggy & David Kurtz  
Max Lieblich & June Spector  
Lila Woodruff May  
Steven & Theresa Quig  
Annie Roberts  
Terry & Karin Rogers  
Randy & Willa Rowher  
James van Zee  
Jay V. White  
Matthew Wyant  
& Bonnie Light

### Allegro [\$100–\$249]

Barb & Tom Anderson  
Anonymous  
Tom Bird  
Cheryl Blackburn  
Ann Bridges  
Deborah Daoust  
Kyla DeRemer & David Weidner  
Mary Virginia Dombrowski  
Kathleen Flood  
Cinda Freece  
Deborah Fulton-Kehoe  
Phillip Gladfelter  
Gunnar Goerlitz  
N. Michael & Morreen Hansen  
Susan Herring  
Brenda Hogarth  
Bill & Nan Hough  
Peggy Hudson  
William & Irmgard Hunt  
Christy Johnson  
Sinan Karasu  
Virginia Knight  
Lorelette & Walter Knowles  
Rabi Lahiri  
Anna & Jeffrey Lieblich  
David Martin  
Matthew Mirarchi  
Howard Morrill  
Gregor & Kathy Nitsche  
Karen & Daniel Oie

Susan & David Ovens  
Chris Peterson  
Lesley Petty  
Stephen Poteet  
Stephanie Read  
Carol Robeck  
Valerie Ross  
John & Ruth Rugh  
David & Barbara Sachi  
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Eugene & Marcia Smith  
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David & Reba Utevsky  
Skip Viau  
Anthony Warren  
James Whitson  
Sam Williams  
Wilson & Barbara Wyant  
Janet Young

### Andante [\$50–\$99]

Anonymous  
Hilary Anderson  
Virginia Bear  
Kathleen Blanchard  
Abigail Owens Cooper  
Ivan Gonzalez  
Dennis & Ingrid Hansen  
Patricia Hayes  
Ron & Virginia Hebron  
Karen Helseth  
Pamela & Željko Ivezić  
Laurie Heidt & Joe Jimenez  
Kenneth Johnson  
Jan Kinney  
Chad Kirby  
Nancy Lawton  
Kathleen Lofstedt  
Patricia Lyon  
Anne Mack  
Karen McCahill  
Laurie Medill & David Savage  
Audrey Morin & Olivier Mercier  
Christine Moss  
Thomas J. Nesbitt  
Whitney Neufeld-Kaiser  
Betsy Robertson  
Michael & Edith Ruby  
Kathleen Sankey  
Nancy Shasteen  
Ron Shiley  
Nicole Tsong  
Thurbon Tukey  
Gloria Tzuang

Cassie Van Pay  
Karoline Vass  
Jack & Adele Walimaki  
Petra Walker  
Robert Weltzien  
Alastair Willis  
Rick Wyckoff & Carol Judge  
Mark Wysocki

### Piano [\$25–\$49]

Anonymous  
Timothy & Andrea Braun  
Marshall Brown  
Cynthia Ely  
Arlene Ehrlich  
Tyler Freeman  
Jean Hall  
Rachel Johnson  
Aaron Keyt  
Kevin Lam  
Carey LaMothe  
Lindsey Long  
Pavle Mgeladze  
Steven Noffsinger  
Rebecca Salmon  
Gerald Sams  
Margaret Siple  
Julia Akoury Thiel  
Emmy Wiesinger-Hoehch  
William Willaford

### In Memoriam

Sam Fain  
Karen Fant  
Julianna Hansen  
Gloria Hodges  
Richard Lofstedt  
George Shangrow (4)  
Irene White

### In Honor of

Jo Hansen  
Stephen Hegg  
Kathy Johnson Hougardy  
Christy Johnson  
Eugene Kidder (5)  
Clinton Smith (4)  
William White

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