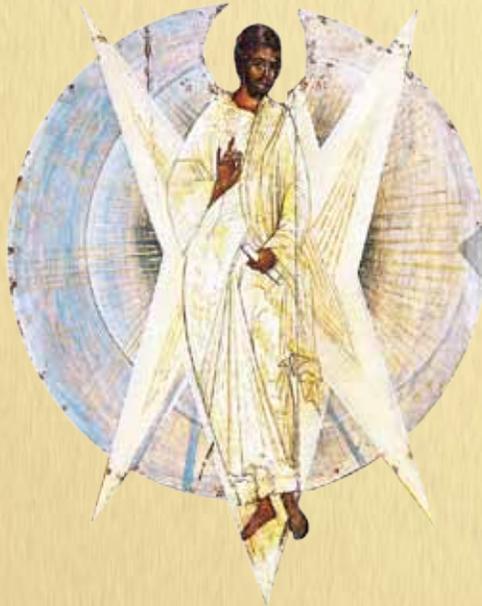




Summertown
Choral Society

50 Years
1961 – 2011



Handel

Messiah

St Andrew's Church, Summertown
8pm, Saturday 5th February, 2011

Messiah

A Sacred Oratorio

Music by G. F. Handel, 1742

Word compiled from Holy Scripture by Charles Jennens

Part I *The Annunciation*

Sinfonia (Overture)

Comfort ye my people (tenor recit.)

Ev'ry valley shall be exalted (tenor solo)

And the glory, the glory of the Lord (chorus)

Thus saith the Lord (bass recit.)

But who may abide (countertenor solo)

And he shall purify (chorus)

Behold, a virgin shall conceive (countertenor recit.)

O thou that tellest (countertenor solo and chorus)

For behold, darkness shall come over the earth (bass recit.)

The people that walked in darkness (bass solo)

For unto us a child is born (chorus)

Pifa ('Pastoral Symphony')

There were shepherds (soprano recit.)

And lo, the angel of the Lord came upon them (soprano recit.)

And the angel said unto them (soprano recit.)

And suddenly there was with the angel (soprano recit.)

Glory to God in the highest (chorus)

Rejoice greatly, O daughter of Zion (soprano solo)

Then shall the eyes of the blind (countertenor recit.)

And he shall feed his flock (countertenor and soprano solo)

His yoke is easy (chorus)

— interval —

Part II *The Passion*

Behold the Lamb of God (chorus)
He was despised (countertenor solo)
Surely he hath borne our grieves (chorus)
And with his stripes we are healed (chorus)
All we like sheep (chorus)
All they that see him (tenor recit.)
He trusted in God (chorus)
Thy rebuke hath broken His heart (tenor recit.)
Behold, and see if there is any sorrow (tenor solo)
He was cut off out of the land (tenor recit.)
But thou didst not leave (tenor solo)
Lift up your heads (chorus)
Unto which of the angels (tenor recit.)
Let all the angels of God worship Him (chorus)
Thou art gone up on high (soprano solo)
The Lord gave the word (chorus)
Why do the nations (bass solo)
Let us break their bonds asunder (chorus)
He that dwelleth in heaven (tenor recit.)
Thou shalt break them (tenor solo)
Hallelujah (chorus)

Part III *The Aftermath*

I know that my Redeemer liveth (soprano solo)
Since by man came death (chorus)
Behold, I tell you a mystery (bass recit.)
The trumpet shall sound (bass solo)
If God be for us (soprano solo)
Worthy is the lamb that was slain (chorus)

Summertown Choral Society

founded 1961

Registered Charity 900317

Duncan Saunderson, *conductor*

Carys Lane, *soprano*

Stephen Burrows, *countertenor*

Ben Alden, *tenor*

George Coltart, *bass*

with the

Summertown Players

on period instruments, led by Caroline Balding

Summertown Choral Society was founded in 1961. New members are always welcome to this friendly and well-established choir. There is no audition and we offer trial membership. Singing is a natural way of relaxing: there are proven health benefits and it's fun! Rehearsals for our new term start on Thursday 17 February at 7.15p.m. at the United Reform Church in Summertown. More information, including details of social activities, choir holiday and past repertoire can be found at www.summertownchoral.org.uk, from our brochure 'Singing in Oxford' or by contacting the membership secretary on membership@summertownchoral.org.uk

Conductor: Duncan Saunderson — Accompanist: Julian Littlewood

See the back page for details of our next concert.

The Soloists

Carys Lane, *soprano*

Carys Lane is a versatile soprano combining a career of solo and consort singing which embraces music from Hildegard of Bingen to the present day.

On the concert platform, Carys has performed for such conductors as Sir Roger Norrington, Ivan Fischer, Harry Christophers.

Her work with Paul McCreesh has included Handel's *Solomon*, Carissimi's *Jepthe*, Buxtehude's *Membra Jesu Nostri*, performances throughout Europe of Purcell's *Fairy Queen*, *King Arthur* and *Dido and Aeneas*, Monteverdi's *Combatimento di Tancredi e Clorinda* in Venice, and two appearances at the Proms in Handel's *Dixit Dominus* and Monteverdi's *Lamento della Ninfa*.

She has appeared for The Opera Group, creating the role of 'Crow' in Edward Dudley Hughes' opera, *The Birds* at the Buxton Festival. Following her performance, she was invited to return to Buxton to play Melisse in Gluck's *Armide*. Other opera roles include Lady Rich (*Glorianna*) and Euridice (*Orpheo*), both for Richard Hickox, and Elvira (*Don Giovanni*) and Fiordiligi (*Così fan Tutti*). She was part of the celebrated production, *The Full Monteverdi*, directed by John la Bouchardiere, a DVD of which was released to critical acclaim.

As a solo artist, Carys has recorded the Mozart *Requiem* for Warner Classics, Purcell and Vivaldi for Naxos, and Vaughan Williams for Chandos. She recorded the role of First Witch in Purcell's *Dido and Aeneas* for the Orchestra of the Age of Enlightenment for Chandos and has made over 90 discs with ensembles such as The Tallis Scholars, The Gabrieli Consort, The Clerks and The Cardinal's Musick who this year won Gramophone's disc of the year.

Stephen Burrows, *countertenor*

Stephen Burrows studied Music at Bristol University where he was both University Organ Scholar and a Choral Scholar in the Cathedral Choir. He studies singing with Nicholas Clapton.

Stephen currently combines his freelance singing with a Lay Clerkship at Westminster Cathedral. He has worked with Tenebrae, The Gabrieli Consort,

The New London Consort and The London Handel Singers amongst others. In addition he is a member of the male-voice consorts Quintessential Voices, Opus Anglicanum and Oxford Liedertafel. He performs frequently on CD and in television and radio broadcasts. Engagements have taken him throughout the UK, Europe and the USA. He recently appeared at The Royal Opera House, Covent Garden in *Dido and Aeneas* and *Acis and Galatea*.

As a soloist Stephen has given a wide variety of performances. Recent appearances include Vivaldi's *Gloria* in Windsor Festival, Bach's *Magnificat* in Lincoln Cathedral and Bach's *B minor mass* in Southwark Cathedral.

Ben Alden, *tenor*

Ben studied Modern Languages at Durham University before embarking on postgraduate vocal studies as an ABRSM scholar at the RSAMD in Glasgow. He studied under Peter Alexander Wilson and also worked with Malcolm Martineau, Ann Murray and the late Philip Langridge.

Ben enjoys a varied career as a soloist, encompassing repertoire from the Renaissance to contemporary. Recent performances have ranged from Monteverdi's *Vespers* (1610) with the Choir of King's College, Cambridge in the UK, France and Amsterdam, to Giles Swayne's *Stabat Mater* with the Dmitri Ensemble (recorded in October this year for Naxos). Future engagements include Bach's *St Matthew Passion* in Dunblane Cathedral and Monteverdi's *Vespers* (1610) with the Oxford Bach Choir.

George Coltart, *bass*

George is in his final year, studying medicine at New College, where he was a choral scholar in its internationally renowned choir. He has performed leading roles in many operas within Oxford including *Le nozze di Figaro*, *Die Fledermaus*, *Così fan tutte*, *Albert Herring* and *Gianni Schicchi*, and has also sung bass solos in many oratorios by composers including Handel, J.S. Bach, Brahms, Rossini, and Haydn. George will be singing in a recording of the works of François Couperin with New College in March, and will be singing the role of Adonis in John Blow's *Venus and Adonis* this May with Oxford Opera Society.

George is studying with Paul Farrington.

Handel and English Oratorio

George Frideric Handel was born at Halle near Leipzig in 1685. From an early age his main interest was music and, despite his father's intention that he study law, it was not long before he became a proficient performer at the keyboard and began studying harmony and composition. In 1702 he was appointed organist at Halle Cathedral and in 1703 he joined the orchestra of the Hamburg opera, coming under the influence of the Italian style of music whose popularity had been spreading steadily through northern Europe during the 17th century; in 1706 he moved to Italy where he built himself a considerable reputation as a composer of Italian *opera seria*.

In 1710 Handel was appointed to the post of *Kapellmeister* at the court of the Elector of Hanover, who in 1714 was to become King George I of England. In 1712 he moved to London and with patronage in high places soon established himself on the musical scene as a popular composer of sacred and secular music, especially for state occasions. In 1720 he accepted a commission from the newly founded Royal Academy of Music for 'a constant supply of operas by Handel to be performed under his direction'. But musical fashion began to tire of Italian opera and, with the demise of the Royal Academy in 1729 and after several artistic and financial failures of his own, aggravated by ill-health, he turned to oratorio.

Handel wrote more than 40 operas and the influence of Italian *opera seria* can be seen in the structure of his oratorios. *Opera seria* featured solo arias separated by short 'scene-changing' recitative and a few short numbers for chorus. In his oratorios Handel kept the solo recitative and arias, but gave much more prominence to the chorus both in the length of their numbers and in the dramatic quality of the choral writing. At the same time the new oratorios were no longer staged as theatrical productions with costumes, scenery and action, but were performed in concert, not least during Lent when the staging of operas was forbidden. They soon established their popularity in the Lent oratorio season, and before his death in 1759 Handel wrote some 20 of them celebrating the lives of heroes in classical mythology and the Old Testament.

Messiah

Messiah was first performed in Dublin in April 1742 and was received with instant acclaim. But its first performance in London in March of the following year was not met with the same enthusiasm, perhaps because it was performed during Lent and in a theatre, a venue considered unsuitable for a work whose subject was central to the Christian faith. However, Handel later revived it and in 1750 gave a performance in the chapel of the newly built Foundling Hospital of which he was a governor. (The *Hallelujah Chorus* closes the *Foundling Hospital Anthem* written for the formal opening in 1749.) From then on *Messiah* was performed annually at charity concerts and by the time of Handel's death its popularity was assured.

The score for the Dublin performance was written by Handel in only 24 days and for the later revivals he made changes to accommodate different singers and circumstances, for example re-writing two arias in 1750 for the Italian castrato Gaetano Guadagni and in 1751 using boy trebles from the Chapel Royal for the soprano arias and in the chorus. Thus he left no single definitive version of the work. The libretto was compiled by Charles Jennens, a Leicestershire country gentleman and patron of the arts, who worked with him on other oratorios and who did not hesitate to speak his mind: “[*Messiah*] is after all, in the main, a fine Composition, notwithstanding some weak parts, which he was too idle & obstinate to retouch, tho’ I used great importunity to persuade him to it”.

The text of *Messiah*, composed in three parts, is taken mainly from the Psalms, Isaiah, the Gospels, Paul's letters and Revelation, with the New Testament extracts interspersed among the Old Testament prophecies:

- Part I** The prophecy of the coming of the Messiah, and what this may mean for mankind; the fore-telling of the virgin birth, the birth of the Messiah, and the appearance of the angels to the shepherds; he miracles to be performed by the Messiah.
- Part II** The sacrificial and redemptive role of the Messiah seen in his death, resurrection and ascension; the spread of the gospel, its rejection by the world, and the final triumph of the kingdom of God.
- Part III** The victory of the Messiah over sin and death and his final glory as the sacrificial lamb.

For the early performances in Dublin and London Handel described the work as a 'Sacred Oratorio', and most of the performances under his direction were in concert halls rather than places of worship. The drama comes not from depiction of events in the life of Jesus, as his other oratorios depict events in the lives of their heroes, but rather through the choice and arrangement of the texts which provide a dramatic interpretation of the life of the New Testament Christ as the fulfilment of the Old Testament prophecies about the Messiah. The musical score emphasises the contrasting drama and the sense of the text. Moving easily between harmonic writing and counterpoint which at times is almost conversational in tone, it demands virtuoso singing from both soloists and chorus.

Clive Williams

The Choir

Sopranos

Jane Amies, Jan Archer, Gillian Atkinson, Judith Atkinson, Wendy Ball, Gillian Beattie, Jayne Bennett, Nicky Boughton, Felicity Butterfield, Victoria Cairns, Doreen Casey, Sue Cloke, Anne Deakin, Rosemary Dearden, Fiona Duxbury, Jackie Eatock-Taylor, Katharina Floss, Sue Gerhardt, Veronica Giles, Deirdre Gleeson, Birte Glimm, De Grant, Sandie Hardaker, Angela Hassall, Ana Henriques, Victoria Lee, Adrienne Lingard, Bea Longthorp, Victoria Mannion, Isidra McFarlane, Lucy Melville, Emily Newson, Ingrid Pederson, Moira Robinson, Julie Ross, Melissa Shorten, Rachel Smith, Enid Stoye, Lisa Temple, Rebecca Tudor, Rachel Turney, Penny Ward, Ailsa White, Julia Wigg, Beth Wooldridge and Valerie Worth.

Altos

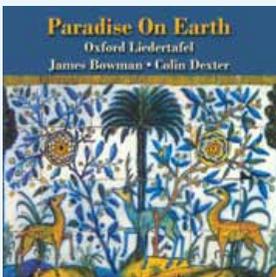
Ruth Atherstone, Anita Bayne, Diane Benfield, Philippa Berry, Sue Bond, Vreni Booth, Emma Britton, Vicky Bullard, Rosie Butler, Diana Chandler, Gillian Chapman, Elizabeth Dale, Jo Eames, Lotti Ekert, Karin Eldredge, Katie Eyre, Felicity Feeny, Rosemary Foot, Jane Gordon-Cumming, Gerry Guinan, Barbara Harriss-White, Hilary Hullah, Alison Jones, Eleanor Joslin, Manda Joyce, Josephine King, Rosie Lodwick, Kate Lush, Monica Matthews, Elsa Morgan, Meg Movshon, Anne Murphy, Jo Poulton, Sally Prime, Melanie Rendell, Andy Rimmer, Catrin Roberts, Marion Robertson, Amanda Saville, Sue Shaw, Jean Smith, Jill Southam, Jane Stockton, Gay Sypel, Frances Thomas, Rachel Walmsley, Lynda Ware, Valerie Watt, Jackie Weaver and Jackie Wright.

Tenors

Philip Booth, David Crispin, Charlie Crombie, Alastair Dent, Larry Eldredge, Hugo Everitt, Aeron Goldby, Colin Kilpatrick, Stuart McFarlane, Iain McLean, Emma Sadler, Roger Sears, Harrison Sykes and Colin Wells.

Basses

Hugh Atherstone, Duncan Bain, Christopher Ball, Martin Berry, Clive Booth, Andrew Crispus-Jones, Robert de Newtown, Jonathan Diggle, Ken Eames, Rodney Eatock Taylor, Stefan Gerrard, Nigel Hamilton, Oliver Jacobs, Simon Jones, Tom Kempton, David Lockwood, Tristan Marshall, John McLeod, Jean-Louis Metzger, Freddie Partridge, Wolfgang Ritter, Ron Stern, Edward Todd, Clive Williams, Martyn Wilson, Ed Woodall and Keith Young.



The recently released Oxford Liedertafel CD “Paradise on Earth” featuring Stephen Burrows, Ben Alden and Duncan Saunderson, as well as James Bowman and Colin Dexter, can be purchased this evening.

8pm, Saturday 2 July, 2011

50TH ANNIVERSARY
CELEBRATION CONCERT

in the Sheldonian Theatre
with James Gilchrist

Handel: *Foundling Hospital Anthem, My Heart is Inditing*

Mendelssohn: *Ave Maria* Brahms: *Requiem* (excerpts), *In Stiller Nacht*

Tippett: *5 Negro Spirituals* Parry: *My Delight*

Copland: *The Boatman's Dance* Bill Ives: *Songs of Ariel*
and a new commission by Philip Moore



Hail, Mother of the Redeemer

The recording featuring the music from The Choral Pilgrimage 2011 tour will be available to purchase at all Choral Pilgrimage concerts and in all good record shops. Visit www.the-sixteen.com for further details.

COR16088 - Hail, Mother of the Redeemer