



Lancaster and District Choral Society

Spring Concert 4th April 2020 7:30pm Ashton Hall
Nelson Mass - Joseph Haydn
Mass in G - Franz Schubert
Gloria - Karl Jenkins.

Summer Concert 20th June 2020 7:30pm
Community Centre Bolton le Sands
Music in a lighter style for Spring and Summer



Tuesday 17th and Friday 20th December 2019
7:30 pm The Ashton Memorial
Carols and Christmas Music
Saturday 14th March 2020
The Priory Church, Lancaster
Requiem - Fauré Crucifixus - Meador

haffnerorchestra

Saturday 8 Feb 2020 at 7:30pm, Ashton Hall
Overture to Oberon - Weber
Symphony No 95 - Joseph Haydn
Symphony No. 5 'Reformation' - Mendelsohn
See www.haffnerorchestra.org

Promenade Court Orchestra
Sunday January 26th 2020 at 3pm
The Platform, Morecambe

New Year Viennese Concert
works by Beethoven, Berlioz, Suppé
and the Strauss Family

Have you sung before at school, college, university or in other choirs? Why not join in and sing with the Lancaster and District Choral Society? Rehearsals are on Monday evenings in Lancaster, with three concerts each year.

Contact John Perrin, our Musical Director, on 01524 701500.



Lancaster and District Choral Society

www.ldcs-choral.org.uk

Registered Charity No. 1014920



Lancaster & District Choral Society

Messiah

George Frideric Handel

Winter Concert

Saturday 30th November 2019
at 7:30pm
The Priory Church, Lancaster

Conductor: John Perrin

Soprano: Emily Robinson

Mezzo Soprano: Anna Burford

Tenor: Christopher Steele

Bass Baritone: John Anthony Cunningham

Orchestra Leader: Jill Jackson

Programme £1

Lancaster and District Choral Society

Singing in Lancaster since 1836

Honorary Life President: Mrs Betty Morrow

Honorary Life Member: Mr Gordon Arkwright

Patrons:

Mr Bob Bond, Mrs Jacky Ireland, Mr David Ireland,

Mr Geoff Lee, Mrs Audrey Lyon, Mrs Catharine Perrin,

Professor Lionel Wilson, Mrs Dorothy Wilson

The Lancaster and District Choral Society is a non-auditioned SATB choir.

If you would like to sing with us, please contact our Musical Director.

Programme Notes

Messiah: **Handel** (1685 -1759)

In 1741, nearly bankrupt and in poor health, Handel reluctantly abandoned his beloved world of Italian opera and turned to English oratorio, a genre which then became his greatest musical legacy. Oratorios were based on Old Testament Bible stories, set to music with soloists, chorus and orchestra and sung in English. They had the emotion and drama of opera but the absence of costumes, acting, scenery and staging made oratorios easier and less financially risky to produce.

That summer the librettist Charles Jennens sent the composer a compilation of Old and New Testament passages on the subject of The Messiah. These greatly moved Handel and he resolved to put them to music in oratorio form. Oratorios still retained the 3 Act structure of opera, so Jennens had arranged his scriptural texts around three themes. Part I dealt with the prophecy of Christ's coming and his nativity. Part II covered Christ's suffering, crucifixion and sacrifice for mankind, Part III dealt with Christ's resurrection and the Christian soul's victory over death.

This powerful architectural structure and the colossal scale and spiritual scope of the subject matter gave Handel the perfect basis on which to construct a work of indestructible authority and universal appeal.

The composer brought all his dramatic, theatrical and operatic experience to the task and an inspired Handel completed Messiah in just 24 days. It is

alleged that on finishing the Hallelujah Chorus the composer, tears streaming down his face, told his manservant, "I did think I did see all heaven before me and the great God himself!"

Handel had already accepted an invitation from the Duke of Devonshire to come to Ireland to produce a series of concerts for the support of hospitals and the relief of imprisoned debtors - a cause close to Handel's heart! The composer decided to take his new oratorio with him and after its first performance at the Music Hall in Dublin in April 1742, the press was full of praise for Messiah saying, "The Sublime, the Grand and the Tender music, adapted to the most elevated, majestic and moving words, conspired to transport and charm the raised Heart and Ear." .

Messiah met a very different fate in London. Handel anticipated there would be opposition and he was right. Opera had been patronised by the easy-going aristocracy, but oratorio was supported by the growing middle classes who were somewhat puritanical. Objections were raised to the words of the New Testament being heard in a theatre with its associations of loose morals and doubtful reputations. "Are the place and the performers fit?" asked one critic. However, Handel went ahead and the first London performance of Messiah took place at the Theatre Royal, Covent Garden in March 1743. It was not well received and over the next few years several attempts were made to revive the work without success.

The breakthrough came in 1750 when Handel gave Messiah as a benefit concert at the Foundling Hospital in London. The orphan boys and girls attended the concert and this, combined with the more suitable setting of the chapel, disarmed the critics. The concert was a huge success and Messiah was then performed there every year until 1759, raising substantial sums of money for the Hospital and attracting large numbers of music-loving gentry and nobility who then became involved in its charitable work. The last performance of Messiah conducted by the composer was only eight days before his death in 1759. In his will Handel left £1,000 to 'decayed musicians' and their children. A fair copy of the score and all parts of Messiah were bequeathed to the Foundling Hospital, an institution that then continued to benefit from annual performances of the work.

Today Messiah is thought to be the most popular and most performed choral work of all time and is a wonderful example of the composer's genius at work, for in Messiah Handel found ways to combine the finest elements of Italian opera, the German Passions and the English church anthem into a true, perfect and glorious expression of eighteenth century Anglican faith.

Programme Notes by Pamela Gorham

Handel's Messiah*(Part I)*

Sinfonia	Orchestra
Comfort ye my people	Tenor
Ev'ry valley shall be exalted	Tenor
And the glory of the Lord	Choir
Thus saith the Lord	Bass
But who may abide the day of his coming?	Alto
And he shall purify	Choir
Behold, a virgin shall conceive	Alto
O thou that tellest good tidings to Zion	Alto and choir
For behold, darkness shall cover the earth	Bass
The people that walked in darkness	Bass
For unto us a child is born	Choir
Pastoral Symphony	Orchestra
There were shepherds abiding in the field	Soprano
And the angel of the Lord came upon them	Soprano
And the angel said unto them	Soprano
And suddenly there was with the angel	Soprano
Glory to God	Choir
Rejoice greatly, O daughter of Zion	Soprano
Then shall the eyes of the blind	Alto
He shall feed his flock	Soprano & Alto
His yoke is easy, and his burthen is light	Choir

Interval**Handel's Messiah***(Part II)*

Behold the Lamb of God	Choir
He was despised	Alto
Surely he hath borne our griefs	Choir
And with his stripes we are healed	Choir
All we like sheep have gone astray	Choir
All they that see him laugh him to scorn	Tenor
He trusted in God	Choir
Thy rebuke hath broken his heart	Tenor
Behold, and see if there be any sorrow	Tenor
He was cut off out of the land of the living	Tenor
But thou didst not leave his soul in hell	Tenor
Lift up your heads, O ye gates	Choir
The Lord gave the word	Choir
How beautiful are the feet	Soprano
Their sound is gone out	Choir
Why do the nations so furiously rage together?	Bass
Let us break their bonds asunder	Choir
He that dwelleth in heaven	Tenor
Thou shalt break them	Tenor
Hallelujah	Choir

(Part III)

I know that my redeemer liveth	Soprano
Since by man came death	Choir
Behold I tell you a mystery	Bass
The trumpet shall sound	Bass
If God be for us	Soprano
Worthy is the Lamb that was slain	Choir

The Soloists

Emily Robinson - Soprano



Emily enjoys singing with the Encore Opera Group, in addition to her solo work with other local choirs and performance groups and as a street performer. She works at Kendal College and privately as a singing teacher, and has a passion for musical direction, directing three local choirs: Endmoor Community Choir, the male voice choir FELLAs, and co-directing Carnforth Community Choir alongside Or Andy Knox.

Anna Burford - Mezzo Soprano

Anna performs extensively in concert, her repertory ranging from Handel's *Acis, Galatea e Polifemo* (Gabrieli Consort under Paul McCreesh) to Bene's *Folksongs* (Antwerp). Her other concert repertory includes Britten's *Spring Symphony*, Tippett's *A Child of Our Time* and De Falla's *The Three-Cornered Hat*. She has also sung in many concert performances of opera, including *Merope* (Oedipe) and *Puck* (Oberon) for Scottish Opera and *Margret* (Wozzeck) in Paris and London with the Philharmonia.



Christopher Steele - Tenor



Christopher studied at RCM and NOS and sung as a principal artist for most of the UK's leading opera companies and in oratorio in many of the country's largest venues. Christopher now teaches voice at Sedbergh School and Lancaster Royal Grammar School and for Lancaster Priory. He performs regularly in oratorio in the north of England and enjoys giving recitals of classical art song and leading pedagogical choral workshops.

John Anthony Cunningham - Bass Baritone

John, a Lancastrian, has sung with English National Opera and Opera North in many diverse roles. His career has taken him to the Metropolitan Opera (New York), the Bolshoi (Moscow) and theatres throughout the UK. In 2010 John made his debut as a principal guest artist at the Royal Opera House, Covent Garden, and he has appeared there regularly ever since. John performs frequently on the concert platform in oratorio and is very happy to return to Lancaster.



John Perrin - Musical Director - trained at the Birmingham School of Music and Bretton Hall College of Education and has ABSM (Gen Mus), ABSM (OrgTeacher), ARCM (OrgPerf) and Cert Ed qualifications. He has had successful experience as a Head of Music in large secondary schools and as a Musical Director. He has trained many types of choirs of all ages and styles, and directed a wide range of musicals and operettas.



The Choir

Sopranos

Anne Carroll
Linda Cook
Rosaleen Dodgson
Rachel D'Sa
Kath Fanning
Kate Ferguson
Mary Garner
Angela Halsey
Sheila Hargreaves
Irene Hunter
Alison Jackson
Karen [ones
Mavis Kirton
Barbara McInnis
Christine Medd
Hazel Nowell
Marion Peasnell
Maria Thomas
Stephanie Tulej
Pamela White
Dorothy Williams
Lyndsey Winston
Lynne Wyre

Altos

Joyce Bond
Sue Chippendale
Janice Coltman
Julie Edge
Eileen Feeney
Pamela Gorham
Christiane Gravenberg
Helen Hobbs
Judith Ireland
Karen Jackrnan
Pauline Jameson
Marilyn Kenny
Janet Knott
Sandie Lane-Dixon
MaryRose Lee
Angela Martin
Sheila Parker
Debbie Reddy
Catherine Rowley
Sue Stafford
Liz Stanford-Davis
Jean Stephenson
Maureen Swinton

Tenors

Jim Birkett
Peter Dodgson
Roger Dunn
Jim Fletcher
Roger Heise
Stan Kirby
David Leslie
Mark Lowton
Ron Monk
Chris Morgan

Basses

Peter Bottomley
David Clarkson
Alien Corbet
Eric Cuthbertson
David Iohnson
Arton Medd
Richard Trevitt
Malcolm Walker
John Whitrick

The Orchestra

Jill Jackson leader

Violin 1	Paul Swannell	Oboe	Nigel Atkinson
Violin 2	Amelia Ronson	Bassoon	Jon Jones
	Rodger Boyes	Trumpet 1	Alex Thomas
Viola	Julian Davies	Trumpet 2	Stuart Grills
	Elizabeth Cooper	Timpani	Stuart Reynolds
Cello	Christine Dittman	Harpsichord	Peter Collier
Bass	Will Mace		
	Gareth [ones		