

### Members of the Promenade Junior Choir:

Ruby Blake	Alice Bowen	Lily Byway
Gabrielle Cary	Zac Greenaway	Harriet Leggett
Cleona Leitch	Raess Mir	Lucy Oglivie
Leanda Robinson	Ruby Shephard	Summer Sprang
Maggie Talibart	Summer Umney	Beth Wernham
Sophie Wroth	Jemma Young	

### Members of the Promenade Youth Choir:

Raphaella d'Alessandro	Issy Anstead	Miles Ascough
Lottie Buchanan	Martha Butler	Amber Broekhuizen
Tara Broekhuizen	Abigail Clarke	Andrew Clarke
Emma Clarke	Anna Fitzgerald	Beth Goldsack
Sam Graham	Nick Graham	Summer Greenaway
Manon Hagger	Matt Innes	Ethan Kelly
Nattie Kirk	Rebecca Lacey	Helen Lawrence
Miranda Lawrence	Cameron Leckie	Rebecca Madden
Esther McNamara	Olivia Mitchell	Lucy Osborne
William Pepperell	James Quitmann	Evangeline Rice
Lily Rice	Isabella Sasso	Daisy Shephard
Mike Smith	Eloise Timms	Benedict Williams

### Members of the Orchestra:

Richard Smith - violin	Harriet Murray - violin	Jenny Lewisohn - viola
William Routledge - 'cello	Chris Mitchell - bass	Nikki Taylor - oboe
Matin Lutley - oboe	James Glover - bassoon	Elliot Phelps - trumpet
George Boote - trumpet	Emma Clarke - timpani	Joe Adams - harpsichord

Thanks to Heathside School for the loan of the timpani and the harpsichord.

Anybody interested in joining the *Promenade Choirs* can visit the *Promenade* website [www.promenade.org.uk](http://www.promenade.org.uk) or call Christopher on 01932 242805.

### Dates for the diary:

The next rehearsals for the Youth and Junior Choirs will be Monday April 16<sup>th</sup>. The Choirs will be providing the "song" for a Deanery Evensong at St Peter's Church, Hersham on July 7<sup>th</sup> at 6.30 and the summer concert will be in the Cleves Concert Hall on July 15<sup>th</sup> at 5pm. The Youth Choir have also been invited to perform as part of a schools event at the Landmark Arts Centre, Teddington, on Nov 9<sup>th</sup>.



# Promenade Choirs

# Messiah Handel

directed by Christopher Goldsack

Christ the Prince of Church,  
Weybridge,  
7.30pm Sunday March 25<sup>th</sup> 2012

the **RCS**herriff Trust  
advancing the arts in Elmbridge

Messiah is without question the most popular of Handel's works and the most-performed choral work in the classical tradition. Composed in London over a span of 24 days in the late summer of 1741 to a libretto by Charles Jennens, it received its premiere in Dublin on April 13, 1742 near the end of Handel's 7-month stay in Ireland. The London premiere followed in March 1743, to a mixed reception. From 1749 until the composer's death in 1759 it was performed every year, always at Eastertide in March or April. Handel made revisions for every production to adapt to available soloists. Several choruses were adapted from previous Handel works, a common practice by Handel and his contemporaries. The work quickly gained popularity in England, on the Continent, and eventually in the United States.

Unlike most Handelian oratorios, Messiah is contemplative in nature with no dramatic action except for the annunciation of the nativity to the shepherds. It is divided into three parts, similar to the structure of a three-act opera. Jennens subdivided the parts into "scenes." Because much of the text is so allusive, he published a pamphlet explaining his choices of scriptural selections.

The style of Messiah, as of English oratorio in general, is mostly a Handelian creation, a combination of Italian opera, English masque and anthem, French overture style, and German Protestant oratorio and Passion. The role of the chorus is given more prominence than in Handel's operas. In Messiah Handel achieves his musical depiction through the contrast of minor and major keys (e.g. proceeding from the minor key of the opening "Sinfony" to the major key of the tenor recitative and aria "Comfort ye," and "Every valley"), the minor keys of the Passion movements followed by the bright major keys of such movements as "Lift up your heads, O ye gates" and "Hallelujah!" There are some notable text painting effects in movements such as the tenor aria "Every valley" (especially on the words "crooked" and "straight") and "Glory to God" (at the end of which the instrumental coda fades away indicating the departure of the angels). After the acclamation of the Messiah with "Worthy is the Lamb," Handel concludes the work with a fugal "Amen" chorus, accentuating the ending with trumpets and timpani.

### Part I

Isaiah's prophecy of salvation

Sinfony

Comfort ye my people (Nicholas Graham)

Every valley shall be exalted

And the glory of the Lord

The coming judgment

Thus saith the Lord (Miles Ascough)

But who may abide the day of his coming (Miranda Lawrence)

And he shall purify

The prophecy of Christ's birth

Behold, a virgin shall conceive (Amber Broekhuizen)

O thou that tellest good tidings to Zion

For behold, darkness shall cover the earth (Mike Smith)

The people that walked in darkness

For unto us a child is born

The annunciation to the shepherds

Pastoral Symphony

There were shepherds abiding in the fields (Nattie Kirk)

And lo, the angel of the Lord

And the angel said unto them

And suddenly there was with the angel

Glory to God

Christ's healing and redemption

Rejoice greatly, O daughter of Zion (Anna Fitzgerald)

He shall feed his flock

## Interval

### Part II

Christ's Passion

Behold the Lamb of God

He was despised (Evie Rice)

Surely he has borne our griefs

Thy rebuke hath broken his heart (William Pepperell)

Behold and see if there be any sorrow

Christ's Ascension

Lift up your heads, O ye gates

The beginnings of Gospel preaching

How beautiful are the feet (Daisy Shephard)

God's ultimate victory

Hallelujah

### Part III

The promise of eternal life

I know that my Redeemer liveth (Issy Anstead)

Since by man came death

The Day of Judgment

Behold, I tell you a mystery (Andrew Clarke)

The acclamation of the Messiah

Worthy is the Lamb

Amen