

Members of the Promenade Youth Choir:

Daisy Ardron	Celine Barghouth	Lila Cleveland
Molly Cowden	Amelia Cudziková	Robert Cunningham
Thea Dickinson	Julieta Gascon	Charlotte Guise
Adishree Halder	Matilda Hardcastle	George Hemenstall
Chloe Kyritsis	Melissa Lam	Tariro Madiyiko
Lauren O'Donnell	Jessica Oldfield	Kateryna Strilchuk
Esme Syme	Sophie White	Emily Williams
Skye Williams		

Members of the Promenade Project Choir:

Chris Beaumont	Ryan Bunce	Phil Copsey
Angus Cunningham	Beth Goldsack	George Hart
Harry Heaven	Iona Hobbs	Jenni Lee-Potter
Euan McCandless	Lesley Paterson	Pamela Pitcher
Daisy Shephard	Rebecca Sullivan	Andrew Williams

Members of the Orchestra:

Annamarie McDade – violin
Harriet Murray - violin
Suzanne Evans - viola
Simon Trentham – 'cello
Chris Mitchell – bass
Anne Glover - oboe
Marjorie Carrington - oboe
Andrew Maclean - trumpet
Ed Sykes – trumpet
Ryan Bunce - timpani
Camilla Jeppeson - harpsichord

Anybody interested in joining the *Promenade Choirs* can visit the *Promenade* website www.promenade.org.uk or call Christopher on 07905006078.

Dates for the diary:

The next rehearsals for the Youth and Junior Choirs will be Monday April 15th. The end of term concert will be either 30th June or 7th July.



MESSIAH

by Handel
performed by the

Promenade Youth Choir

dir. Christopher Goldsack



St James Church, Weybridge
5.00pm 24th March 2024



the RCSheriff Trust
advancing the arts in Elmbridge

For information visit the choir website:
www.promenade.org.uk

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" 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 (Harry Heaven)

Every valley shall be exalted

And the glory of the Lord

The coming judgment

Thus saith the Lord (Andrew Williams)

But who may abide the day of his coming (Molly Cowden)

And he shall purify

The prophecy of Christ's birth

Behold, a virgin shall conceive (Amelia Cudziková)

O thou that tellest good tidings to Zion

For behold, darkness shall cover the earth (Andrew Williams)

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 (Esme Syme)

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 (Thea Dickinson)

Then shall the eyes of the blind be opened

He shall feed his flock (Lila Cleveland and Jessica Oldfield)

Interval

Part II

Christ's Passion

Behold the Lamb of God

He was despised (Emily Williams)

Surely he has borne our griefs

Thy rebuke hath broken his heart (Rebecca Sullivan)

Behold and see if there be any sorrow

Christ's Ascension

Lift up your heads, O ye gates

The beginnings of Gospel preaching

Thou art gone up on high (Tariro Madiyiko)

How beautiful are the feet (Celine Barghouth)

God's ultimate victory

Hallelujah

Part III

The promise of eternal life

I know that my Redeemer liveth (Sophie White)

Since by man came death

The Day of Judgment

Behold, I tell you a mystery (Andrew Williams)

The trumpet shall sound

The final conquest of sin

If God be for us, who can be against us? (Matilda Hardcastle)

The acclamation of the Messiah

Worthy is the Lamb

Amen